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TOSA NEWS

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**PRESENTING
IN CONCERT**

TONY FENELON

**SUNDAY 6TH
DECEMBER
1987
2PM**

**MARRICKVILLE
TOWN HALL**

MARRICKVILLE

BOOK EARLY



DIRECTORYTHEATRE ORGAN SOCIETY OF AUSTRALIA (N.S.W. DIVISION) INC.

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INVITE YOUR FRIENDS AND PLAN YOUR TABLES NOW.

DATES FOR YOUR DIARY



NOVEMBER

MONDAY 2nd at 7.30pm.
COMMITTEE MEETING

WEDNESDAY 4th at 7.30pm.
ANNUAL GENERAL MEETING
MARRICKVILLE TOWN HALL

DECEMBER

SUNDAY 6th at 2.00pm.
TONY FENELON IN CONCERT
MARRICKVILLE TOWN HALL

Admission:	Adults	\$9.00
	TOSA Member	\$7.00
	Pensioner	\$6.00
	TOSA Pensioner	\$5.00

BOOKING FORM IN THIS ISSUE

MONDAY 7th at 7.30pm.
COMMITTEE MEETING

SUNDAY 13th at 12.30pm.
TOSA CHRISTMAS PARTY
MARRICKVILLE TOWN HALL
For TOSA members and their friends.
Buffet luncheon - B.Y.O.
Five piece dance band.

COST - Adults	\$20.00
Children under 15 years	\$12.00
(Cost does not include drinks)	

BOOKING FORM IN THIS ISSUE

JANUARY

MONDAY 4th at 7.30pm.
COMMITTEE MEETING

WEDNESDAY 20th at 7.30pm.
MARRICKVILLE TOWN HALL
CLUB NIGHT
Details in next issue.

PRESIDENT'S MESSAGE

It has been another year of progress for the Society with the incorporation of the Society, engaging the services of a full time builder, John Parker, for the installation of the Capitol organ in the Orion Centre and we are all looking forward to the official opening in late 1988.

I would like to thank the membership in their support in helping to raise funds for the installation of the Capitol organ. Without the ticket sellers, Vi Hagtharp, David McMinn and Brian Tooker it would not be possible, so thanks again for their help.

We are all sorry to see Frank Ellis retire from the 2CBA-FM programme. Frank has given a dedicated three years and many long hours in preparing the programme, and I wish his successor, Vice-President, Cliff Bingham, ever success in his new role. The good news is that Frank will continue to comper the Society's functions - thanks Frank.

On another retiring note, we were sorry to see Marg and Lance Wells retire from addressing and mailing the Society's Newsletter. I would like to thank them both for their 15 years of hard work and dedication to the Society.

A must in any organisation is the Concert Ticket Secretary, Frank Rohanek. A thanks must go to him for all the work and the excellent reports he presents to the Committee after each concert printed out on his computer.

Thanks to Andrea Harrison for her work in organizing home organ parties. Unfortunately, Andrea had to step down from this position owing to her studies at the Conservatorium.

To all members and the many helpers at all functions, to my two Vice-Presidents, Secretary, Assistant Secretary, Treasurer, Minute Secretary and Committee, thanks for your support throughout the year and we are all looking forward to 1988.

Phyllis Wilson
President.

SECRETARY'S REPORT TO A.G.M.

Having served for a little over one year, at the time of writing this report, it gives me a good deal of pleasure to report to you some of the many interesting happenings within T.O.S.A. (NSW Div) Inc.

INCORPORATION: After a rather rough start to the project we finally became Incorporated in February this year, as most of you will be aware. This action has already been of immense help to us in many areas and as I said at the time will lay the foundation for our progression into the future.

CONCERT ACTIVITIES: During the year we have brought you many great local and overseas artists including Lance Luce, Ray Thornley, David Parsons, Neil Jensen, our own Bill Schumacher and Cliff Bingham, Clinton White, Andrea Harrison, Hector Olivera, that wonderful line-up of talent for the 2CBA-FM concert and of course everybody's favourite Tony Fenelon.

At the time I am writing this we still have the David Johnston film night in front of us as well as Tony's Xmas Concert, both of which I am sure will be thoroughly enjoyable.

The disappointing note about concerts has been the poor attendances over the last few months. The attendances at recent concerts have been so poor that the Hector Olivera concert was the first one for many years that actually incurred a loss. In the following pages there is a summary of concert attendances over the last year and that summary shows just how severe the decline has been.

Just what can be done about concert attendances is a matter now being discussed by your committee who would welcome any constructive suggestions from members.

QUARTERLY MEMBERS MEETINGS: During the course of the past year we have held three quarterly meetings, not counting the two that were not held because of the lack of a quorum. Again it is that lack of attendance problem and again your committee are asking themselves, why is it so? Members meetings are enshrined in our rules so that the mem-

bers may be kept informed and may, by resolution, instruct the committee as to how they want their society to be run.

CLUB NIGHTS: Several successful, but rather sparsely attended club nights have been held during the year under review and in 1988 your committee are going to attempt to make the club nights even brighter and better than they have been. It is also the committee's intention to combine club nights and quarterly meetings.

THE ORION CENTRE: As you would no doubt be aware some months ago we appointed John Parker as a full time organ builder to take control, under the committee's supervision, of the Orion project. This arrangement is working well and John, along with several very willing and able volunteers are getting on with the job. Just a couple of weeks ago almost all the equipment for one chamber was moved to Campsie and is ready to be installed.

Work is now progressing on the other chamber, the blower has been overhauled by Ian Somerville and is about ready to be moved back to Campsie.

By the time this report is adopted at the Annual General Meeting certain other decisions of the committee, regarding the opening of the Orion Project will be able to be announced so be sure that you are at the AGM, if only for this reason. Suffice to say at this stage that the opening will be in 1988.

NATIONAL CONVENTION: Just on one hundred NSW members attended the National Convention in April in Adelaide. I think it would be fair to say that all those attending enjoyed themselves immensely.

The 1988 Convention will be held in Canberra in April and being so much closer we would envisage a good roll up from New South Welshman. Full details are about to be released so watch for the next issues of TOSA News.

THE QUESTIONNAIRE: At the beginning of this year we asked members to complete and return a simple questionnaire to us. Analysis of the answers has taken con-

siderable time but are published in this issue. This data will be of great assistance to your committee in future planning.

COMING EVENTS: As I said earlier herein the David Johnston Film Night is about to happen and I am sure that is going to be a great success. Following that we have our AGM on 4th November, the Tony Fenelon Christmas spectacular and our Christmas Party at Marrickville. Separate notices about these functions appear elsewhere in this issue.

During 1988 we have planned a great many superb concerts and happenings for your enjoyment. A number of old favourites will return to Marrickville to entertain you and these include John Atwell, Mark Walton, this time on both Saxophone and Clarinet and many many more.

One of the exciting things in 1988 will be a special Bi-Centenary Concert late in the year which will be preceded by a Bi-Centennial Music Contest. The funding for this project has been made available by the Bi-Centenary Authority and Marrickville Council. Full details will be announced in December but all those composers should now start thinking about their entries now.

SPECIAL THANKS: To all those members and their friends, the members of the public, the radio audience of 2CBA-FM and indeed all who attended and took part in our activities during the year I say to you a very very special THANK YOU. Without you attendance and without your support all our work at committee level would be for nought.

To my fellow Committee members and to those not on committee but who regularly turn out to assist another very special THANK YOU. To the ladies and gents who make the tea, supply the biscuits, decorate the hall, put out the tables and chairs, put away the tables and chairs, those who string cables and leads, those who insert newsletters in envelopes, those who print newsletters etc. etc. etc. the list is just too long to continue, may I say thank you; firstly on my own behalf, secondly on Pam's behalf for without my Assistant Secretary I could just not do it all and last but not least on behalf of all the members.

May I just leave you with this thought? We all enjoyed 1987, we had some marvelous functions but

"THE ORION'S GREAT IN 1988."

BOB MCMINN
SECRETARY.

BONDI-WAVERLEY RSL

2.00pm. Saturday 17th October.

TOSA compere, Frank Ellis, opened the afternoon by firstly welcoming all those present then introduced Ian Davies, who entertained on the Rodgers organ by playing 'How You Going to Keep Them Down on the Farm', 'Stars Fell on Alabama' followed by a 'Chinese' selection - 'In a Chinese Temple Garden', 'China Town' and 'Lime House Blues'.

After a short interval, Frank introduced Patricia Wooldridge and Robert Goode, who played duets on piano and organ, They opened their bracket with 'Roll out the Barrel' followed by 'Anchors Away', 'Today' then a beautiful rendition of 'The Rose'. A change of mood as Patricia and Robert played 'Arrival of the Queen of Sheba' followed by 'Ronda A La Turca'. The content of their programme is too extensive to list fully.

Bill Schumacher then entertained on the Rodgers playing 'You', 'Who', 'Stormy Weather' followed by a selection from 'Jerry's Girls'. Patricia and Robert then returned to the keyboards to finish the afternoon with a selection from Glen Miller, which resulted in a encore, 'Ballad for Adeline' and 'Bilitis'.

From the 51 members and friends who attended, an amount of \$204 was raised to help in the installation of the Capitol organ in the Orion Centre at Campsie.

NORTH SYDNEY BOWLING CLUB

Sunday 18th October

Once again, another humiliating lack of support from the members of TOSA. Of the 32 people who did attend, thoroughly enjoyed a superb afternoon of music. Andrea Harrison welcomed everyone for coming then introduced the artists for the afternoon - Amanda Balhause (Cello), Lise Petersen (Flute), Carolyn Sip (Vocalist), accompanied by Andrea on keyboard, Vanessa Hurley (Vocalist and keyboard), Margaret Hall (Organist), Jan Pringle (Vocalist), and the duo, 'Fine China' (Chris on keyboard, David on drums).

At the conclusion, Vice-President John Shaw thanked all the artists for the hard work put into making the afternoon a success. A sum of \$110 was raised towards the Capitol Organ Fund.



From left to right.
Ian Davies, Patricia Wooldridge, Robert Goode, Frank
Ellis and Bill Schumacher.



Photo above.
Patricia Wooldridge and Robert Goode.

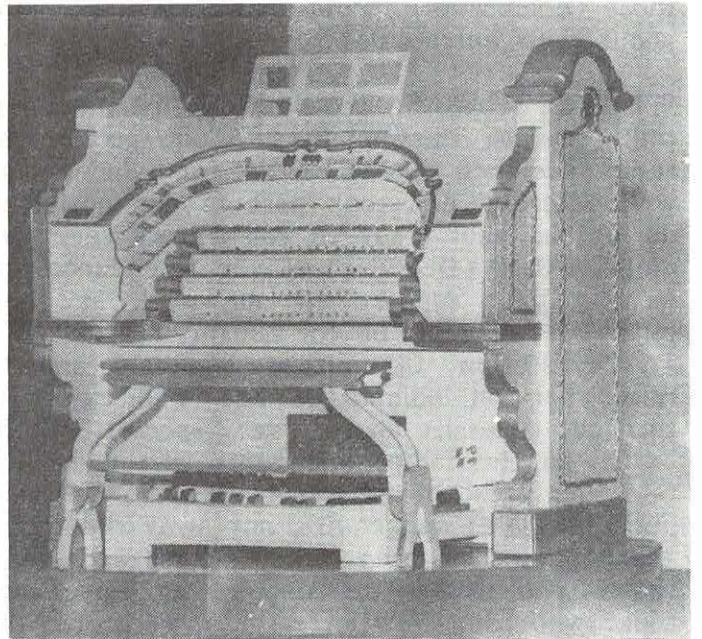


Photo above.
A model of the Sydney State Theatre
organ built by Ian Davies 15 years ago.

ANALYSIS OF QUESTIONNAIRE.

