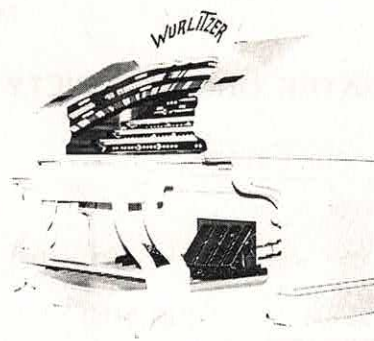


TOSA

MAY, 1992

Marrickville Town Hall



Orion Centre Campsie

NEWS

Announcing

THE WELCOME RETURN OF
THE SUPERBLY TALENTED DUO



JOHN ATWELL

TONY FENELON

THE ORION CENTRE -CAMPSIE

Sunday, 31st May, 1992

at 2.00 pm

Volume 31
Issue 4

The Official Publication of Theatre Organ Society of Australia (NSW Division) Inc.
P O Box 151, Allawah NSW 2218
Registered by Australia Post - Publication No. N.B.H. 1038

Price
\$1.00

TOSA NEWS

MAY 1992

THEATRE ORGAN SOCIETY OF AUSTRALIA (N.S.W. DIVISION) Inc.

DIRECTORYPATRONS:

Ian Davies
&
Mayor of Canterbury, Ald. John Gorrie

PRESIDENT:

Jack Lawson (569 3775)

VICE PRESIDENTS:

Frank Ellis (649 7011)
John Shaw (759 5825)
or (047 57 3077)

SECRETARY:

Mrs. Jean Taylor (579 5191)

ASSISTANT SECRETARY:

Chris Styles Home (798 7547)

TREASURER:

Bob Gilmour Home (489 3131)
Work (241 1568)

ASSISTANT TREASURER:

Bill Schumacher (985 7318)

MEMBERSHIP SECRETARY:

Mr. Jeffrey Clark (639 7208)

MINUTE SECRETARY:

Mrs. Jean Taylor

COMMITTEE:

Peter Harding (629 2257)
Mrs. Pearl Lawson (569 3775)

Neil Palmer (798 6742)

John Parker Home (570 8471)
Work (758 2580)

M/s Mary Stewart (51 5045)

PRACTICE CONVENOR:

Bob Staunton (607 8925)

RESEARCH & ARCHIVES:

Ian Cameron (048 411 616)

TOSA NEWS EDITOR:

TO BE APPOINTED

TOSA PRINTER:

COPIES PLUS 438 4075

CONCERT TAPE HIRING:

Neil Palmer (798 6742)

TICKET SECRETARY (Concert Bookings)

10.00am - 6.00pm Mon.-Sat. only.

Ed. Wharton (546 7231)

P O. Box 23
Penshurst 2222

ARTIST LIAISON OFFICER:

Bill Schumacher
8 Wharf Rd., Brooklyn 2253
Phone 985 7318

PHOTOGRAPHY:

Kevin Rowland, noon - 8pm
Mobile phone (018) 44 2308
(STD rates apply)

Barry Tooker Home (744 1535)
Work (550 5400)

CONCERT RECORDINGS:

Bill Schumacher

PROMOTIONS OFFICER:

Kevin Rowland

LIBRARIAN:

Ms. Mary Stewart 557 5045

COMING EVENTS

- 1992 -

MAY

Sun 3 at 2.00pm. **DON THOMPSON** - English organist
visiting from California -
Marrickville Town Hall

Mon 4 at 7.30pm. **COMMITTEE MEETING**

Wed. 13 at 7.30pm Margaret Hall will be
introducing her new
recording - see page 10

Wed 13 8.00pm. **Half Yearly A.G.M.**
Marrickville Town Hall

Sun 31 at 2.00pm **TONY FENELON & JOHN ATWELL**
in Concert at Orion Centre, CAMPSIE

JUNE

Mon. 1 at 7.30pm **COMMITTEE MEETING**

Wed. 10th at 7.45pm **Members' Club Night at**
Campsie ORION

Sun. 28 at 2.00pm **Bill Schumacher**
in Concert at Orion
Centre, Campsie

The Secretary

T O S A (N S W Division) Inc.

