

TOSA NEWS

Sept-Oct 2021
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"Live Concerts for 2021 cancelled"

**Until residents of NSW are fully vaccinated
to 70% and preferable 80%
TOSA activities cannot be
contemplated for the safety of
our Members and Patrons
We look forward to 2022**

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Dear members,

As you've already seen and will read more about in this issue, during a video committee meeting we've had to make the not unexpected decision to cancel our remaining two concert dates for this year. This will make two years with no concerts...

We've also deferred the AGM until early 2022 as it seemed unlikely that we'd be "all clear" by November. Fortunately, Fair Trading rules enable us to take this action. Hopefully an AGM by March.

We all eagerly await the cessation of lockdown and the resumption of some normality sometime soon. I'm well over working from home, but think myself fortunate that I have retained a busy and productive job.

In this issue Ernie is continuing the fascinating story of the State Theatre, Sydney. I read them with some interest as my grandfather worked as a plasterer on the construction.

Please continue to stay safe and well and remember to contact your family and friends to "check-in" with them by phone or even video

calls. It's important to remain in touch.

Regards,
Craig Keller

Editorial



Hello Members,

The article about the State Theatre, Sydney, kindly provided to me by the Editor of Victoria's Vox newsletter, Donald Binks, from his extensive library of historical information about theatre organs continues in this issue.

The obituary about Ron Sharp is a fascinating read and shows what stress he was under to complete the Opera House Organ to his design. What a clever individual with such a variety of interests.

The story about Robert Hope-Jones and his move to Wurlitzer continues to be very interesting under the title "Beginnings".

Regards.
Ernie Vale,
Editor TOSA News.
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From the Mailbox...



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

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

Please submit all comments via email to:

The Editor editor@tosa.net.au
or in writing to:

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Please Note

The Society's only bank account now is with **St George**. Details are **BSB 112-879, account number 442 088 530**

Please direct all payments to this account with St George Bank.

An update on TOSA NSW

Your Committee held a digital Zoom meeting this month to review where TOSA stand regarding Concerts for the

remainder of 2021.

In view of the Covid situation, the resulting lock downs in place as well as restrictions on how far one can move from their place of residence and the health advice of Government to reach 70% and then 80% fully vaccinated before restrictions can be eased to those who are fully vaccinated - Committee have taken the decision to cancel the remaining concerts that were planned for this year.

This is in the best interests of our members and patrons, everyone who is involved in running a concert and of course the artists.

Access to the concert venues is of course closed as well.

All committee members are fully vaccinated now.

Let us hope 2022 is a much better year for all of us.

Thank you to those members who have renewed membership and for your generous donations.

To Watch Out for

Well, as we are still locked down and there is no prospect of any concerts in the near future until 70% of everyone is vaccinated in the first instance and preferably 80% shortly thereafter are fully vaccinated.

Campsie being a Hot Spot as part of Canterbury Bankstown LGA there still can't be any Members Days.

Marrickville Town Hall is closed until early October.

As the NSW State Government now realise, the best way to move towards fewer lock downs is to get as many people as possible fully vaccinated.

This is the best option also for TOSA Members, Friends and Concert patrons to be in as safe a position as possible to start attending TOSA Concerts and functions in the future.

Advertising Rates in TOSA News

For Members:

Small, Organ related ads = FREE!

For all other cases:

Quarter Page = \$25

Half Page = \$50

Full Page = \$100

Full Page Insert = \$125.00

**Members' Dates
The Orion Theatre Campsie
2nd Thursday of the Month**

**No Members Day
Until after Covid lockdown
and
Covid Hot Spots
are under control**

**Contact Craig or John to
confirm dates for Orion.
Convener is
Craig Keller on 0418484798
or John Batts on 0420424103**

Marrickville Town Hall

**Not available until further
Notice because of
Covid Lock Down**

**Convener is
John Batts on 0420424103
will email you
to confirm availability**

OBITUARY—RON SHARP 1929-2021

(By Malcolm Brown, Sydney Morning Herald)