The questionnaire was distributed at the beginning of this year. One questionnaire form went to each member. This analysis is made up from the 211 valid responses recieved.

CONCERTS:ONE CONCERT PER MONTH IS:

Not enough	6	2.8%
Sufficient	191	90.6%
Too many	11	5.2%
Undecided	3	1.4%

SUNDAY AFTERNOON CONCERTS:

Suitable	186	88.2%
Not suitable	12	5.7%
Undecided	13	6.1%

I ATTEND:

Every concert	36	17.1%
Many as possible	121	57.4%
Only big ones	8	3.8%
Only free ones	1	.5%
Selected ones	41	19.4%
None	2	.9%
Undecided	2	.9%

I PREFER:

Straight organ	118	55.9%
Organ/piano	70	33.2%
Organ vocal	7	3.3%
Organ/instrument	9	4.3%
Undecided	7	3.3%

I PREFER:

Varied artists	162	76.8%
Fewer artists but more often	31	14.7%
Undecided	18	8.5%

CONCERT TICKET PRICES:

To high	10	4.7%
Satisfactory	183	86.8%
Could be raised	15	7.1%
Undecided	3	1.4%

WOULD PAY \$15 TO HEAR SAY
GEORGE WRIGHT:

Yes	105	49.8%
No	97	45.9%
Undecided	9	4.3%

TO MUCH EMPHASIS ON CONCERTS:

Yes	6	2.8%
No	197	93.4%
Undecided	8	3.8%

FAVOURITE ARTIST WHO HAS PLAYED
AT MARRICKVILLE:

Tony Fenelon	112	53.0%
Len Rawle	13	6.1%
Neil Jensen	9	4.3%
Ian Davies	7	3.3%
John Atwell	6	2.8%
Candy Carley	5	2.4%
Jonas Nordwall	5	2.4%
Neil Plamer	4	1.9%
Ray Thornley	4	1.9%
David Smith	4	1.9%
Tom Hazelton	4	1.9%
David Parsons	3	1.4%
Bill Schumacher	3	1.4%
Margaret Hall	2	1.0%
Eric Smith	1	.5%
Richard James	1	.5%
Ron Rhode	1	.5%
Ashley Miller	1	.5%
Cliff Bingham	1	.5%
Jean Penhall	1	.5%
Undecided	24	11.3%

AN ORGANIST YOU WOULD MOST LIKE
TO HEAR AT MARRICKVILLE:

George Wright	17	8.1%
David Johnston	7	3.3%
Ray Thornley	5	2.4%
Hector Olivera	5	2.4%
Alan Tranter	4	1.9%
Richard Hore	4	1.9%
Father J Miller	3	1.4%
Others	35	16.5%
Undecided	131	62.1%

The others included David Devenport, Heather Moen-Boyd, Debbie Fitsummons, Barry Hall, Michael Dudman, Cyril Pearl, Hubert Selby, Reubert Hayes, Chris Crist, Doug Smith, Joh Congert, Geoff Crewe, Brian Rodwell, Noel Smith, Ray Harris, Robert Goode, Noreen Hennesey, Iris Norgrove, Russell Springfield, Dick Schrumm, Tiny James, Donna Parker, Paul Quarino, Klaus Wunderlich, Phil Kelsell, Carlos Curly, Gordon Hamilton, Bob Ransley, Eric Lord, Barry Bailey, John Shaw (Piano), William Davies, Glenn Derringer, Billy Nalle, Claude Dupras.

ARE YOU INTERESTED IN ACTIVITIES NOT BASED UPON OUR ORGAN:

No	52	24.6%
Yes		
Elct. Organ	48	22.8%
Home Organ Party	20	9.5%
Other Pipe Organ	68	32.1%
Other	2	1.0%
Total Yes Vote	138	65.4%
Undecided	21	10.0%

ARE YOU INTERESTED IN OTHER ACTIVITIES BASED UPON OUR ORGAN:

No	93	44.0%
Yes		
Cabaret etc	30	14.2%
Films/slides	56	26.6%
Other	7	3.3%
Total Yes Vote	93	44.1%
Undecided	25	11.9%

DO YOU PLAY AN ORGAN:

Yes	139	65.9%
No	71	33.7%
Undecided	1	.4%

HAVE YOU PLAYED OUR WURLITZER:

Yes	48	22.8%
No	158	74.9%
Undecided	5	2.3%

HAVE YOU EVER BEEN A TOSA OFFICE BEARER:

Yes	24	11.4%
No	182	86.3%
Undecided	5	2.3%

DO YOU USE TAPE LIBRARY:

Yes	65	30.8%
No	131	62.1%
Undecided	15	7.1%

DO YOU USE RECORD BAR:

Yes	146	69.2%
No	57	27.0%
Undecided	8	3.8%

WOULD YOU BUY CASSETTES OF CONCERTS IF AVAILABLE:

Yes	140	66.4%
No	54	25.6%
Undecided	17	8.0%

DO YOU ATTEND NATIONAL CONVENTION:

Always	17	8.1%
Sometimes	84	39.8%
Never	104	49.3%
Undecided	6	2.8%

DO YOU LISTEN TO THE 2CBA-FM BROADCASTS:

Always	53	25.1%
Sometimes	118	55.9%
Never	37	17.6%
Undecided	3	1.4%

DO YOU READ TOSA NEWS:

Always	207	98.1%
Sometimes	3	1.4%
Never	0	--
Undecided	1	.5%

ARE YOU MALE OR FEMALE:

Male	144	68.3%
Female	50	23.7%
Undecided	17	8.0%

WHAT IS YOUR AGE GROUP:

Under 25	2	1.0%
25 to 40	21	10.0%
41 to 60	84	39.8%
over 60	99	46.8%
Undecided	5	2.4%

HOW LONG HAVE YOU BEEN A TOSA MEMBER:

10 years or less	138	65.4%
11 to 20 years	51	24.2%
over 20 years	9	4.3%
Undecided	13	6.1%

NOTE: In all questions the undecided number and percentage arises because either no answer was given or more than one answer was given and no preference indicated.

My thanks to all those who who took the time to respond.

BOB MCMINN SECRETARY

ANALYSIS OF CONCERT TICKET SALES.

			FULL PRICES		CONCESSION		TOTAL
			PUBLIC	MEMBERS	PUBLIC	MEMBERS	
FENELON	14/12/86	Number	113	204	84	103	504
		%	22	41	17	20	100
LUCE	1/02/87	Number	58	143	58	71	330
		%	18	42	18	22	100
THORNLEY	29/03/87	Number	60	133	68	84	345
		%	17	39	20	24	100
2CBA-FM	24/05/87	Number	112	104	94	71	381
		%	29	27	25	19	100
PARSONS	28/06/87	Number	70	97	57	70	294
		%	24	33	19	24	100
JENSEN	26/07/87	Number	46	92	38	49	225
		%	20	41	17	22	100
BINGHAM	23/08/87	Number	21	83	31	57	192
		%	11	43	16	30	100
OLIVERA	6/09/87	Number	54	137	34	62	287
		%	19	47	12	22	100

AVERAGE CONCERT COMPRISES

MEMBERS OF THE PUBLIC	-----	39%
TOSA MEMBERS	-----	61%

THE ORGAN SOCIETY OF SYDNEY

in association with

THE SYDNEY CITY COUNCIL

presents a

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at the

SYDNEY TOWN HALL

on

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CORRECTION

The letter printed below was published in the October 1987 issue of South Australian news letter "S.A. TOSA NEWS". It reports that Sydney has 3 theatre organs playing in Sydney with 2 more on the way. This is incorrect as seen by the list below. Editor.

1. 4 in theatres (Lyceum, State, Kogarah, Orpheum)
2. 1 in public hall (Marrickville)
3. 3 in churches (St. Columbs, Burwood Uniting, Epping Baptist)
4. 3 in private residents
5. 2 on the way (1 definitely opening 1988)

"THINGS ARE MUCH BETTER NOW"

The Editor,
S.A. TOSA News

The article in your August issue, "Things are looking up Down Under", reprinted from Theatre Organ World, edited by Jack Courtney and published in 1946, gives a somewhat optimistic view of the theatre organ scene in Australia at the time. By the time the book reached here in 1948 the rot was already setting in. The organs had been removed from The Majestic and The Lyceum, and a significant number of organs in the Sydney suburbs were silent. The orchestras had already gone or were under notice.

Your footnote, "Today, 40 years later, and only a few organs still in existence, we must do our utmost to keep the theatre organ alive", suggests an acceptance of the popular fallacy about "the good old days", often referred to as "the Golden Age of the Theatre Organ".

The fact is that, with the exception of Sydney, there are more theatre organs in use in Australia now than in the immediate post-war years, thanks to the work of TOSA over the years. Look at the score:

	1947	Now
Perth	1	2
Adelaide	1	3
Melbourne	4	4 with another on the way.
Ballarat	-	1
Canberra	-	1
Sydney	12 approx.	3 with 2 more on the way.
Brisbane	1	1

In addition, organists are no longer confined to playing "chatter music" before the show and during interval. The enthusiast can now listen to complete concerts, played by better organists in most cases.

Incidentally, the "Theatre Organ World" contains a number of inaccuracies. There is a reference to "the Rank Chain", alleged to have a fine four-manual two console job in one of its theatres. Rank never had a chain in Australia; obviously the reference is to Greater Union, whose managing director at the time was Norman B. Rydge, and Melbourne's State Theatre. As to "three or four manual jobs of both make (Wurlitzer and Christie) being not uncommon", the total Australian score was three 4-manual and eight 3-manual, reduced to seven when the Ambassadors, Perth, was shipped to Melbourne for rebuild as a 4-manual for the Regent in 1946, to replace a 4/21 destroyed by fire in 1945.

The Christie Unit Organ Co was stated to have a factory in Melbourne and a branch at Clebe. This has to be Christie's parent company, Hill Norman and Beard, which built only one Christie in Australia but assembled and installed others.

As for "Stanley (sic) Holliday has been playing Wurlitzer there for 20 years", Stanfield was born in 1915 and was 31 in 1946, so he must have started his theatre organ career when aged 11.

Eric Wicks
Ivanhoe, Vic.

MOVING DAY

KINGSGROVE - CAMPSIE

27th September 1987

By Colin Tringham

Over the past few months, the pile of completed units for the Orion Organ project have been steadily growing. The solo chests have gathered ranks of cleaned pipes, and the completed chests have gained their final touches with the application of felt to the top rails. More and more we have been looking forward to seeing these fruits of our labours transported to their final home.

Finally on the 27th. September, T.O.S.A. member Ross Adams was organised and he and his family turned up at the Organ Workshop at 11.00am. in preparation for the great day. The items to be transported had been dismantled where necessary and were stacked up in the hall - they filled up most of the working area.

With Doug Smith, John Parker, Rob Gliddon, John Rattray, Murray Ries and Ron Wilson helping, we loaded the items carefully, appreciating the expert way Ross packed and secured each item in his cavernous truck. Incidentally, the truck used was the same one which carried the Organ out of the Capitol Theatre in 1970 - then the truck was brand new!