P O Box 151

ALLAWAH N S W 2218

REMEMBER TO TUNE-IN TO 2CBA-FM

EVERY MONDAY NIGHT AT 9.00pm -

For: "Theatre Organ Highlights"

Presented by Chris Styles



Editorial

Congratulations to the Gold Coast Division of T.O.S.A. for a delightfully presented 1992 Convention.

We will no doubt hear many wonderful stories as our members return from (what we have already heard was) a very happy and successful event.

As we look forward to the 1993 Convention, to be hosted by the South Australian Division of T.O.S.A., we hear that plans are well on the way for yet another exciting and spectacular event.

The Capri Theatre has become the home of the South Australian Division of T.O.S.A. and is operated as a regular commercial cinema, six days of the week. A roster of volunteer organists play for film sessions every night, making the Capri the only theatre in Australia - where theatre organ music can be heard by the public on a nightly basis.

The cinema, the last Art Deco/Moderne cinema to be built in Australia, is gradually being restored to its former glory as funds become available.

As soon as the 1993 Convention details become available, details will be published in our News.

-oOo-

For personal reasons, resulting from our 6th. April Committee meeting, due to certain aspects of the position, I have now regretfully resigned as a member of the committee and as Editor of TOSA NEWS.

I have immensely enjoyed producing the magazine and making many new friends amongst our members. Hope to see you at future concerts.

With fond regards and best wishes,

Sincerely,

Miriam Morris
Miriam Morris
Editor



RECORD BAR NEWS

GUY BOVET at the Wurlitzer in the Claparede College, Geneva.
Old Comrades March, Poet & Peasant Overture, the complete Rhapsody in Blue, plus more. COMPACT DISC \$26. 00

MUSIC FOR MOVIE-PALACE ORGANS
Ann Leaf and Gaylord Carter play Wurlitzer and Moller Theatre Organs: Silent Movie Music: The Son of the Sheik; Orphans of the Storm: For Heaven's Sake: Intolerance: The Phantom of the Opera. Also Strike up the Band: You Were Meant for Me: Charmaine, plus more. COMPACT DISC \$26.00

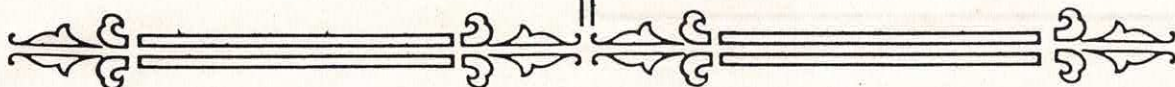
THE BYRD SINGS! Ron Rhode at the Byrd Theatre Wurlitzer.
Barcelona: Slow Poke: Clear Track Polka: Slaughter on Tenth Avenue: Liberty Bell March. Also featuring Chuck Rhode, Tenor: If You Were The Only Girl in the World: Night and Day Plus more. COMPACT DISC \$26. 00

HECTOR, LIVE FROM SYDNEY - STILL AVAILABLE !!! Hector Olivera at our own Marrickville Wurlitzer during his 1987 Australian Concert Tour. Tracks That's Entertainment: Thank Heaven for Little Girls: Teddy Bear's Picnic; Sweet Georgia Brown: Durand's Waltz in Eb: Bach's Symphonia (Cantata #29) plus more. DOUBLE CASSETTE \$15. 00

Available at TOSA concerts or by Mail Order from: TOSA (NSW Div)Inc. C/- 304 Parramatta Road, Ashfield. NSW 2131.

Allow \$3.00 to cover postage for one compact disc/cassette, or \$4.00 for two or three. Cheques/Money Orders should be made payable to TOSA (NSW-Division) Inc. Items subject to availability.

Neil Palmer



\$ FOR SALE \$

TECHNICS Digital Disc Recorder

Uses 3.5 discs to expand the memory of Technics organs. Models SXF3, G5G7, EX50, 60, 70, pianos PR40,60, PX9.

\$550. o.n.o. Pat Overmyer
Tel: 796 7354

HAMMOND "Colonnade" Console Organ
61 keys on both upper and lower keyboard, leslie speakers, melody maker, philharmonic strings, percussion, presets, animation-easy play, 16 rhythms (4 variations).

one owner - little use - very good condition. \$2,500. 'phone (043) 964026 or 925601.