Ron Sharp was devastated when, while designing the organ at the Sydney Opera House, he was told the ceiling was to be lowered, meaning the organ would have to be reduced to half its height. "It was like telling me to cut a Stradivarius violin in half," he said later. "I saw that they wanted to build an indoor music shell. It would have been dead acoustically. Without thought, I said, 'I am not going to let you bastards ruin a one-in-a-million chance to do something right for once. I am going to the press!' I stormed off ... quickly pursued by the committee. Peter Hall [the Opera House architect] was waving his arms, saying, 'Ron, Ron, come back! You can have anything you want'" The ceiling remained high, saving the acoustics.

Ron Sharp was an eccentric character who became fascinated by pipe organs from his youth, taught himself about them and went on to build a succession of great organs throughout Australia, including his crowning triumph at the Sydney Opera House. To finish the job, he had to continually battle jealous rivals and organists. Unlike designer Joern Utzon, he chose to battle on, to see his creation fill the hall with "swirling sound", giving "warmth" to every sound it produced.

Ronald William Sharp was born in Kogarah on August 8, 1929, son of a merchant seaman, William Sharp, and a dressmaker, Florence (nee Dumpleton). Sharp's father died when he was aged six and his grandmother taught him piano. His first exposure to the organ was at Bexley Presbyterian Church. He began organ lessons at Hurstville Methodist church and then decided that he wanted to make better organs. Schooled in Kogarah, he pursued his interest in piano, violin and cello. As soon as he learned to play an instrument, he wanted to know how it worked.

He left school in his fourth year with two years of pre-apprenticeship study in the electrical and mechanical trades, then applied to work as a technical officer at the Mt Stromlo observatory in Canberra. He was rejected through lack of qualifications and ended working for a time with IBM time recorders.

In the 1950s, Sharp went skywards again after learning to fly in Tiger Moths. He asked the Sydney University aeronautical department for an airfoil section for the glider he was designing,

but the academics ridiculed him because they thought he was unqualified to design aircraft.

In the late 1950s, his interests came back to earth and he looked again at organs. He felt the ones he saw were "horrible". The traditional church organ had been built to "make a loud noise and accompany the hymns". But there was a new movement in Europe that focused on the musicality of organs. Music did not require tiresome power to be loud, he said. Sharp got into organ building when a priest, Father Ron Harden, took up his offer to build an organ for Sydney's St Mary's Cathedral. Sharp built it in 18 months, casting pipe-metal himself.

In 1960, he married a bank employee, Shirley Watson. He had three children, Wendy, born in 1960, Sandra, born in 1961 and Ronald in 1963. He was by now a perfectionist. None of his organs turned out exactly as he wanted them to but he did his best.

He built an organ for Knox Grammar School and the renowned organist Peter Hurford came to Australia to play it.

Charles Mackerras, about to conduct the Sydney Symphony Orchestra in Sydney Town Hall, needed a continuo organ for use in Bach's St Matthew Passion, so Sharp put together a small organ for him. Sharp built organs for churches in Sydney and Melbourne, including his most loved and beautiful one for Ormond College, Melbourne University. Then Hurford recommended Sharp to the organ committee for the Opera House, which gave Sharp the job in May 1967. Sharp said later he went into the Opera House when it was "just shells" and said: "I am going to make an organ here."

He spent two years in design and documentation. He employed Raymond Bridge, a former propeller manufacturer for wartime aircraft, who could work a piece of wood to a thousandth of an inch, and Mark Fisher, an amateur organ builder and draftsman. Sharp stayed on through the upheavals of Utzon's leaving despite arguments raging about the design and the bureaucratic interference with his own project. Sharp was pushed to get it finished quickly, with the help of a European organ builder not of his own choosing.