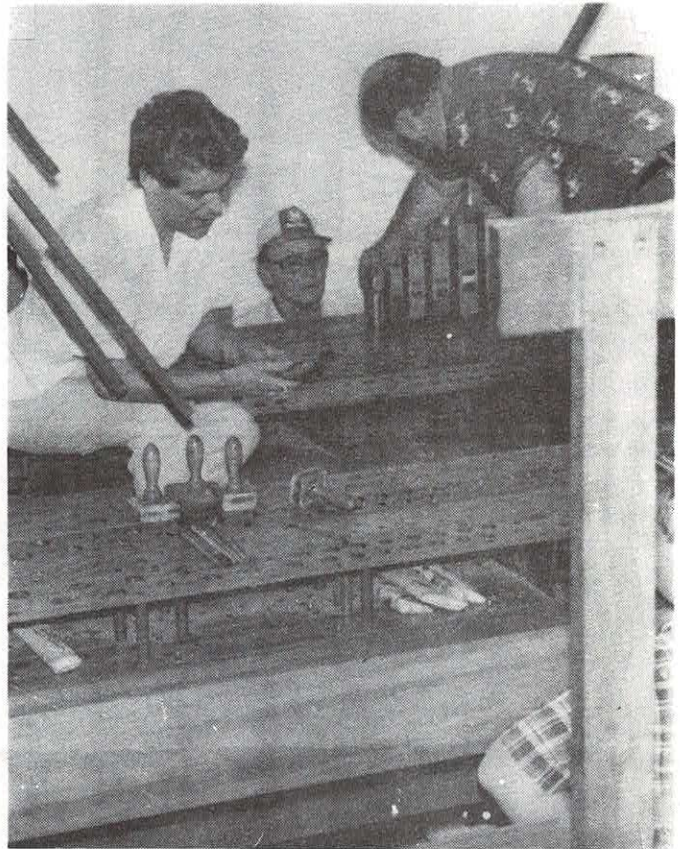
At the Orion, the Solo chamber had previously been prepared and was spotlessly clean. The crew unpacked the metal rack first and then assembled the two Solo chests on to it. The remainder of the items - two regulator assemblies, five Solo offset chests, four tremulants, four main offsets, sixteen bottom boards and four sets of pipes and many odd stands and footways were put into their appropriate chambers. The pipes were unpacked and set up in the chests by 2pm. and we all admired the effect. The smiles on the faces of the workers almost made you think the unit was playing!!

Phyl and Ron Wilson put on a lovely celebration barbecue for us all afterwards, a nice gesture of thanks for all the work.

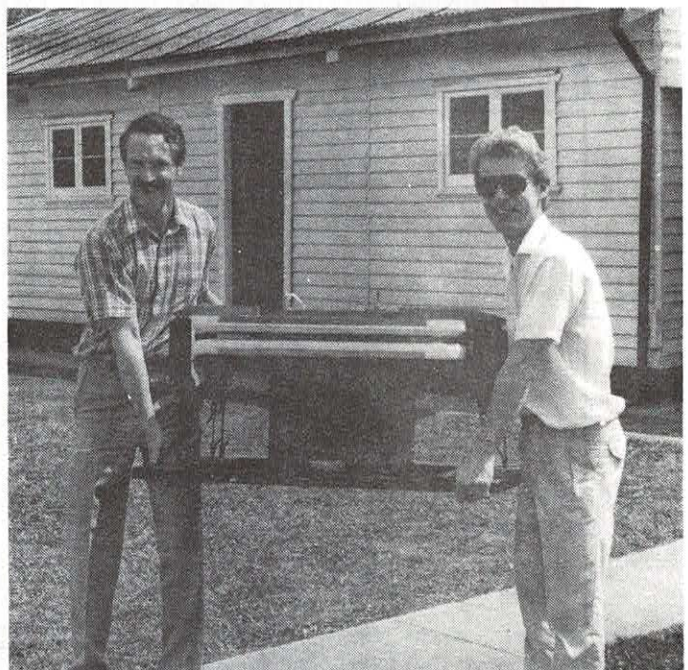
Work commences on the Solo percussions next!

Editors note. Thanks must also go to

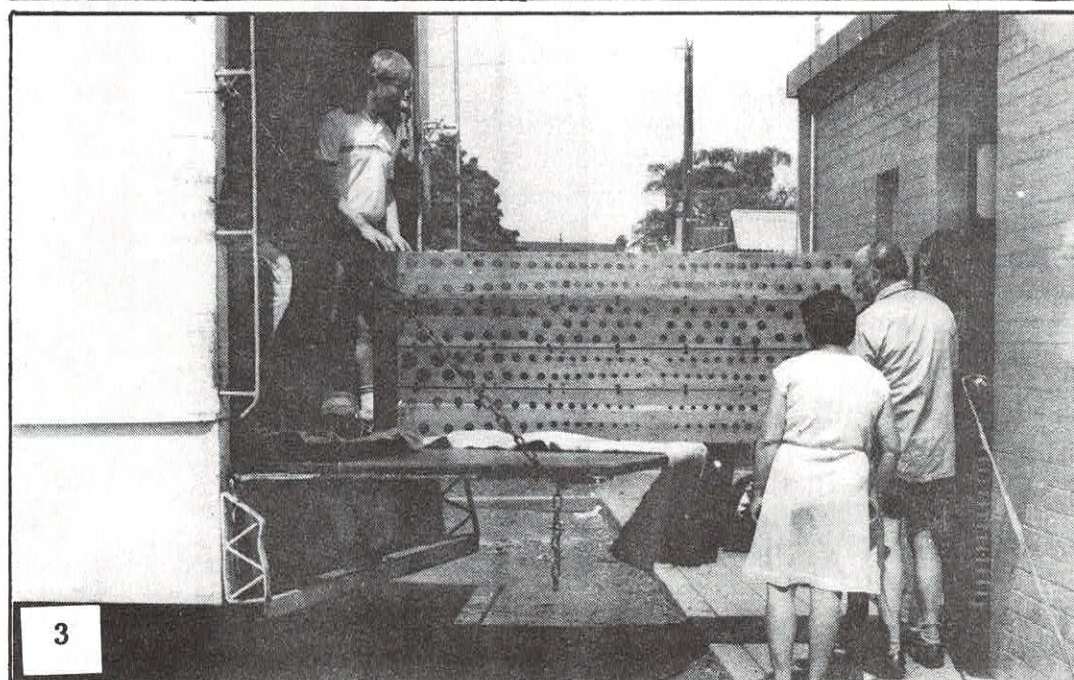
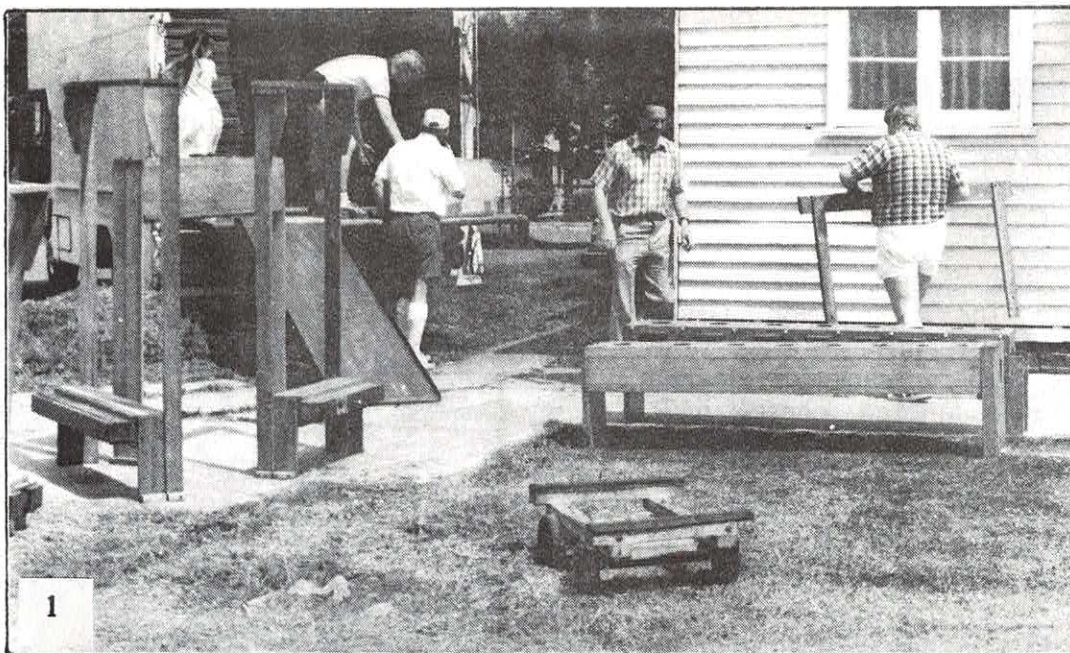
Norma Smith who supplied some of 'the goodies' and help on the day.

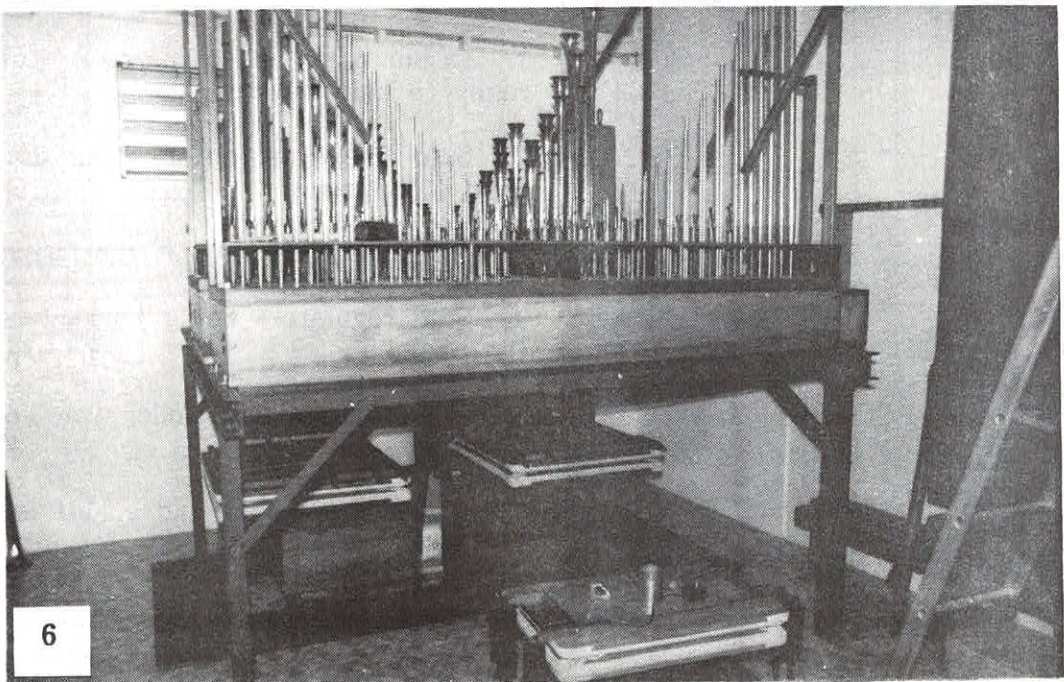
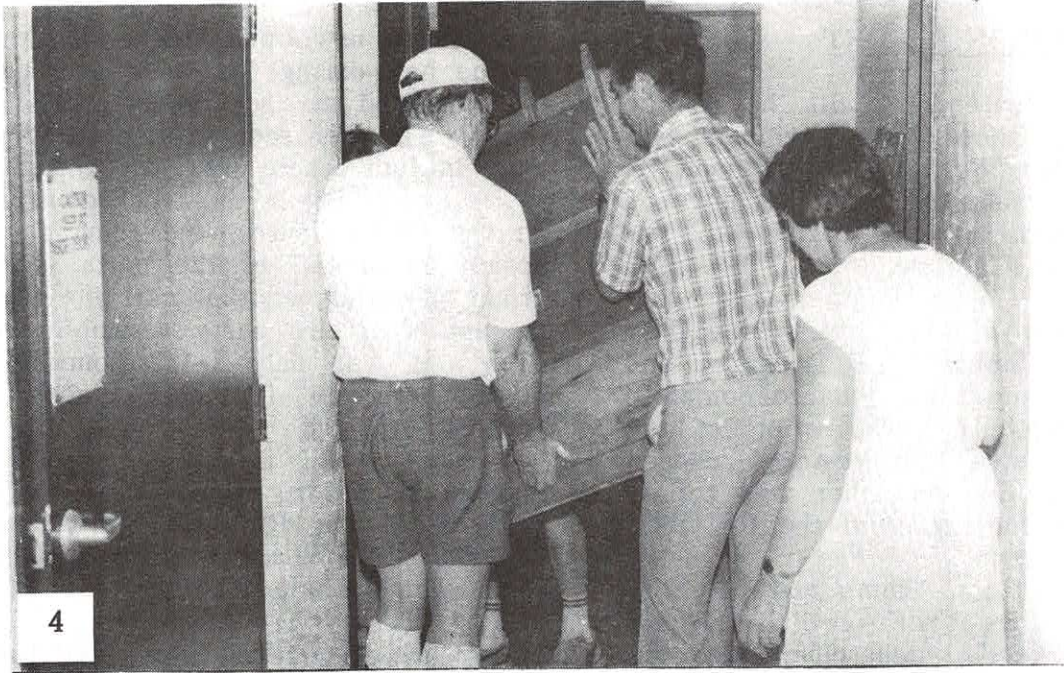


Sorting out and installing solo pipe work.