TECHNICS E44

Two manuals - 26 keys each
Eight pedals

features include;

Multi tab voices
Orchestral conductor
Multi tremos & celeste
Upper & lower coupler
String Ensembles
Orchestral presets & Synthesiser
Voice setting computer
16 & 8" base & electric base
Drums percussion
programable chord computer
fill in & introduction
Technichord, Transposer, & full band setting computer

Timber frame, roll back cover organ stool and manual, head phones, able to record. AI condition, includes \$350. of music. Price: \$1,250. not negot.
Tel: (043) 965 163 (Toukley area)

LOWRY 'CITATION' THEATRE ORGAN

Leslie Tone Cabinet. Excellent condition. \$3,500. o.n.o.

Please contact Ms. Dorothy Jones
Tel. No: 528 9334

WANTED URGENTLY !

BACK ISSUES OF T.O.S.A. NEWS

Will buy any publications before 1978. preferably -

1978 - Jan/Feb/Mar/Apr/May

1979 - September

1980 - Jan/Mar/Aug/

1982 - Mar/Apr/May/Jun.

1983 - March

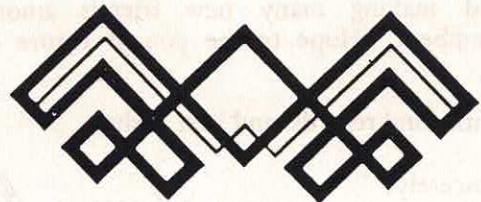
1987 - Mar/Apr/May/Jun/Oct/Nov.

1988 - Aug/Sep/Oct/Nov/Dec.

1989 - Jan/Feb/Mar/Apr.

ALSO WISH TO PURCHASE -

Theatre and Fair and Street organ records, including Concert and Deroys labels - 33,45 and 78's and 10 inch and any books, or will exchange records, please write with list to - Peter Anderson, Box 487
P.O. Gosford N.S.W. 2250





Mr. Jeff Clark,
Membership Secretary, T.O.S.A.

Dear Jeff,

I felt compelled to write and thank T.O.S.A. for enabling me to fulfill a dream I've had since childhood, when, at that time I was taken to the famous State Theatre in Sydney. Ever since, in spite of being taught piano and surrounded by a piano-playing musical family, nothing ever satisfied me musically other than the typically theatre organ sound.

Well Jeff, 60 years have passed and I have played (not professionally) many organs, but never a big Theatre organ. But suddenly, thanks to T.O.S.A. my dream was fulfilled! The Warringah Organ Society gets the invitation to play the beautiful Wurlitzer at Campsie.

Seeing the 'guts' of the instrument down below, truly amazed me and fortunately, I took my camera along. If any of the T.O.S.A. members would like prints of the pipes and all the gear below, as well as the organ itself, they can write to me or ring and I'd be happy to send them (not forgetting to send a stamped addressed envelope and a cheque to cover the costs of prints).

So again, Jeff, this is just to thank all those responsible for getting us over from the Peninsula.

Yours sincerely,

Bob Cornish.
Mona Vale

Tel: 9974492

24 Amaroo Avenue
ELANORA HEIGHTS N.S.W. 2101

28th March, 1992

Mr. J. Lawson,
President,
T.O.S.A. NSW Division Inc.,
P.O. Box 151,
ALLAWAH N.S.W. 2218

Dear Jack,

Just a note to say a sincere thank you to you and your committee members who gave up their Saturday morning for our visit to the Orion Civic Centre. I know that for most of us, the two hours were sheer magic.

I hope the event will produce some new members for T.O.S.A. and once again, many thanks.

Yours sincerely,

JIM COUPLAND,
President,
Warringah Organ Society.

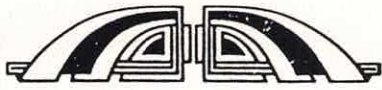


WELCOME TO NEW MEMBERS

We are very pleased to welcome the following new members to T.O.S.A.