The process of doing all work properly in careful sequence was abandoned. An unsuitable program was played by an organist not of his choosing at the "disastrous opening recital", as music critic Roger Covell said in the Herald. Sharp, whose first marriage ended in divorce, married a physiotherapist, Gillian Dean, with whom he had two more children: Alexander in 1977 and Hugo in 1981. He continued with his organs, for the Wollongong Town Hall, St John's

Canberra and Perth Concert Hall.

In 1977, he was awarded the Queen Elizabeth II Silver Jubilee Medal for his work on the Opera House. In 1979, he was awarded the British Empire Medal. But things were not going well at the Opera House. "I left in 1979 after the disastrous opening of the not-completed organ, with years of corrective pipevoicing, supposedly finished by the other organ builder, who was not chosen by me," he said. "I was expected to keep the organ in playable condition and keep more than 10,000 pipes in concert-ready tune and tone on a fee that was only enough to cover 1-1/2 days a week and to do this alone. I had to co-opt friends to hold keys for tuning."

In the 1992-93 financial year, things boiled over between Sharp and Opera House management. "I was sacked on a spurious charge of political correctness that was due to nervous breakdown from the years of demeaning actions towards me since the Trust took over the debt from Public Works," he said. "You are challenging everybody when you are breaking convention and some people will want to attack you and bring you down."

Sharp's second marriage ended in divorce and he married again, this time to a writer, Margaret Willis. Sharp continued with piano tuning and improvement. He maintained the organ at St John's, Parramatta, and tinkered with other items, including a small fairground organ for himself. He collected and restored cuckoo clocks, banjos, piano accordions and Australian steamlocomotive models. He also edited his wife Margaret's books, made an over-the-keys piano player unit, wrote his memoirs, published a book on gravity theory entitled Gravity, Time and Consciousness, wrote essays on piano design and improvement.

Given life membership of the Organ Music Society of Sydney, he officially retired at the end of 2010. Ron Sharp died in Sydney on July 21. His funeral was at Sutherland on July 28. He is survived by his wife, Margaret, sons Ronald, Alex and Hugo, daughters Wendy Osmond and Sandra Fogarty, six grandchildren and four great grandchildren.

Vale Dwight Beacham

Organist & Organ
Technician for the
Allen Organ Company
USA



Dwight did an Australian Tour for TOSA in 2014 and played the Wurlitzer at the Orion Theatre on the 19th October. Dwight's first organ teacher was Del Castillo who gave him an excellent grounding in theatre organ presentation. When Dwight visited George Wright at his home to play George's home instrument,

George persisted in wanting to know the name of Dwight's teacher. Wright was very complimentary to know Del Castillo taught Dwight

For an excellent overview of Dwight's life go to the web at:-
<https://atos.org/dwight-beacham> and click on the ATOS magazine

Show & Membership Prices

	All Artists
Non-members	\$40
Non-member Pensioner/Seniors Card holder	\$35
TOSA Members	\$25

All Students FREE on confirmation of Student status

All Children FREE accompanied by an Adult

Group Booking for 10 or more Adults \$22 per person

First time Adult \$25 by completed Voucher at Box Office

New Membership Fees for 2020-21

\$50.00 Full membership, \$40.00 Concession, Interstate or

Overseas \$50. \$5 discount if TOSA News emailed to you

Membership enquiries David & Margaret Badman

(02) 4776 2192 membership@tosa.net.au

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

The State Theatre, Sydney **AUSTRALIA'S LATEST AND BEST**

Continued from August 2021 TOSA News

An article from a publication, "Building", June 1929



Mosaic in the entrance to the State Theatre, Sydney

The royal mezzanine floor, intended for occupation by the principal guests, is so curtailed in height, and so recessed beneath the upper circle, that it does not afford by any means the best view of the gorgeous surroundings; and, though perfect visibility is afforded for the full-sized projection of the cinematograph, the beautiful drapings at the top of the stage and the exquisite proscenium arches, the details of the coffered ceiling, with dome inset, and the splendour of the chandeliers is entirely lost to sight from the Royal mezzanine circle. If the dress circle above had been kept four feet higher, as the architect originally intended, this mistake would have been obviated. As it is, if one goes to see the theatre for the enjoyment of rich architectural surroundings as well as the picture, the best place to do so is from the upper dress circle.