Col Tringham and John Parker with the new Brass Trumpet regulator.



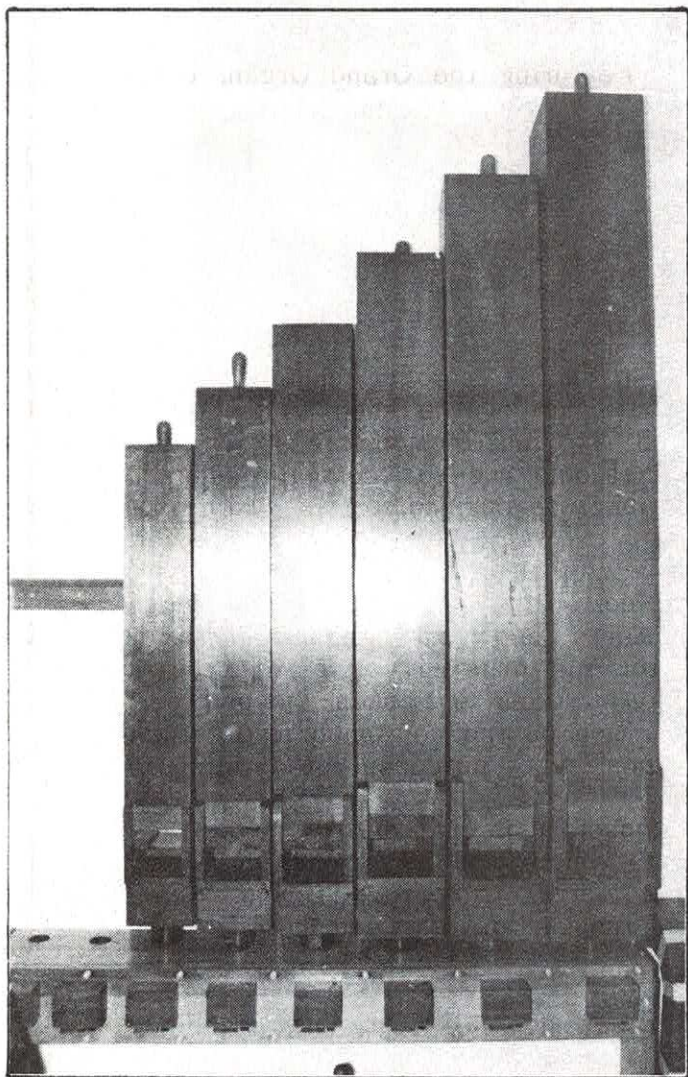


ORION REPORT

Sunday 27th September will be fondly remembered by those TOSA members who arrived at the "Wurlitzer" workshop" at Kingsgrove, to make the first big move of restored sections of the organ, to the Orion Centre at Campsie.

The week prior to this move was a busy one for Doug Smith, Col Tringham and myself, with many small jobs to complete and of course - the preparation at the Orion, to receive the restored chests, pipes etc. The Solo chamber was totally cleared except the basses of the 16' Tibia.

TOSA member Ross Adams and his wife Gwen, who are both well seasoned "Wurlitzer Movers", generously gave us their time and the use of Ross' furniture removal truck. Incidentally, this vehicle some sixteen years previously was the truck used to remove the organ from the Capitol Theatre! All the assembled chests and parts in St. Philips Church hall, had



been taken down and stacked at the end of the hall during the week and we were all surprised to see exactly how much there was, when seen in a "stacked" situation. In fact, there was just enough room to fit everything in the truck comfortably. At the Orion Centre, the team flew into action on arrival of the parts. With one group unloading, another carrying the parts in, and the third party assembling everything, it was only 1-1/2 hours till the pipes were up in their places. (See photos).

Sincere thanks to Ross and Gwen, John Rattray, Murray Ries, Col Tringham, Rob Gliddon, Ron Wilson and Doug Smith for their valuable help that day.

Since then, there has been three full days at the Orion on the continued installation. The blower room has been cleaned out, ready for the installing of the blower in three weeks and the mammoth job of planing down and finishing the 16' Tibia basses is well underway.

A meeting with engineers from Canterbury Council, should see the council beginning work on the construction of the 12 inch diameter wind lines to each chamber and this is all another step in the right direction.

More news from the organ building department next month.

John Parker.
Organ Builder.

See photos on pages 12 and 13

1. Organ parts everywhere at Kingsgrove ready to load into the van.
2. Solo four rank chest being despatched from Kingsgrove.
3. Solo chest arriving at the Orion.
4. Solo regulators being manoeuvred into the chamber.
5. Placing regulator under the new steel frame.
6. Photo taken hour and a half later.

OTHER DATES OF INTERESTCHANGES TO 2CBA RADIO PROGRAM

TOSA life member Frank Ellis has decided to 'call it a day' from presenting the weekly radio program 'Theatre Organ Highlights.' Frank attended the radio station for the last of his recording sessions on Tuesday 13th October thereby bringing to an end 3 years and 150 half hour programs consisting of nostalgia and popular theatre organ music.

The Society extends its grateful thanks to Frank for the work involved in this major project. Without Frank's dedication, Sydney listeners would not have had the pleasure of hearing the return of Theatre Organ Music to the radio after a break of some 25 years.

It has been confirmed that the program will continue, but will now be presented by TOSA Vice-President Cliff Bingham.

We wish Cliff all the best for the future and will look forward to hearing for many years the music from the 'King of Instruments!'

CLUB NIGHT - 7th OCTOBER 1987

Once again a only small number of people attended the club night at Marrickville Town Hall. This was a pity, as a most enjoyable selection of slides were shown featuring many of the English organs that we so often hear about. Slides showing some of the legendary 'Jelly Mould' glass console surrounds were viewed with interest by members and friends. (Could they really look as good as our compere was telling us?).

Local organist Peter Held was our featured artist for the night. He played a medley of English melodies to keep in 'tune' with the feeling of the evening. He also gave us his rendition of the Tango 'Jalousie'. Peter's playing was enjoyed by the majority of those who attended this night presented for you, the members. What a pity more of you did not attend, an enjoyable night would have been had.

A further \$68.00 was raised from the trading table with all proceeds of this going to the Orion Organ Project.

1987 SYDNEY TOWN HALL SHOWS

FRIDAY 13th NOVEMBER at 7.30PM.

"SYDNEY'S FINEST"

A chance to enjoy the talents of winners from the 1987 City of Sydney Eisteddfod, together with some special guests from the world of entertainment.

Admission is free.

SUNDAY, 29th NOVEMBER at 2.00pm.

"CHRISTMAS MINSTREL SHOW"

In the tradition of the 'Old Time' minstrel shows, Tony Price presents a fully costumed extravaganza of music, song and dance with a festive theme.

Admission is free.

THURSDAY, 17th DECEMBER at 7.30pm.

"CHRISTMAS AT THE TOWN HALL"

Featuring the Grand Organ, concert band, massed choir and soloists. A wonderful family night of traditional Christmas music.

Further details available from Stuart Barnes (Acting entertainment officer) on 265 9547.

This information is correct at the time of publication, but is subject to change or cancellation.

NEWS FROM NEW ZEALAND

At the time of this issue of TOSA NEWS going to press information from over the Tasman indicates that Opus 1482 the WurliTzer originally installed in the Deluxe Theatre in Wellington and which was installed in the Tauranga Town Hall for several years has been removed and is presently being re-installed in a different venue in the city. We will try and get further details in time for next months issue.

2CBA-FM

Stereo 103.2 MHz

October 13, 1987.

Mr. Frank Ellis,
16 Delhi Street,
LIDCOMBE, NSW, 2141.

Dear Frank,

Personally and on behalf of the Directors of station 2CBA-FM, I want to thank you for the three happy years of service you gave us through your programs of music for the Theatre Organ Society.

Your standard was exceptionally high, and we are aware of the many long hours you devoted to preparing the programs. The live broadcasts from the Marrickville Town Hall were highlights of the series.

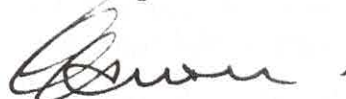
Of course you will miss doing all this, and we will miss you, but life moves on. Your garden will be free from weeds and you will soon feel the benefit of not being tied to a regular program. I am sure Cliff Bingham will do his best to do as well as you have done.

I want you to feel that you belong here, and we definitely want you to come in sometimes when you get the urge to have coffee with us. The door is always open.

Thank you also for sharing with our audience so many of your personal recordings of theatre organs. You certainly have some beautiful material in your collection, and we have always enjoyed hearing it on the air.

Finally, thanks for your own fellowship over the past three years, and for your encouragement. Let us hope the friendship established will continue for a long time. Lex joins me in wishing you every blessing in your retirement.

Sincerely,

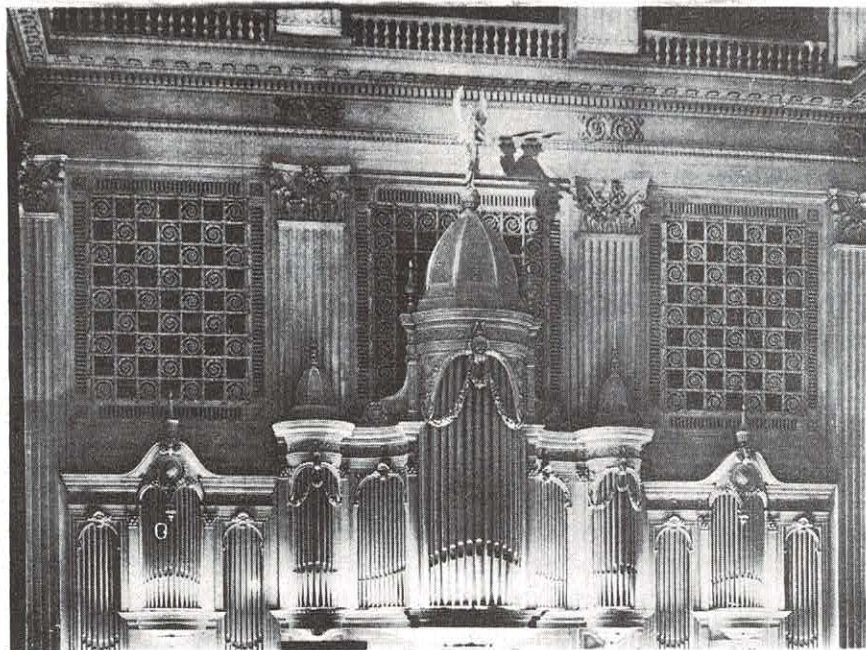


Rev. Vernon Turner,
Managing Director.