JOHN BOWMAN	- Dulwich Hill
ALAN BLACK	- Kingsgrove
GWEN BLACK	"
JOHN HOPKINS	- Turramurra
EDNA HOPKINS	"
SHIRLEY LUCKE	Blakehurst

THEATRE ORGAN HIGHLIGHTS



Our editor has asked me to give you a little insight into the radio programme I present on 2CBA-FM each Monday evening at 9.00 pm.

I have been preparing and presenting the programme for almost one year now and enjoy the work involved very much with big shoes to fill following Frank Ellis and Cliff Bingham, whose knowledge of theatre organs and their history and the artists who play these wondrous instruments, is vastly more than mine.

Basically, I try to present four programmes of recordings from L.P.s, cassettes and compact discs and then two programmes of one of the concerts which have been presented here in Sydney. In preparing the live concerts for replay on Theatre Organ Highlights, I am ably assisted by Bill Schumacher, who gives me access to the library of recorded concerts. He then provides a reel to reel tape of the actual concert and a cassette of the concert for me to audition the material for broadcast. This is a large job in itself and Bill's assistance is very much appreciated.

For the recordings programmes, I have had my small collection of theatre organ music supplemented in the first instance by Frank Ellis' large collection of records and more recently, by Neil Palmer, Nick Lang, Bob Staunton, Ian Roche and Craig Stibbard. There is such a large variety of theatre organ music available these days and I have great fun selecting items for the programme.

The programmes themselves are recorded in advance, two at a time each two weeks, with the assistance of Alan Burton at 2CBA, cueing all the music to be played on the programme and putting it down on tape. He just points at me when it is my turn to speak and then - chat I do.

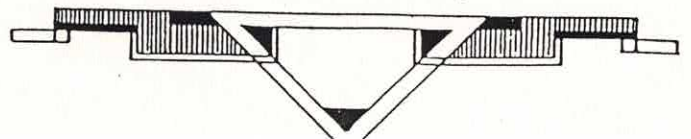


I script each programme before talking "on air" and there is a vast amount of information available with most recordings.

I appreciate the feed-back I receive from the many people who listen to the programme and I am happy to take on board any comments you may wish to make. Of course it is difficult to please everyone all the time, but please let me know if there is something you want to hear that maybe hasn't been played, or even if you have some recordings you would like to share with the other listeners to the programme.

Finally, my thanks to the committee for giving me the opportunity to "play" on radio (I have had this desire to be on radio ever since I was 12 years of age - a long time ago !!) I hope I can continue to provide the music you want to hear and look forward to your company each Monday night on FM 103.

Christopher Styles



Bob Staunton

Organ Playing

Workshop

As usual a group of happy "smilers" gathered at Marrickville Town Hall to learn more about "what to do" when playing an organ.

Tuesday, 17th March was Workshop Night, our leader, Colin Adamson, T.O.S.A. member and Deputy Director of Music, St. Johns Cathedral, Parramatta.

The instruction for this night was arranged in four main parts:

- 1) More theatre organ sounds
- 2) Classical - Church organ style
- 3) Introductions and Endings
- 4) Playing Organ accompaniment

Colin began with some well known pieces and demonstrated the art of second touch, which allows the organist to play a counter melody, emphasise a particular phrase, or introduce a solo instrument for special effect. He also demonstrated a simulated second touch for use on electronic organs, which can be done when using the Block Chord Pattern.

The Classical - Church organ segment was very interesting and informative. Colin described the basic construction of this type of instrument and how different from the Theatre organ. The method of playing, the volume control and registration were described in detail and the following points were made.

* With few exceptions, no special introductions are written for the classical organ. It is up to the organist to create the mood.

* The pedals or foot clavier play an important part in the presentation of music - when the second octave pedal is available, use this for variation to create interest.

* When playing for a choir - four part harmony, Alto, Soprano, Tenor and Base, the music should be played as written.

* When selecting a registration - use what you consider is the best sound to suit the music being presented.

In addition printed exercises were distributed, involving independent left hand, finger exercises left hand and pedal, and trio's to bring together both hands and feet.

-oOo-

The second half of the evening brought the group back to the Theatre organ stylings and the various ways in which an organist can introduce or end a piece of music in a professional manner. Colin advised "Listen to the Professionals".