Again, the openings through which one has to pass to reach the art gallery, which surrounds and gives access to the dress circle, are extremely low, owing doubtless to the great depth required by the structural members, which have to support great moving loads

above. Its lowness has been camouflaged by the way in which the ceiling and walls are clothed on Craftex, aided by the flat ornamental ceiling lights.

These are the principal faults (if the overcoming of structural difficulties, caused through restrictions of area and height, can be so called), though there are other faults of detail in the design of the decoration. This, however, might be excused in a scheme where such lavishness is displayed and where the architect has to overcome the owner's whims. Paying the piper, the owner no doubt feels privileged in calling the tune.

For instance, the proscenium splays, which form such an important feature of the decoration of the auditorium, have been spoiled at the top by perching oval cameos thereon, instead of incorporating them in the rounding off at the top of the splay, so that they would be in more harmony with the scheme, or bold figures in scale and keeping could have been introduced.

Probably the best piece of designing in the whole theatre, from a purist's point of view, is the Empire Builders' Room, carried out in Georgian style with walnut panelling. Yet how many of the general public would regard this room as the most attractive part of the theatre? Around its walls are paintings of such Empire-builders as His Majesty King George V., Cecil Rhodes (South Africa), Sir Henry Parkes (Australia), and Richard Seddon (New Zealand). Also displayed are the coats of arms of the various Dominions of the Empire, carried out in true heraldry by Commander Wylie, in accordance with the rules of the College of Heralds.

The ladies' rest room on the royal mezzanine floor is named the Pompadour Room. It is supposed to be carried out in the style of the boudoir of the famous Madame Pompadour, though no doubt that extravagant connoisseur in feminine charm and decorative perfection would be amused at the connection with her name.

On the stalls floor the Butterfly Room is for the ladies, with its motif, a huge butterfly in iridescent colours, whilst butterflies adorn the walls, ceilings, and furniture.

For men on the stalls floor is the Pioneers' Room, carried out in half timbered work and rough stone, typifying the spirit of the log

cabin built by early settler's, and containing a big open fire, rustic furniture, hurricane lamps, pictures of early settlers, and such items as rifles for decoration on the walls.

Lady patrons of the dress circle are provided with a Futurist Room for rest, the motif of which is a triangle, whilst the room for gentlemen patronizing this part of the theatre is called the College Room, carried out in Tudor style, with panelled wainscotting, with the badges of the great public schools of Sydney.



Niche, State Theatre, Sydney

Although the exterior of the theatre, together with the booking hall flatters the Gothic style of ornament, the interior does not persevere with that style, but effects the Renaissance with a decided leaning towards the French expression in the detail.

The scheme however, is by no means pure, and here and there detail is at variance with the main idea. The little oval decorations in the middle of the architrave of this opening, for instance, are more Jacobean than anything else, and the grille is not French in character. The powerful top is a good piece of designing, but lacks balance in the very severe treatment of the base. The bust on a pedestal in a niche of this description is a very ornamental item especially in a theatre but the column of figured marble is not the most successful that could have been used for the purpose: the figured material does not show up to advantage, especially where it is moulded at the base, and, no doubt a simple self-coloured pedestal with a contour of lines gently sweeping from the bust to a broad base would have been more successful. The light at the back is sure to give some beautiful shadow effects to the classic profile.



The most important feature of the lighting of the whole theatre, however, and the piece de resistance of the auditorium, is the great chandelier, the cleaning of which will constitute a considerable item of expense. This, it is hoped, will always contribute to the beauty of the theatre, unlike the crystal chandeliers in the Upper House in Melbourne Parliament House, which have been taken down as an economy to save cleaning. The dignity of Parliament is disparaged at every turn in Australia.