Owned and operated by **CHRISTIAN BROADCASTING ASSOCIATION LIMITED**

Studios & Offices: 420 Lyons Road, Five Dock, N.S.W., Australia. P.O. Box 54, Five Dock, N.S.W., 2046. Phone: 712-1111

THE ORGAN IN THE WANAMAKER STORE. PHILADELPHIA



**THE GREAT ORGAN in the Wanamaker Store, Philadelphia,
Pa., U.S.A.**

(Photo by courtesy of John Wanamaker Philadelphia Inc.)

The Organ in the Wanamaker Store is the second largest pipe organ in the World (only the seven (!) manual four hundred and fifty five rank Midmer-Losh organ of the Convention Hall, Atlantic City, New Jersey is larger) whilst certainly not a theatre organ, being strictly in the concert organ class, is of great interest to theatre organ enthusiasts for its multipurpose nature.

Organs and organ music have been part of the John Wanamaker tradition since 1876 when the old freight depot became the Wanamaker Department Store in Philadelphia. The Founder believed that music inspiration should be part of daily lives and work, as well as a form of relaxation and amusement.

When the new Philadelphia Store was nearing completion, Rodman Wanamaker, in one of his tours of inspection, was so impressed with the possibilities of the Grand Court as a music centre, he said, "I want the finest organ in the world built up there above that gallery!"

Because it would take too long to design and install the kind of organ he had in mind, a member of the Wanamaker staff

was sent to St. Louis to investigate the potentialities of the Louisiana Purchase Exposition organ in Festival Hall. This instrument had been played by Alexandre Guilmant and nearly every other noted organist of that day. When the exposition closed, the organ was placed in a warehouse where it remained for several years until it was purchased by the Wanamaker Store, loaded into thirteen freight cars and brought to Philadelphia. It was rebuilt in the Grand Court and was heard publicly for the first time on June 22, 1911.

The great John Wanamaker organ is one of the largest and finest ever constructed. The musical obligation entailed by this majestic instrument has been recognized and observed ever since its first concert. Unlike most organ, which are played only on Sundays and special occasions, it has been played every business day since its installation in 1911. It has undoubtedly been heard by a greater number of people than any other organ in existence and is given constant and scrupulous care.

The original organ was designed by the late George Ashdown Audsley and was built by the Los Angeles Art Organ Com-

pany (who later built the famous Robert Morton theatre organs). It contained 140 stops and 10,059 pipes. At that time it was the largest concert organ in the world. However, splendid as it was, Rodman Wanamaker felt that it was not sufficiently large for the spaciousness of the Grand Court. Immediately following its installation, additions were made. By 1914, 8,000 pipes had been added. In 1917 a new five-manual console was completed to command the ninety-two new stops. The total was now 232 stops and 18,000 pipes. Further additions were made from 1923 to 1930, when the six-manual console and huge additions were finished with a total of 451 stops and 30,067 pipes. Rodman Wanamaker never heard the completed instrument because he died in 1928. His own words had been, "As long as I live we will continue to enlarge, improve and beautify it until it combines the grandeur of a great organ with the tone colours and beauty of a great symphony orchestra."

The grand organ has been the central figure in over three quarters of a century of musical presentations. On March 27, 1919, an evening concert was given which still remains a high point in organ history. Fifteen thousand music lovers from Philadelphia, New York, Baltimore, Washington and other cities gathered in the Grand Court and the six lofty galleries to hear the organ and the Philadelphia Orchestra of one hundred, led by Leopold Stokowski, in the first American performance of Charles Marie Widor's Sixth Symphony for organ and orchestra, with Charles M. Courboin, famous Belgian virtuoso, as organist. The following season Charles Courboin was guest soloist in twenty-seven evening recitals before an aggregate audience of one hundred and fifty thousand. In the course of these concerts, he played 275 different compositions from memory!

At the close of 1920, before an audience of 12,000 Stokowski, Courboin and Pietro Yon appeared together on a programme. Courboin played Saint-Saens' Third Symphony, and Yon presented the world premiere of his "Concerto Gregoriano" for organ and orchestra. In November 1921, Marcel Dupre, then organist at Notre Dame Cathedral in Paris, made his American debut.

Through the years of 1921 - 1923 he al-

ternated with Courboin in a series of recitals on the Grand Court Organ. In 1924 Marco Enrico Bossi, noted Italian organist and composer, made his initial American appearance. That same year brought the third orchestra-organ concert with Stokowski and the Philadelphia Orchestra, Courboin and Dupre as soloists in a Franck centennial programme.

During 1925 and 1926, Scotland's beloved blind organist, Alfred Hollins, played recitals. Through the years France's Louis Vierne, Fernando Germani of Italy and many other noted artists have performed on this colossal instrument.

All these guest artists have been impressed by the beauty, completeness and accessibility of the console. Weighing nearly two and one-half tons, it is mounted on a platform at the east side of the court on the first floor above the main floor. It rests on a pivot and track and can be turned at will. Everything is within the organist's reach. It has six manuals with 451 stops and 964 controls. There are forty-two accessories for the feet and 729 tilting tablets operated by remote control from 168 pistons under manual keys, of which there are forty-six masters and forty-six reversibles. All combination pistons are adjustable at the keyboard.

The main Pedal division is unexpressive. It has forty-six stops and wind pressures of five to twenty-five inches.

The Great manual is equipped with second touch and is on wind pressures of five to twelve inches.

The Choir is on five inches of wind pressure and is equipped for second touch.

In two expression chambers, the swell is on wind pressures of five to twenty-two and a half inches. All are under expression.

The entire Solo division is under expression on wind pressure of fifteen inches.

Located apart from the rest of the main organ, on the seventh floor opposite the main organ, is the lovely, soft echo division. Entirely expressive, it has a wind pressure of five inches.

The Ethereal organ is powerful, rich and full in tone, entirely expressive. It has twenty stops, a wind pressure of twenty-five inches. It is located on the seventh floor at the opposite end of the court from the echo.

The Orchestral has wind pressure of fifteen and twenty inches and is entirely expressive. It has thirty-eight stops.

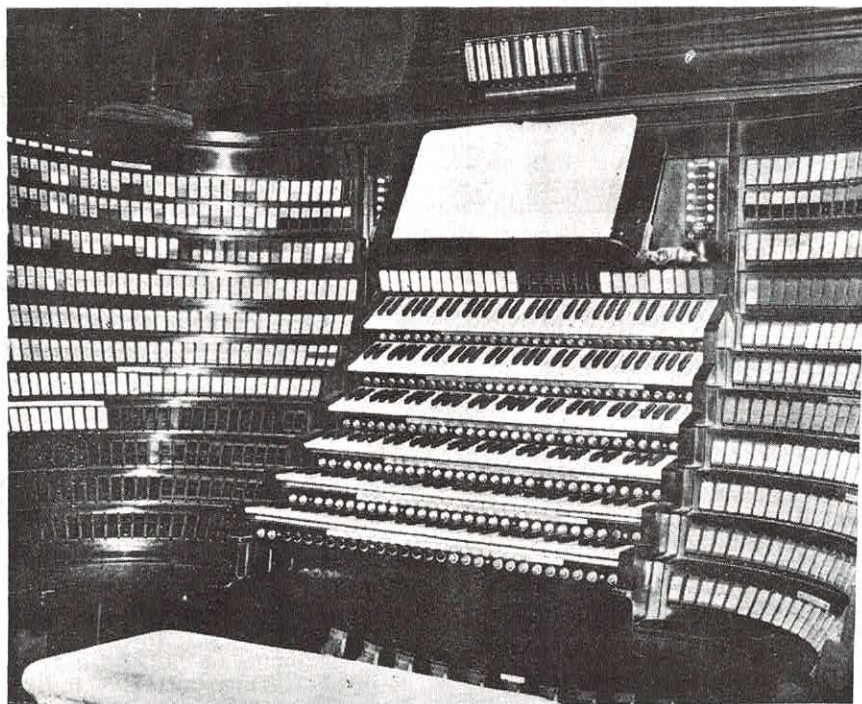
The String organ is entirely expressive. It has eighty-five manual stops and a wind pressure of fifteen to twenty-seven inches. It has a matching pedal of thirty stops. This division occupies the largest space of any single organ chamber ever constructed. It is approximately sixty feet long, thirty feet deep and twenty-two feet high.

The Percussion division is expressive and operated on pneumatic and vacuum action. The major chimes are usually referred to as "tower chimes" because they were made especially for outside tower chime playing. The largest chimes of this set Note C, is twelve feet long, five inches in diameter, and weighs 600 pounds. It is struck by a leather-topped hammer four inches in diameter, the stroke of which is nine inches. It weighs eighteen pounds and has an impact of seventy-two pounds pneumatic pressure.

Pulsations of the tremulants, two for each division, are controllable in ten stages at the will of the organist by means of tremolo pulsations levers to the right and left of the music rack on the console. This device was invented and patented in the Wanamaker shop. It enables the organist to adjust the speed of an individual tremolo or of all the tremolos to his taste.

The Ranks and Pipes are distributed over the various following divisions:

Orchestral	38 ranks	2774 pipes
Ethereal	23 ranks	1679 pipes
Solo	52 ranks	3796 pipes
String	88 ranks	6424 pipes
Great	50 ranks	3170 pipes
Swell	70 ranks	5110 pipes
Choir	24 ranks	1752 pipes
Echo	34 ranks	2482 pipes
Pedal	90 ranks	2880 pipes



THE CONSOLE of the six manual organ in the Wanamaker Store, Philadelphia, U.S.A.

(Photograph by courtesy of John Wanamaker Inc.)

The complete stop specification is as follows:

GREAT ORGAN

Sub Principal (metal), 32 ft.
 Contra Gamba (metal), 16 ft.
 Double Diapason (metal), 16 ft.
 Sub Quint (wood), 10½ ft.
 Diapason Phonon (metal), 8 ft.
 Diapason Major (metal), 8 ft.
 First Diapason (metal), 8 ft.
 Second Diapason (metal), 8 ft.
 Third Diapason (metal), 8 ft.
 Fourth Diapason (wood), 8 ft.
 First Gamba (metal), 8 ft.
 Second Gamba (metal), 8 ft.
 Major Tibia (wood), 8 ft.
 Mezzo Tibia (wood), 8 ft.
 Minor Tibia (wood), 8 ft.
 *Covered Tibia (wood), 8 ft.
 Flute (wood), 8 ft.
 Double Flute (wood), 8 ft.
 Nazard Flute (metal), 2 ranks, 8 ft.
 Harmonic Flute (metal), 8 ft.
 *Quint (metal), 5½ ft.
 *Harmonic Flute (metal), 4 ft.
 *Principal (metal), 4 ft.
 Octave (metal), 4 ft.
 *Tierce (metal), 3 1/5 ft.
 *Octave Quint (metal), 2½ ft.
 *Super Octave (metal), 2 ft.
 *Mixture (metal), 7 ranks.
 *Double Trumpet (metal), 16 ft.
 *Trumpet (metal), 8 ft.
 Harmonic Trumpet (metal), 8 ft.
 *Tuba (metal), 8 ft.
 *Harmonic Clarion (metal), 4 ft.
 Chorus Diapason Magna (metal), 8 ft.
 Chorus Stentorphone (metal), 8 ft.
 Chorus First Diapason (metal), 8 ft.
 Chorus Second Diapason (metal), 8 ft.
 Chorus Major Flute (wood), 8 ft.
 Chorus Double Flute (wood), 8 ft.
 Chorus Gamba (metal), 8 ft.
 Chorus Flute (wood), 4 ft.
 Chorus Octave (metal), 4 ft.
 Chorus Nazard (metal), 2½ ft.
 * Under expression.