The following suggestions were demonstrated:

For introductions - use the last four bars of a piece of music - use a musical phrase - use the diminished chord (e.g. C6, CDim, Dm7, G7 or C6, C#Dim, Dm7, G7) which can be used in any key.

For endings - repeat the last phrase of a piece of music and fade out with the swell pedal - use a full chord ending - use a theatre style ending - and lastly, use Piston 5, Marrickville Wurlitzer, Bells.

(To reinforce this segment, a set of printed notes was made available to each workshop participant).

The final segment on Organ accompaniment, emphasised the need for soft settings and ensuring that the solo instrument, voice, etc. is not drowned out. At no time should the organ take over the melody, unless playing a solo passage.

After Colin played the organ out with a march, the group thanked Colin and agreed that the workshops were a must for those interested in better playing techniques.

Well that was Workshop No. 6, and the group departed eagerly looking forward to the next and last workshop in the series.

Our thanks to Colin Adamson for his time and input into these workshops and to T.O.S.A. for making the Wurlitzer available.

Bob Staunton.





Although I was unable to attend every event, I would like to impart to our members an overview of the National Convention held on the Gold Coast over the Easter Weekend.

Margaret Hall-Nelson

Sunshine, music, laughter, comradeship, great hospitality, and spot-on organisation, were the distinguishing marks of the weekend.

Thursday night

A pre-convention get-together was held in the society's club hall for those who arrived early. The numbers were far in excess of what had been anticipated and a pleasant musical and social evening was enjoyed by those who attended.

Friday afternoon

The convention commenced formally at the Albert Waterways Centre with Registration, Evening Meal, and the "Fun in the Sun" revue.

After a bouncy overture of "I Do Like to be Beside the Seaside" from Bev. Black and Beryl Eigeland on organ and piano, the curtains drew back to reveal a colourful chorus of over twenty Gold Coast members who entertained conventioners non-stop, for over eighty minutes.

This was the greatest team undertaking I have ever witnessed from any division/chapter of T.O.S.A. From the musical preparation, to the costumes and staging, it was clear that the Gold Coast Chapter had put everything into this extravaganza, providing a cheerful start to the weekend's activities. Judging from the applause their efforts were well appreciated and admired by conventioners.

Saturday morning

The conventioners travelled to Brisbane by coach, enjoying a day filled with a variety of entertainment.

Included was a visit to hear the pipe assisted Rogers organ in the Mary Immaculate Church; selections from the 'Swing-a-Long-Six' a group of keen songsters from the T.O.S.A. ranks; and organ and piano solos and duets by various performers throughout the afternoon at Kelvin Grove High School.

After a boxed tea, conventioners settled once again to hear Michael Wooldridge, the featured convention artist from England, at the 3/8 Christie Pipe Organ. Previously unknown in this country, Michael warmed his audience with a programme of well known favourites, largely drawing on music from shows and from the Big Band Era.

Sunday

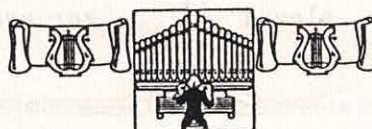
From all reports, it was a fun day, commencing mid-morning with open console on the Conn 650 back at the Albert Waterways Centre. At 2.00 pm. the "Gold Coast Showcase" provided another varied programme including the 'Coastal Sounds' Big Band, and flute and organ instrumentals by local artists, including noted Queensland organist Barry Bailey.

"Party Time at Seaworld" was the name given to the convention dinner. Delicious food, combined with fun, social atmosphere for dancing, with music provided once again by Barry Bailey, amounted to another pleasurable event in the convention schedule.

'Time flies when you're having fun' and many would have partied on were it not for the Convention Coach turning into a pumpkin at 11.00 pm. There was one incident at this event however, that was a near catastrophe. Conventioners riding the Seaworld Monorail past the resort hotel, were almost derailed when the weight of the carriages transferred to one side, as one observant passenger exclaimed "There are no curtains on the guest room windows!"

Monday morning

The delegates returned to the Albert Waterways Centre for "Michael and Friends Make Music", yet another musical montage of organ, piano, vocals and piano accordion.