As in other latter-day theatres erected by Union Theatres, lighting effects play an important part, though they are much more subdued and more beautiful than those in the Capitol in Sydney and the State in Melbourne, where atmospheric play such a prominent part in the decorative schemes of the theatres.

Two interesting scenes, the work of Mr. A. E. Emmelhainz, who was responsible for the lighting services of the theatre depicted in the foyer of the stalls, are a waterfall and a bushfire, worked electrically, so that one actually sees water falling and flames and smoke leaping skywards.

Summed up, the whole theatre may be said to be a worthy tribute to the enterprise of the promoters, the ingenuity and artistic taste of the architect, and the skill of the master builders and craftsmen responsible for its creation. In fact, its splendour at once elicits the query as to where we are heading in theatre design and decoration. Is it that the highest pinnacle of decoration has been reached, or will the cinematograph be called to the aid of the promoter and architect to present a more elaborate and elastic type of decoration, as can be obtained by projecting, on plain walls, a type of architecture to suit every occasion?

The advance guard of this class of theatre of the future is already being erected in New York under the supervision of architect Frederick Kiesler. Its interior walls are plain; in fact, plainer even than those of the exterior; but with the aid of lantern slides the interior decoration can be changed at will from a gorgeous Gothic setting to that of a riotous Futuristic cabaret, with atmospheric effects, lighting and colour complete.

Meanwhile we must concentrate upon the latest and most glorious of the theatres erected in our midst, and give every credit to those associated with its successful completion.

We have already paid tribute to the architects and master builders of the State Theatre in Sydney; but, seeing that only the most skilled craftsmen were employed, and the choicest and best materials were used, it is but proper, in a technical journal, that a meed of credit be extended to them.

In this regard it is interesting to note that the cement used

on the job was supplied by the Commonwealth Portland Cement Co. Ltd. whilst many thousands of tons of blue metal came from Southern Blue Metal Quarries.



The Bronze Doors by Wunderlich Ltd. leading to the orchestral stalls, State Theatre, Sydney

It is questionable whether any firm in any part of the world could have turned out better work than did the firm of Wunderlich Ltd., in the State Theatre. The whole of the Florentine panelled doors as above and those which flank the orchestral stalls are works exquisite in design, excellent in craftsmanship and perfect in finish.

The work of Melocco Bros., and Wunderlich we have already mentioned; but no mention of the decorative schemes of the theatre would be complete without reference to the work of Chalmers and O'Leary, carried out by the use of dry colours, paints, and bronze powder and gold leaf.

James Sandy and Co. Ltd. Also supplied about eight tons of Medusa white cement, four tons of Atlas white cement, Thirty-six tons of golden sand, four and a half tons of Hammer brand plaster,

a quantity of Morene, and the British plate glass.

G.M.Skinner Ltd. Supplied a quantity of Yu-R-Rite waterproofing compound for waterproofing cement work in two pits for the machinery, basement floor, and the floor of the orchestra pit, this plaster work being carried out by King Bros.

R.F.Higgs and Co. were responsible for many hundreds of Rawlplugs, which were used by the building contractors and electricians throughout the building.

David Mitchell Estate supplied a quantity of lime.

The Liverpool Tile and Terra Cotta Co's 6in. and 4in. terra cotta lumber walling was used extensively.

The Silvarite Glass Co. was entrusted with a great deal of the important ornamental glass work which appears in the theatre, which is protected throughout by central automatic fire sprinklers supplied by Automatic fire sprinklers Ltd. Whilst fireproof doors were installed throughout the theatre by Wormald Bros.

The steel work was supplied by Australian Iron and Steel Ltd. And Sydney Steel Co. Ltd., whilst the Trussed Concrete Co. (Aust.) Ltd. were responsible for the supply of the steel reinforcements used in the building.