SWELL ORGAN

Double Diapason (metal), 16 ft.
 Soft Bourdon (wood), 16 ft.
 Stentorphone (metal), 8 ft.
 Horn Diapason (metal), 8 ft.
 Violin Diapason (metal), 8 ft.
 Bell Flute (metal), 8 ft.
 Orchestral Flute (wood), 8 ft.
 Harmonic Flute (metal), 8 ft.
 Grand Flute (wood), 8 ft.
 Double Flute (wood), 8 ft.
 Tibia Dura (wood), 8 ft.
 Clarabella (wood), 8 ft.
 Melodia (wood), 8 ft.
 Soft Dulciana (metal), 8 ft.
 Gamba Celeste (metal), 2 ranks, 8 ft.
 Gamba (metal), 8 ft.
 Quint Bourdon (wood), 5½ ft.
 Harmonic Flute (metal), 4 ft.
 Flute (wood), 4 ft.
 First Octave (metal), 4 ft.
 Second Octave (metal), 4 ft.
 Nazard (metal), 2½ ft.
 Piccolo (metal), 2 ft.
 Viol Cornet (metal), 5 ranks.
 Mixture (metal), 5 ranks.
 Bass Trombone (metal), 16 ft.
 Bass Tuba (metal), 16 ft.
 Contra Fagotto (metal), 16 ft.
 Double Oboe Horn (metal), 16 ft.
 Trombone (metal), 8 ft.
 Tuba (metal), 8 ft.
 Fagotto (metal), 8 ft.

Oboe (metal), 8 ft.
 Trumpet (metal), 8 ft.
 Horn (metal), 8 ft.
 Bassett Horn (metal), 8 ft.
 Clarinet (metal), 2 ranks, 8 ft.
 Clarinet (metal), 8 ft.
 Vox Humana (metal), 2 ranks, 8 ft.
 Harmonic Clarion (metal), 4 ft.
 Musette (metal), 4 ft.
 Contra Bass (wood), 16 ft.
 Violoncello (metal), 8 ft.
 Viol (metal), 8 ft.
 Viol (metal; tuned slightly sharp), 8 ft.
 Viola (metal), 8 ft.
 Quint Viol (metal), 5½ ft.
 Octave Viol (metal), 4 ft.
 Violina (metal), 4 ft.
 Tierce (metal), 3 1/5 ft.
 Corroborating Mixture (metal), 4 ranks.
 String Mixture (metal), 5 ranks.

CHOIR ORGAN

Double Dulciana (metal), 16 ft.
 Dulciana (metal), 8 ft.
 Open Diapason (metal), 8 ft.
 Violin Diapason (metal), 8 ft.
 Stopped Diapason (wood), 8 ft.
 Concert Flute (wood), 8 ft.
 Salicional (metal), 8 ft.
 Quintadena (metal), 8 ft.
 Vox Angelica (metal), 8 ft.
 Voix Celeste (metal), 8 ft.
 Keraulophone (metal), 8 ft.
 Forest Flute (wood), 4 ft.
 Salicet (metal), 4 ft.
 Piccolo (metal), 2 ft.
 Soft Cornet (metal), 6 ranks.
 Saxophone (metal), 16 ft.
 Saxophone (metal), 8 ft.
 English Horn (metal), 8 ft.
 Clarinet (metal), 8 ft.

SOLO ORGAN

Double Open Diapason (metal), 16 ft.
 Grand Viol (metal), 16 ft.
 First Diapason (metal), 8 ft.
 Second Diapason (metal), 8 ft.
 Third Diapason (metal), 8 ft.
 Violin Diapason (metal), 8 ft.
 Viol (metal), 8 ft.
 Viol (metal; tuned slightly sharp), 8 ft.
 Harmonic Flute (metal), 8 ft.
 Tierce Flute (metal), 2 ranks, 8 ft.
 Chimney Flute (metal), 8 ft.
 Harmonic Flute (metal), 8 ft.
 Clarabella (wood), 8 ft.
 Gemshorn (metal), 8 ft.
 Nazard Gamba (metal), 2 ranks, 8 ft.
 Grand Gamba (metal), 8 ft.
 Grand Gamba (metal; sharp), 8 ft.
 Quintaphone (metal), 2 ranks, 8 ft.
 Quint Diapason (metal), 5½ ft.
 Octave (metal), 4 ft.
 Harmonic Tierce (metal), 3 1/5 ft.
 Twelfth Harmonic (metal), 2½ ft.
 Piccolo (metal), 2 ft.
 Double Trumpet (metal), 16 ft.
 Tuba (metal), 16 ft.
 Trumpet (metal), 8 ft.
 Soft Tuba (metal), 8 ft.
 Cornopean (metal), 8 ft.
 Ophicleide (metal), 8 ft.
 Musette (metal), 8 ft.
 Ophicleide (metal), 4 ft.
 Tuba (metal), 4 ft.
 Grand Mixture (metal), 6 ranks.
 Mixture (metal), 6 ranks.
 Mixture (metal), 5 ranks.

ETHEREAL ORGAN (Fifth manual)

Bourdon (wood), 16 ft.
 First Open Diapason (metal), 8 ft.
 Second Open Diapason (metal), 8 ft.
 Clear Flute (wood), 8 ft.
 Harmonic Flute (metal), 8 ft.
 Double Flute (wood), 8 ft.
 Quint Flute (wood), 8 ft.
 Grand Gamba (metal), 8 ft.
 Gamba (metal; tuned slightly sharp), 8 ft.
 Octave (metal), 4 ft.
 Harmonic Flute (metal), 4 ft.
 Twelfth Harmonic (metal), 2½ ft.
 Harmonic Piccolo (metal), 2 ft.
 Mixture (metal), 4 ranks.
 Tuba Profunda (metal), 16 ft.
 Tuba Mirabilis (metal), 8 ft.
 French Trumpet (metal), 8 ft.
 Grand Clarinet (metal), 8 ft.
 Post Horn (metal), 8 ft.
 Tuba Clarion (metal), 4 ft.

STENTOR ORGAN (Sixth, or top, manual)

This division has not been installed, but the stops to it have been chosen. The stentor manual is in operation, so that any of the ancillary divisions may be played from it.

ECHO ORGAN

The Echo is an ancillary organ, and may be played on any manual.

Bourdon (wood), 16 ft.
 Open Diapason (metal), 8 ft.
 Violin Diapason (metal), 8 ft.
 Stopped Diapason (wood), 8 ft.
 Night Horn (metal), 8 ft.
 Clarabella (wood), 8 ft.
 Octave (metal), 4 ft.
 Harmonic Flute (metal), 4 ft.
 Mellow Flute (wood), 4 ft.
 Mixture (metal), 6 ranks.
 Cornet Mixture (metal), 5 ranks.
 Melodia (wood), 8 ft.
 Orchestral Viol (metal), 2 ranks, 8 ft.
 Soft Viol (metal), 8 ft.
 Soft Viol (metal; tuned slightly sharp), 8 ft.
 Unda Maris (metal and wood), 2 ranks, 8 ft.
 Open Quint (metal), 5½ ft.
 Double Trumpet (metal), 16 ft.
 Trumpet (metal), 8 ft.
 Capped Oboe (metal), 8 ft.
 Euphone (metal), 8 ft.
 Vox Humana (metal), 2 ranks, 8 ft.

ORCHESTRAL ORGAN

The Orchestral division is an ancillary organ, and may be played on any manual.

Contra Quintadena (wood), 16 ft.
 Duophone (wood), 8 ft.
 Tibia (wood), 8 ft.
 Covered Tibia (wood), 8 ft.
 Concert Flute (wood), 8 ft.
 Harmonic Flute (metal), 8 ft.
 Mellow Flute (wood), 8 ft.
 String Flute (wood), 8 ft.
 Double Flute (wood), 8 ft.
 Hollow Flute (wood), 8 ft.
 Harmonic Flute (metal), 4 ft.
 Orchestral Flute (metal), 4 ft.
 Covered Flute (wood), 4 ft.
 Octave (metal), 4 ft.
 Harmonic Piccolo (metal), 2 ft.
 English Horn (metal), 16 ft.
 Bass Clarinet (metal), 16 ft.
 Bass Saxophone (metal), 16 ft.
 Bassoon (metal), 16 ft.
 English Horn (metal), 8 ft.
 Orchestral Clarinet (metal), 8 ft.
 Saxophone (metal), 8 ft.

Orchestral Bassoon (metal), 8 ft.
 Bassett Horn (metal), 8 ft.
 Oboe (metal), 8 ft.
 Orchestral Oboe (metal), 8 ft.
 First French Horn (metal), 8 ft.
 Second French Horn (metal), 8 ft.
 Third French Horn (metal), 8 ft.
 Kinura (metal), 8 ft.
 Muted Cornet (metal), 8 ft.
 Vox Humana (metal), 16 ft.
 First Vox Humana (metal), 8 ft.
 Second Vox Humana (metal), 8 ft.
 Third Vox Humana (metal), 8 ft.
 Fourth Vox Humana (metal), 8 ft.
 Fifth Vox Humana (metal), 8 ft.
 Sixth Vox Humana (metal), 8 ft.

STRING ORGAN

This String division is an ancillary organ, and may be played on any manual. All metal pipes.

Violone, 16 ft.
 First Contra Gamba, 16 ft.
 Second Contra Gamba, 16 ft.
 First Contra Viol, 16 ft.
 Second Contra Viol, 16 ft.
 First Viol, 16 ft.
 Second Viol, 16 ft.
 Violin Diapason, 8 ft.
 Gamba, 8 ft.
 Nazard Gamba, 8 ft., 2 ranks.
 Nazard Gamba (sharp), 8 ft., 2 ranks.
 First 'Cello (natural), 8 ft.
 First 'Cello (sharp), 8 ft.
 First 'Cello (flat), 8 ft.
 Second 'Cello (natural), 8 ft.
 Second 'Cello (sharp), 8 ft.
 Second 'Cello (flat), 8 ft.
 First Orchestral Violin (natural), 8 ft.
 First Orchestral Violin (sharp), 8 ft.
 First Orchestral Violin (flat), 8 ft.
 Second Orchestral Violin (natural), 8 ft.
 Second Orchestral Violin (sharp), 8 ft.
 Second Orchestral Violin (flat), 8 ft.
 Third Orchestral Violin (natural), 8 ft.
 Third Orchestral Violin (sharp), 8 ft.
 Third Orchestral Violin (flat), 8 ft.
 Fourth Orchestral Violin (natural), 8 ft.
 Fourth Orchestral Violin (sharp), 8 ft.
 Fourth Orchestral Violin (flat), 8 ft.
 Fifth Orchestral Violin (natural), 8 ft.
 Fifth Orchestral Violin (sharp), 8 ft.
 Fifth Orchestral Violin (flat), 8 ft.
 Sixth Orchestral Violin (natural), 8 ft.
 Sixth Orchestral Violin (sharp), 8 ft.
 Sixth Orchestral Violin (flat), 8 ft.
 First Muted Violin (natural), 8 ft.
 First Muted Violin (sharp), 8 ft.
 First Muted Violin (flat), 8 ft.
 Second Muted Violin (natural), 8 ft.
 Second Muted Violin (sharp), 8 ft.
 Second Muted Violin (flat), 8 ft.
 Third Muted Violin (natural), 8 ft.
 Third Muted Violin (sharp), 8 ft.
 Third Muted Violin (flat), 8 ft.
 Fourth Muted Violin (natural), 8 ft.
 Fourth Muted Violin (sharp), 8 ft.
 Fourth Muted Violin (flat), 8 ft.
 Fifth Muted Violin (natural), 8 ft.
 Fifth Muted Violin (sharp), 8 ft.
 Fifth Muted Violin (flat), 8 ft.
 Sixth Muted Violin (natural), 8 ft.
 Sixth Muted Violin (sharp), 8 ft.
 Sixth Muted Violin (flat), 8 ft.
 First Orchestral Violina (natural), 4 ft.
 First Orchestral Violina (sharp), 4 ft.
 Second Orchestral Violina (natural), 4 ft.
 Second Orchestral Violina (sharp), 4 ft.
 Quint Violina (natural), 5½ ft.
 Quint Violina (sharp), 5½ ft.
 Tierce Violina (natural), 3 1/5 ft.