Michael Wooldridge appeared once again this time at the Conn 650 and the grand piano. Seemingly more relaxed today, having spent a few days mingling with conventioners, his dry humour and keyboard talents once again delighted listeners. Michael's piano selections of Fats Waller and George Gershwin were particularly well received.

An all-male vocal group, appropriately named "The Banana Blenders" sang in barbershop harmony, pleasing everyone with their renditions. Highlights were "Shenendoah" and a musical setting of Dorothea McKellar's "My Country".

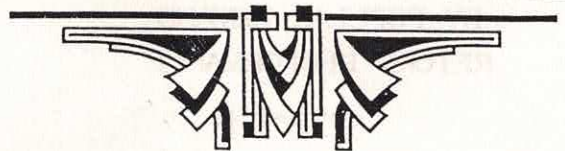
Julie and Joseph Castorina, a piano accordion duo performed two brackets and were a real hit with conventioners. Their dexterity in performing such selections as the "William Tell Overture", "Czardas", and an arrangement of Durand's "First Waltz", created a very enthusiastic response from the audience.

A generous 'finger food' luncheon, farewells and votes of appreciation from various interstate and overseas representatives concluded the official proceedings.

Monday evening

An "Encore" at the Gold Coast German Club was attended by those who had the time, (and energy) for more wining, dining and dancing.

Congratulations to T.O.S.A. Gold Coast Chapter for a tightly organised, fun-filled long week-end of musical entertainment.



MARGARET HALL
TO LAUNCH RECORDING
AT HALF YEARLY MEETING

-o0o-

The Half Yearly Members' Meeting set down for Wednesday, 13th May, at Marrickville Town Hall.

Preceding the meeting - from 7.30 pm to 8.00 pm, Margaret Hall will perform selections from her new recording.

Members attending that night can purchase the cassette at a special introductory price of \$12.00 (thereafter \$14).

BY POPULAR DEMAND
RETURN PERFORMANCE

-o0o-

"The Organ The Dance Band and Me" featuring Neil Jensen and the Yellow Rolls Royce Orchestra at the Canterbury/Hurlstone Park R.S.L. Club, commencing 8.00 pm, Saturday, 6th June. 4-hour Dance Show. Tickets \$1.00 per person. Bookings R.S.L. Club.

TOSA member, Neil Jensen, has been selected to play the Wurlitzer Organ at the Cremorne Orpheum, for an American television programme called "Inventions". The one hour programme is being filmed in Sydney by the producers of 'Towards - 2000', to be shown across America during prime time.

**Riggs Involved in TOPS
Programming This Year**

Jim Riggs has informed ATOS International News that he will be playing several TOPS (Theatre Organ Programs for School Children) programs this year. This appears to be a positive program to expose younger school children to the sounds of the theatre organ, and with the ebullient Mr Riggs at the console, the sessions are bound to be crowd pleasers. Perhaps a similar program could be of value here in Australia, and what better time to start when Jim is here.

Jim Riggs is planning to be our guest organist in September.

Ed.

**Jim Riggs Becomes a
Father**

Jim Riggs, noted organist from the Oakland Paramount Theatre, and concert artist in Australia later this year, became a father to a baby girl, Georgia Lee Riggs on Jan 14th in Oakland Calif. She is expected to become one of theatre organ's top stars, according to her proud parents, Janice and Jim Riggs. Both mother and daughter are well. Father is so delighted that in the latest issue of Theatre Organ to hit our shores, his column in Director's corner is taken up with a piece on his daughter. He uses the opportunity to make some appropriate comments about the future face of theatre organ in the USA. Jim was the ATOS American Organist of the Year for 1990.

VOX April 1992

SUNDAY 5 JULY at 2 pm

"DENIS WALTER & FRIENDS." - DENIS WALTER, DAVID JOHNSTON, GORDON MCKENZIE presenting the event of the year with the Compton, two Grand pianos, Silent Film segment and other special features. Her Majesty's Theatre, Ballarat 2 pm. (see special paragraph).