A quantity of C.M.A. Cable, made by the well-known firm of Johnson and Phillips Ltd. Is used.



Back of Dress Circle, State Theatre, Sydney

Beautiful as the pictures of the interior may appear they can convey little idea of the delightful colouring, the beautiful textures of the various materials utilised, the soft radiance of the lighting, the grace of moulding and statuary, and the richness of the beautiful carpets and appointments. One's taste is constantly being intrigued by fresh pieces of interesting detail, by some new effect of light or colour combination almost as full of inspiration and suggestion as the entertainment one expects to witness in these surroundings. indeed one is apt to wonder if it is possible for the productions of the silver screen to be worthy of such magnificent housing, or if the frame will not sometimes be more ornate than the picture. As may be seen here the promenades at the rear of the seating in the balconies, are veritable art galleries with their ornamental niches where dainty bits of sculpture with effective wall panelling in French taste, exquisitely designed light fittings and furniture to match, soft piled carpets and columns in beautifully marked marble create a luxurious setting for the splendidly upholstered and comfortable seating accommodation of the circle itself.



Back wall of Dress Circle, State Theatre, Sydney

The orchestral dais and organ console platform were erected by H.D.McCredie and Co. These are worked hydraulically, each rising and falling independently of the other. The motive- power is high

pressure liquid, but the control system is electric. The momentary pressure of a button actuates the control mechanism, which accelerates the platform in the required direction, until it automatically comes to rest, at the prescribed limit of travel, or at any intermediate point, by pressure of the stop button.

A novel feature of the organ console platform is the revolving motion, which so far has only been installed in the State Theatre, Sydney. This enables the organist to turn his console into any position, again by the pressure of a button. The revolving and verticle motions can be operated simultaneously if desired, giving a very beautiful effect as the organ comes into view of the audience, rising and revolving into position.

When it is remembered that the organ console not only has a cable of thousands of wires connected to it, but also a supply of air, electric light, cables for the control of its motion, and buzzer and telephone wires, the ingenuity and skill required to design and erect such a piece of apparatus can be appreciated.

In addition to the organ and orchestral platforms, there are two large sections of the stage floor which are fitted with the same type of lifting apparatus, and can be raised or lowered, together or independently, to a maximum height of six feet. This plant will no doubt allow of some wonderful scenic effects being incorporated in the stage productions.

Malley's "All Red" fans ventilate the theatre.

As in other modern theatres, the theatre is equipped with Simplex projectors, supplied by the Simplex Electric and Engineering Works.

Last, but not least, we might mention the firm of Wm. Adams and Co. in connection with the work carried out by it in the theatre. Many other firms might be mentioned, but the above are the standard firms which have created a goodwill for the service they render the building fraternity in Australia.

I hope you enjoyed this article and that you look forward to exploring its treasures on your next visit to Sydney's State Theatre. Editor.

Beginnings *Continued from August 2021 TOSA News*

*An excerpt from The Encyclopedia of the American Theatre Organ
Volume 3 by Preston J. Kaufmann*

"As the Elmira organization was unfortunately broken up and the men scattered, I have had to start over again from the beginning and it has been to you distressingly slow work. Now, however, we have a new organization, comprising some 30 hands, practically complete. Our chief difficulties are shortness of room, the loss of some important drawings (which appear to have been stolen), the remaining want of a few machines, tools and fixtures. In spite of these drawbacks, the organ building has begun in earnest and the bulk of our first organ made in your factory will leave here for [the Ethical Culture job] in New York in a month's time. The men as a body, are settled, contented, and give promise of remaining loyal servants of your firm.

"I have not forgotten for a moment that the instrument chiefly wanted is the first of the stock pattern house Unit Orchestra—nevertheless the only practical way of getting things started has seemed to me to get the men working at something they understand and for which they have most of the necessary drawings, patterns, and designs. On this account I started the men on the organ for the Ethical Culture Society, Central Park West, New York [shipped as Opus 1], and Statler Hotel instrument [for Buffalo, shipped as Opus 2]. Our contract demands the Ethical Culture organ be finished by the 15th of August (fortunately the building is not ready) –and the Statler demands completion by the 30th of November.