Tierce Violina (sharp), 3 1/5 ft.
 Nazard Violina (natural), 2 3/4 ft.
 Nazard Violina (sharp), 2 3/4 ft.
 Super Violina (natural), 2 ft.
 Super Violina (sharp), 2 ft.
 First Dulciana (natural), 8 ft.
 First Dulciana (sharp), 8 ft.
 Second Dulciana (natural), 8 ft.
 Second Dulciana (sharp), 8 ft.
 Third Dulciana (natural), 8 ft.
 Third Dulciana (sharp), 8 ft.
 Fourth Dulciana (natural), 8 ft.
 Fourth Dulciana (sharp), 8 ft.
 Fifth Dulciana (natural), 8 ft.
 Fifth Dulciana (sharp), 8 ft.
 Sixth Dulciana (natural), 8 ft.
 Sixth Dulciana (sharp), 8 ft.
 First Octave Dulciana (natural), 4 ft.
 First Octave Dulciana (sharp), 4 ft.
 Second Octave Dulciana (natural), 4 ft.
 Second Octave Dulciana (sharp), 4 ft.
 Dulciana Mutation, 5 ranks.

PERCUSSION ORGAN

The Percussion division is an ancillary organ and may be played on any manual.
 Major Chimes, 37 tubular chimes, tenor C to c1.
 Minor Chimes, 20 tubular chimes, from A to c.
 Metalophone, 49 metal bars, tenor C to c2.
 Celeste, 49 metal bars, tenor C to c2.
 (This is a genuine Mustel Celeste.)
 Piano I.
 Piano II, 88 notes, vacuum action. (This is a real upright piano, with a player-piano-like action attached.)
 Harp I.
 Harp II
 Gongs, 49 metal bars, tenor C to c2, pneumatic action. (These gongs are the tone of Chinese gongs.)

MAIN PEDAL ORGAN

Gravissima (resultant) (wood), 64 ft.
 Contra Diaphone (wood), 32 ft.
 Diaphone (wood), 16 ft.
 First Contra Open Diapason (wood), 32 ft.
 Second Contra Open Diapason (metal), 32 ft.
 First Open Diapason (wood), 16 ft.
 Second Open Diapason (metal), 16 ft.
 Third Open Diapason (wood), 16 ft.
 Open Diapason (wood), 8 ft.
 Contra Bourdon (wood), 32 ft.
 Bourdon (wood), 16 ft.
 Soft Bourdon (wood), 16 ft.
 Octave Soft Bourdon (wood), 8 ft.
 Open Flute (wood), 16 ft.
 Soft Flute (wood), 8 ft.
 Soft Flute (wood), 4 ft.
 Violone (wood), 16 ft.
 Gamba (metal), 16 ft.
 Dulciana (metal), 16 ft.
 Soft Dulciana (metal), 8 ft.
 Open Quint (metal), 10 3/4 ft.
 Stopped Quint (wood), 10 3/4 ft.
 Stentorphone (metal), 8 ft.
 Octave (metal), 8 ft.
 First Tibia (wood), 8 ft.
 Second Tibia (wood), 8 ft.
 First Tibia (wood), 4 ft.
 Second Tibia (wood), 4 ft.
 First 'Cello (metal), 8 ft.
 Second 'Cello (metal), 8 ft.
 Principal (metal), 4 ft.
 Octave (metal), 4 ft.

Grand Mutation (metal), 10 ranks.
 Mixture (metal), 7 ranks.
 Mixture (metal), 8 ranks, 32 ft.
 Mixture (metal), 8 ranks, 16 ft.
 Contra Bombarde (wood), 32 ft.
 Bombarde (wood), 16 ft.
 Bombarde (metal), 8 ft.
 Trombone (metal), 16 ft.
 Tuba (metal), 16 ft.
 Euphonium (metal), 16 ft.
 Contra Fagotto (metal), 16 ft.
 Octave Fagotto (metal), 8 ft.
 Tromba (metal), 8 ft.
 Clarion (metal), 4 ft.

Each of the following pedal divisions is played on the pedal keyboard of the console, grouped with the main pedal organ stop tablets, but enclosed in the chamber with its respective manual organ:

ETHEREAL PEDAL ORGAN (Expressive)

Acoustic Bass (wood), 32 ft.
 Diapason (wood), 16 ft.
 Bombarde (metal), 16 ft.
 Bombarde (metal), 8 ft.

ECHO PEDAL ORGAN

Open Diapason (wood), 16 ft.
 Stopped Diapason (wood), 16 ft.

STENTOR PEDAL ORGAN (Not in operation)

Diaphonic Bombarde, 64 ft.
 Stentor Bombarde, 32 ft.
 Stentor Bombarde, 16 ft.
 Stentor, Tuba, 8 ft.
 Diaphone, 32 ft.
 Diaphone, 16 ft.
 Diaphone, 8 ft.
 Diaphone, 4 ft.

STRING PEDAL ORGAN

Contra Diaphone (wood), 32 ft.
 Diaphone (wood), 16 ft.
 Diaphone (wood), 8 ft.
 String Diaphone (metal), 16 ft.
 Contra Gamba (metal), 32 ft.
 Gamba (metal), 16 ft.
 Gamba (metal), 8 ft.
 First Violone (wood), 16 ft.
 Second Violone (metal), 16 ft.
 First Violone (wood), 8 ft.
 Second Violone (metal), 8 ft.
 Violone (metal), 4 ft.
 Viol (metal), 16 ft.
 Viol (metal; tuned slightly sharp), 16 ft.
 Viol (metal), 8 ft.
 Viol (metal; tuned slightly sharp), 8 ft.
 Mixture (metal), 12 ranks, 32 ft.
 Mutation Diaphone (metal), 16 ft.
 Mutation Viol (metal), 16 ft.
 Mutation Viol (metal), 10 3/4 ft.
 Mutation Viol (metal), 8 ft.
 Mutation Viol (metal), 5 1/2 ft.
 Mutation Viol (metal), 4 ft.
 Mutation Viol (metal), 2 3/4 ft.
 Mutation Viol (metal), 2 ft.
 Mutation Viol (metal), 1 3/5 ft.
 Mutation Viol (metal), 1 1/2 ft.
 Mutation Viol (metal), 4/5 ft.
 First Vox Humana (metal), 16 ft.
 Second Vox Humana (metal), 16 ft.

HANDS ACROSS THE SEA

The Story of England's Most American WurliTzer

"A lovely organ in a magnificent hall," "You know, it will take a long time for me to come down from the clouds - what a beautiful instrument," "totally sexy!," "I love this beautiful instrument so very, very much," "A sound beyond imagination," "I wish all theatre organs could sound in halls like this one," "Fantabuloso!" "The Organ is even better than I remembered from 1978 and even then it was world class," "I'm honoured to have been invited to perform on this divine medium."

These are extracts from the Organ Visitor's Book at Manchester's Free Trade Hall. Even if in a visitor's book you never offend your hosts, surely "they" can't all be wrong! Who are "they"? I will not embarrass anyone by divulging who wrote what, but if I tell you that the words came from the pens of Walt Strony, Rob Calcaterra, Lyn Larsen, Lewis Gerrard, Carlo Curley, Maria Kumagai, Dennis James, Ashley Miller and Hector Olivera you will begin to realise why Opus 2120, born in North Tonawanda in 1930, fathered by Jesse Crawford as a Publix No. 1, has retained her American connections. If I go on to say that Jesse Crawford made a six-day personal appearance in June of 1933, that the console bears a plaque to the effect that members of the 1976 ATOS Safari to England contributed funds that paid for the restoration of the Trumpet and Saxophone ranks, and that the late Dick Simonton, in his capacity as a Vice-President of the Lancastrian Theatre Organ Trust, attended the re-opening in 1977, you will, I hope, understand why we here in England feel that we have a special affinity with our friends in the States.

So what's so special about this WurliTzer? For Americans 20-rank-plus jobs were not uncommon, but only three were received in England - the Trocadero, Elephant & Castle, London (4/21); the Empire, Leicester Square, London (4/20); and the Paramount in Manchester (4/20). The Paramounts in Leeds and Newcastle came close with 3/19s, but over all England's "mighties" were not so mighty and most people thrilled to 16 ranks or less, much

less in some cases! The sound of a big WurliTzer in a big theatre is the most magic sound in the theatre organ world, and the Paramount Manchester was always reckoned to be one of the best installations in this respect outside the States. That they have been able to not only retain, but enhance this sound in making a transplant, and to have transplanted the instrument into an auditorium as big as the original theatre is an achievement that cannot be said of any other transplants in England. This is one of the reasons Opus 2120 is special.

Lets start at the beginning! At 7.00pm on October 6th 1930, the 3000 seats in the new Paramount in Manchester were filling with an audience that was doubtless trying to forget that on the same day the gigantic R101 airship had crashed in France. Their thoughts would, temporarily at least, be diverted at 7.45pm by the spectacle of Mr. C. Drewett Smart at the Paramount Organ, the Paramount Orchestra directed by Mr. Lionel Falkman, and the original Plaza Tiller Girls with dancers Gaston and Andre, all of whom preceded Maurice Chevalier and Jeanette MacDonald in the film "The Love Parade". The following day the press noted that Mr. Smart "performed some amazing feats of wizardry on the great organ said to be the largest in Europe."

From then on the WurliTzer remained in constant use for 43 years, up to the day that the blower was turned off prior to removal. There had been 14 resident organists, one of whom, Henry Croudson, made 21 recordings (78rpm) released between 1936 and 1938. The organ had been featured solo on television three times. For 21 years until the Paramount Theatre closed for re-development, Ronnie Wood was house organist.

During these 43 years in the theatre, the organ was cleaned and overhauled on only one occasion, in 1947, when the then resident organist, Charles Saxby, altered the specification by removing the Solo Vox Humana and replacing it with an English-made Post Horn, at the same time re-engraving the stop tabs. No other work, apart from regular (and latterly irregular) tuning, was carried out until The Lancastrian Theatre Organ Trust came into being in 1968.

Who, and what, is the Lancastrian Theatre Organ Trust? A Trust in England is usually registered as a charity and as such, when its aims have been accepted by the government agency, is entitled to certain tax benefits. Prior to 1968, rumours had abounded about the imminent conversion of the Paramount, by now renamed the Odeon, into a modern multi-cinema complex. Equally, rumours about potential purchasers of the organ were frequent. So a band of local buffs decided the time had come for action to make certain that this famous WurliTzer that had already entertained the Manchester public for so many years, stayed in the city. A meeting was held, a committee formed, and The Lancastrian Theatre Organ Trust was born.