THE CONSTRUCTION, TUNING, AND REPAIR OF TUBULAR CHIMES

by W. E. Flynt
Garland, TX

This is the continuation of an article which appeared in the November and December issue of the AMICA Bulletin, concerning xylophone bars, etc. The mathematical analysis of tubular chimes is essentially identical to that of the xylophone bars, in that the overtone structure of the two types of instruments is the same. I mentioned in the previous article that the overtones higher than the first are present in the xylophone bars' tonal structure, but that they are insignificant and are virtually inaudible. Such is not the case with tubular chimes, and in fact just the opposite is true: it is only the higher overtones which can be heard, because the fundamental pitch actually is in the deep bass range, and can be heard only if a chime is struck in the center or at one end with the heel of the hand, or with some other soft object. In this way, the higher dominant overtones do not get excited into vibration, and the fundamental pitch can be heard, if the ear is placed near the center, or near either end. Musically, however, it is of no importance, because it is normally inaudible. Likewise for the first overtone.

Ignoring the second overtone for the moment, it is actually the third overtone which we identify as the unison pitch; i.e., this is the marked pitch, such as C, D, E, etc. The length of the tubular chime is chosen to be such that the third overtone falls in the general range of pitches that we think of as "musical". The next overtone, the fourth, occurs approximately at a musical interval of a "fifth" above the unison tone, and the next overtone, the fifth overtone, occurs at about an octave above the unison tone. This octave relationship serves further to establish the third overtone as "the" pitch of the chime.

Returning now to the second overtone, which occurs at a musical interval of a "major sixth" below the unison pitch; it is called the "hum

tone", and it is this overtone that gives the chimes their characteristic timbre. It also makes the playing of chords virtually impossible. This is usually the last audible overtone to die away after the note is struck, hence the name "hum tone".

The musical pitches of this series of overtones could be represented in musical staff form, as in Figure 1, for example, the note "C". A similar array of overtones for other notes could be depicted, of course, as transposed up-scale or down-scale.

Expressed in pipe-organ parlance, the second, third, fourth, and fifth overtones would be $6-2/3'$, $4'$, $2-2/3'$, and $2'$, respectively, and it is this combination of "coupled pitches" that is commonly used on electronic organs to simulate tubular chimes. In this case the $4'$ pitch represents the unison tone, and the $6-2/3'$ pitch represents the hum tone.

Tubular chimes usually hang from a support on some type of cord looped through a hole in the upper end of the chime, and it is vital that the chime tube be otherwise unencumbered. Likewise, it is necessary that the chimes of a set be mounted far enough apart that they

cannot swing against one another when they are struck during playing. They are to be struck, manually, electrically, or pneumatically, with a semi-hard hammer in a horizontal blow at the upper end of the tube. Often a rawhide padded hammer is used. The hardness of the hammer will greatly influence the strength of the upper overtones, and hence brightness of the overall tone.

Usually the upper end of the chime tube will have a solid metal plug in it, or perhaps a metal ring around the outside. The purpose of either is two-fold:

1. The metal in the upper end will be subject to considerable stresses when the chime is struck with the hammer, and eventually it would become deformed, or even crack.
2. The "end loading" which results from an extra weight in either or both ends influences the tone quality - generally subduing the brightness of the tone; i.e., reducing the intensity of the upper overtones, and possibly altering their pitch slightly, relative to the unison tone.

The plug or ring on the lower end of the tube can be used to "trim" the final tuning to exact pitch. If the plug

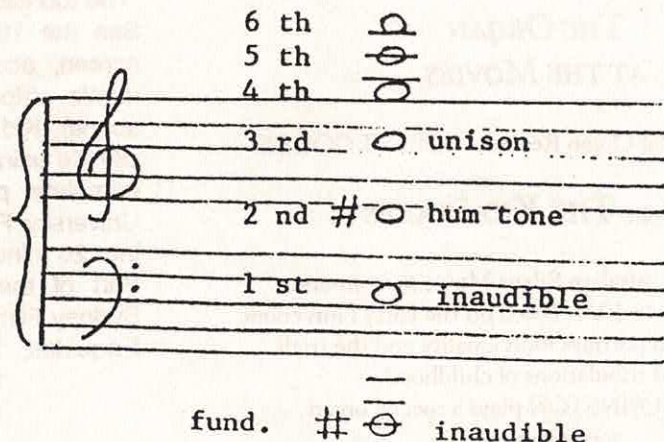


FIGURE 1. Overtone structure of tubular chimes, expressed in musical staff notation

is removed from one end, the pitch can be expected to rise about two semitones, depending on the weight of the plug. However, the tonal character of the chime will be influenced very little by the presence or absence of the lower plug. A contemporary German firm manufactures chimes with movable clamp-type sleeves at the lower end, for tuning to exact pitch.