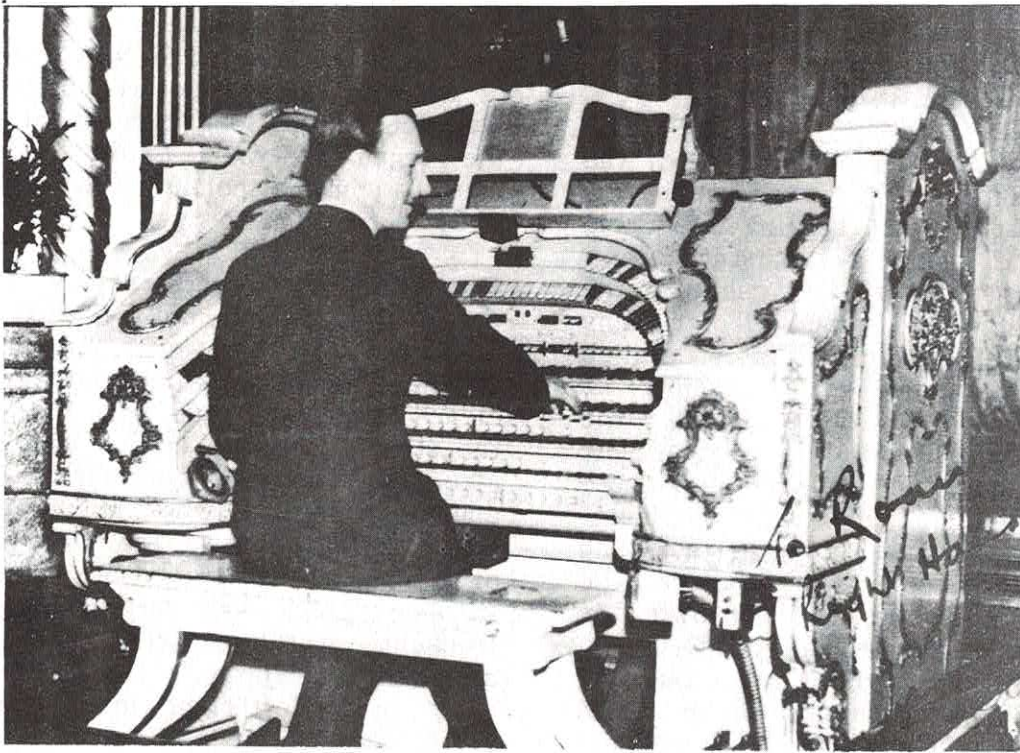
It was obvious from the start that if the project was to have chance of success the first essential would be money. At the instigation of Mr Brian Bint, then General Manager of the Paramount/Odeon (and who, continuing the American connection, is now resident in Florida), the trust commenced a six-year series of Sunday morning organ concerts presenting many well-known organists from Britain and sometimes abroad. There were some special highlights in the series, such as in 1969 when Reginald Dixon made his first appearance for many years away from the Tower Ballroom, when the theatre was filled, and in 1971 at the age of 78, Reginald Foort's return to Manchester. This must have held many memories for him, as two blocks from the Paramount is the Palace Theatre where he gave his first public performance on his travelling Moller organ, now in the Pasadena Civic Auditorium. Silent film and stage presentations were also produced and the WurliTzer was busier than ever.

The biggest leap forward financially was the Trust's decision to make LP recordings, as none had been produced of this organ since the Henry Croudson 78s mentioned earlier. Since then the Trust has produced and sold worldwide 20 albums recorded on either the 4/20 WurliTzer in its original and new homes or on the other instruments either owned or cared for by the Trust.

However back to the Paramount Organ and our search for new premises. After all, a theatre organ of this size is not something you can put into the corner of

a living room! A tentative approach was made to the Civic Authorities in Manchester as the civic hall, known as the Free Trade Hall, was organless. Well, not quite. Before the Blitz the hall had possessed a fine four-manual concert organ, but this, with the whole interior of the hall was destroyed on the night of December 22, 1940, by a well-aimed German bomb. After the war a new auditorium was built within the facade of the old building which had survived the bomb, and space for a new pipe organ was provided for in the roof of the building. But these were the days of the latest thing in organ building, the pipeless organ, and the roof space remained vacant. Instead of a new classical pipe organ, a comprehensive Compton electronic organ was installed, but although its paper specification was impressive, its sound wasn't and it never gave complete satisfaction. This was over 30 years ago when the electronic organ was in its infancy. With John Compton's reputation as an organ builder and inventor, I am quite certain that the Free Trade Hall organ would have been improved over the years, had he lived. As it was, by 1971 the City Council was faced with spending a large sum of money to put this organ right without any guarantee that it would be any better, and the Trust's tentative enquiry as to whether there was a chance of installing the WurliTzer in the Free Trade Hall received a positive response.

Having obtained provisional agreement, preliminary surveys were carried out in the theatre and the hall and it was found that the organ could be installed. This was fine, except that after years of rumour the Paramount/Odeon was still open!. But there's rarely smoke without fire, and by 1973 we knew that our chance was coming when the redevelopment plans for the theatre were announced. What the Trust didn't expect was a most generous act by Rank Leisure Services, who ran the theatre, in arranging with the freeholders of the building, who owned the organ, for it to be donated to the Trust. The Trust, in turn, donated it to the city. On July 8, 1973, eight organists who had been associated with the Paramount appeared in a Farewell concert (an LP record of this event had been produced of this event) and after "Auld Lang Syne" the console sank down and the blower was switched off. When the theatre finally closed its



Henry Croudson at the Paramount Wurlitzer.



Exterior of the Free Trade Hall, with queues forming for the opening concert, September 11, 1977.

doors 19 days later, a great deal of dismantling had already taken place.

Up to this date the Technical Crew of the Trust had been hard at work while the theatre was still open tagging all cable runs to chests, looms, switch stacks, etc. All terminations of the main cable to the relays were marked and all trunking defined with white paint codes. A detailed plan of the layout of each chamber, a schematic drawing of the wiring in the Relay Room, and a detailed photographic survey of all parts of the chambers were made by draughtsmen and electrical members of the crew. This work, in fact, had been completed some time before the closure, and while negotiations over the organ went on it seemed to the Technical that things were standing still. But, of course, the many problems which would arise (and there were many!) were discussed over and over again, possible solutions being suggested, accepted and discarded, an infinitum!

What were these problems? The 20 ranks were situated in two chambers on either side of the proscenium arch, the Main on the left and the Solo on the right. Above the Main chamber were the RELay Room and an open chamber containing the master xylophone and piano. The latter rooms were reached through the Main Chamber by a small trapdoor and a cat ladder, and the floor of the Relay Room was no less than 60 feet up from the stalls. It was obvious that the piano, master xylophone, key relays and switchstacks would have to be brought out and down through the front grille, as would the windchests, reservoirs and resonators from from the Main Chamber below. On the Solo side matters were a little easier, as access to the chamber was by a normal concrete staircase by the dressing rooms.

As soon as the theatre closed a start was made on disconnecting the main cable at the relay union board, for it was felt that the sooner the console could be removed the better, before the dreaded pneumatic drills came through the front door. The cable was 140 feet in length and weighed 420 pounds. While engaged in cutting out bricks to enlarge the hole through which the cable passed, we felt something cylindrical embedded beneath the protecting box-shaped metal conduit and we

eventually disinterred a half-empty bottle of whisky. Was the closure of the hole the last act in the long process of installing the organ 43 years before and did the men responsible celebrate with a "drop"? We like to think so!

Meanwhile, the orchestra rail in front of the console was demolished and the console eased off onto a trolley, and skated up the stalls area which had already been cleared of seats, out into the lobby and the street. Here its arrival in a busy mid-afternoon caused considerable interest among passers-by who included a representative of the law. The whole operation of getting a weighty console on to a waiting open truck was carried out with the frequent, gratuitous advice from a score of passing "experts." The temptation to reply in a forthright manner when the going got difficult was only just overcome, resisted because the law was insisting that we not block the footpath any longer! With the console gone, it was now possible to attack the reinforced plaster grilles, starting with the one in front of the Main chamber fronted by a huge canopy. The removal was done with a little science and a great deal of brute force, and great chunks of rococo plasterwork were sent thundering earthwards. We detected a certain amount of glee from our younger members as this operation took place! The piano came down first, using a block and tackle we had mounted on a specially built steel beam attached to the theatre's structure. It had been decided to add the piano to the 4/14 WurliTzer in the Gaumont, on the opposite side of the street a few yards away which had lost its own piano some years before. Mounting the piano on a trolley, the party set off down the road, only to be informed by the law who had arrived again that it was possible they might be charged with driving a piano the wrong way down a one-way street!

To be continued next month.

TOSA

THEATRE ORGAN SOCIETY OF AUSTRALIA (ACT DIVISION) INCORPORATED
PO Box 367, Civic Square ACT 2608.

STOP PRESS

T O S A N A T I O N A L C O N V E N T I O N C I R C U L A R

CELEBRATION 16TH, CANBERRA, 22 - 25 APRIL 1988

IT'S \$88 FOR '88!

TOSA ACT President, Colin Lacey, today announced that the package price for the Celebration 16th TOSA National Convention to be held in Canberra from 22 to 25 April 1988, will be \$88 per delegate. This follows the announcement last week that TOSA ACT's application for funding from the ACT Community Development Fund (CDF) was successful.

The CDF comprises funds raised from the ACT population through the ACT TAB and, from it, grants are made to assist Canberra's non-profit organisations. The grants are made under many categories and on this occasion they were made for tourism purposes. TOSA ACT's grant is to assist in the cost of staging the convention.

The grant has enabled TOSA ACT to substantially reduce the package price from that initially envisaged, thereby easing the financial pressure on Convention delegates.

PROGRAMME AND PRICES

Individual event prices are as follows:-

Friday	- Registration, Dinner, Variety Show and silent movies	\$ 12
Saturday	- Tours (including coach travel, Duntroon College Chapel organ recital, Carillon inspection and recital, National Film and Sound Archive tour, City Sights tour and lunch)	\$ 12
	- Concert featuring Detroit, Michigan organist, Tony O'Brien	\$ 15
Sunday	- Champagne and spit roast brunch at Cotter Reserve (coach travel is optional for this event)	\$ 10
	- Concert featuring Sydney organist Cliff Bingham, pianist, John Crawford and Canberra's Woden Valley Youth Choir.	\$ 10
	- Gala Ball including cocktails and full table service dinner. Music by "Cannery Row" with special guest vocalist, Gerry Scott	\$ 30
Monday	- "Accent on Youth" concert featuring Australian youth organists	\$ 5
	- Lunch, workshop (featuring Tony O'Brien) and open console	\$ 10

<u>TOTAL</u>		\$104
		===
SPECIAL PACKAGE PRICE INCLUDING ALL OF THE ABOVE		\$ 88
		===
Optional coach travel Sunday to Cotter Reserve and afternoon concert		\$ 5

Delegates travelling on interstate touring coaches can subtract \$5 from the package price (making it \$83) if their coach is used for the Saturday tour.

OPTIONAL AFTERGLOW TOURS

Tuesday, 26 April - Braidwood tour - "Mona" English garden, "Bedervale" homestead, St Andrews Anglican Church organ recital, gourmet three course meal at Torpy's Restaurant. (Full day)

- By our coach \$ 43
- Delegates travelling on interstate touring coaches used for this tour \$ 36

Wednesday, 27 April - Lanyon Homestead, Sidney Nolan Gallery, Tidbinbilla Deep Space Tracking Station, Cuppacumbalong Craft Centre. (Half day)

- By our coach \$ 12
- Delegates travelling on interstate touring coaches used for this tour \$ 7

DRESS FOR THE GALA BALL

Dress is optional ... but no birthday suits, please!

REGISTRATION BROCHURES DELAYED

Because of the late receipt of the good news about our successful grant application, we were not able to have registration brochures printed in time for inclusion in November newsletters. However, they will be available shortly and will include full registration and accommodation details.

QUESTIONS?

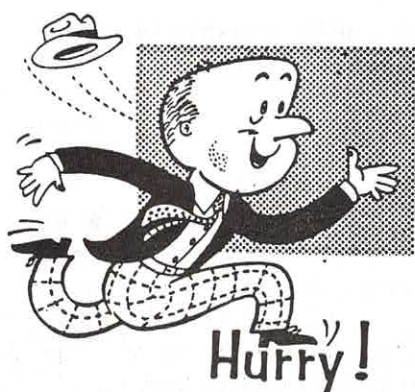
Questions on any aspect of the convention may be directed to:

Eileen Bryan (062) 88 2622 (day) or;

Clinton White (062) 88 7122 (night).

Our address is: The Convention Secretary
TOSA (ACT Div) Inc
PO Box 367
CIVIC SQUARE ACT 2608

THE CAPITAL'S GREAT IN '88!



**BOOK NOW FOR
THE
CHRISTMAS PARTY**