Materials for chimes usually are made of brass, probably as much for its decorative appearance and ease of soldering as for its tonal characteristics. During some experiments, I found that ordinary one-inch steel electrical conduit can be used with fairly pleasing results, if its cosmetic qualities are not important!

Tubular diameters usually are the same throughout the compass of a set, except in more expensive chimes, but the necessity of this "variable scaling" is probably open to question.

Occasionally, sets of used chimes can be found, usually among pipe organ builders and buffs -- sets of 18 to 25 tubes being typical. If you are contemplating the purchase of such a

set, look carefully at each chime tube for small (or not-so-small) cracks near each end. They may or may not influence the tone quality now, but any such crack will likely lengthen in time, ultimately damping the tone to a sort of "clunk" sound. All is not lost, however, if there are cracks, since they can be repaired with silver soldering techniques, but this requires oxy-acetylene torch equipment. The plug in the end being repaired must be removed first, and the crack must be cleaned out thoroughly with a file, hacksaw, or scraper -- down to fresh unoxidized metal -- before filling the crack with silver solder. The inside of the tube must then be filed smooth, so that the plug will fit in again. Very likely ordinary soft solder was used to affix the plug into the tube originally. However, soft solder probably would not survive in a crack repair. Finally, the chime must be brought into final tune, and this likely will have to be done during the soldering of the plug into position. If no plug is used, tuning must be done by cutting off the end of the tube in very small cuts, so as not to overshoot and go sharp. It can be expected that the pitch will change one semitone upward when about 3%

of the length is removed.

Undoubtedly, the appearance of the chime will suffer during a torch repair job, possibly even ruining the plating, if the chime happens to be nickel or chrome plated. Replating by a professional shop, or simply painting, would be recommended here. But if the tubes originally were lacquered or shellacked brass, they can be resurfaced by mechanical means, such as sandpaper, wire brush, etc., or etched in a brass bright-dip solution. A final lacquer coat will protect the surface from oxidation and will not affect the pitch significantly, if at all.

One final word for the used chimes buyer: Most old chimes were tuned on a scale based on A-435, instead of the present day standard of A-440. This means that the chimes will be intolerably out of tune with any A-440 tuned instrument, and so they must either be used alone, or the whole instrument (organ or piano) must be tuned downward to A-435. The latter solution might create other problems, so beware. The basic pitch (435 or 440) will probably be marked on one of the "A" tubes in the set.

Reproduced in TOSA News by the courtesy of 'AMICA' Automatic Musical Instrument Collectors' Ass'n. U.S.A. (Volume 11) kindly arranged by Colin Tringham.

WEDNESDAY JUNE 17, 1992. 6.30PM

**SYDNEY TOWN HALL
THE ORGAN
AT THE MOVIES**

6.30pm Popular Organ Recital - ROBERT GOODE

7.00pm **THE KID STAKES**

A classic Australian Silent Movie shot around Woolloomooloo in 1927. Based on the Fatty Finn comic strip, the film portrays individuality and the trials and tribulations of childhood.

DAVID JOHNSTON plays a special organ accompaniment.

Organ Festival - Sydney Town Hall - "The Organ at the Movies" "The Kid Stakes"

See the 1927 Australian black and white movie on the big screen, accompanied by the Grand Organ. Based on the comic strip by Syd Nicholls (who appears in the opening scene), Kid Stakes portrays an essentially innocent picture of city life using locations around Sydney's Woolloomooloo. The complete print was restored by members of the Sydney University Film Group in the early fifties after it had been cut into 20 minute segments for screening as comedy shorts. Part of the Sesqui City Entertainment Programme and the Sydney Film Festival

Enquiries: Zoë Wheat

Events & Entertainment Section

Sydney City Council - (02) 265 9554