"While this work of organization has of course occupied all my time, I have spent evenings and other spare moments on the design of the first stock pattern Hope-Jones Unit Orchestra, with the result that wind chests and other parts will be started in the factory next week.

"There has been a great deal of special designing and contrivance required in connection with this instrument, and the self-playing part is not begun yet. I had to work out an entirely new form of relay [matrix-style] and coupler board, because the old form was altogether too large for incorporation in so compact

an instrument as the stock pattern house Unit Orchestra must be. This has meant quite a lot of work and some little experiment, but that is now completed. We are about to patent a diminutive form of combined relay and coupler board that is cheaper and has so many other advantages over the form previously used that it will be adopted in all our future organs, large and small. I have also designed a new wind chest specially for this stock house instrument. It is two inches less in width than the other.

“All the property purchased from the Hope-Jones Organ Company of Elmira has now been delivered here (except a few little things lost or stolen). I am making out an account that will show the total cost of this property to the firm, delivered and set up in the factory here.

“I am also now establishing a costing system that will accurately indicate the expenditure on each organ turned out, and the labour and material costs of its various parts.

“Already I have proof that in certain directions our costs of production are and will be considerably lower than those obtained in Elmira (in spite of our handicap in having but one-third the floor space [Elmira was about 30,000 square feet]). The fact that building [additional factory space] cannot be faced this year is unfortunate because until it be possible to set up and test each organ in the factory, the cost of assembling and erecting will be five or six times what it should be.

“The question whether the cost of a temporary large shed against the old machine shop would be saved several times over in 12 months, is worthy of consideration. I will make an effort to get one of my old friends to renew his offer of the use of capital—but am not hopeful of success. The offers were made in order to save the Hope-Jones organ industry from extinction. They now feel it has been saved and in strong hands. . . .

“I have a few thoughts regarding the sale of our artistic product I would like to put before you. I clearly see sales resulting from having one or two patterns of Hope-Jones Unit Orchestras in each of your sale rooms, and that this sale may become large, especially if the price of the smaller sizes can be kept in the neighbourhood of \$2,000 or \$3,000. Nevertheless 20 years of

knowledge of the organ market leads me to think that no such plan will secure for us orders for Astor, Waldorf-Astoria, Ritz-Carlton, St. Regis, and Vanderbilt hotels, for theatres, large stores, important restaurants, etc.

"I booked Riverside, California, order [not built] from Ocean Grove, I could not have captivated Statler without a large organ to show. . . .I have sold a score of costly house organs—always from a great public organ. Licome will, I know, agree with me as salesman in the artistic organ trade, when I say that it is infinitely easier to sell a small organ from a large than from a small.

". . . At first my prices were much too low, but a gradual and continuous increase took place. The contracts now on our books show an average of \$851 per stop [rank].

"[Hope-Jones Organ Company]. . . . advertising averaged \$1,000 per year, and beyond a little travelling, our sales expenses were negligible. For years the mail brought inquiries about our organs daily. Our object was to transfer this established business that you might take the cream of it.

"We do not seem to have been successful [under the Wurlitzer banner]. For months rivals spread news of the [Hope-Jones Organ] Company's bankruptcy and the statement that I had gone out of business. We did nothing to enlighten the public at the psychological moment, and our recent little advertisement has not so far resulted in a single inquiry being received by this firm.

"The business seems to have been killed. Instead of one or two new contracts each month, as heretofore, no contract has been signed since March. Our most valuable and secure prospects are being taken one by one by other builders. This week it is the Waldorf-Astoria that has gone. We effected that sale and should have consummated it had we not failed in our promise to take them to Ocean Grove in June and made clear that the statement you build only small organs, is untrue.

"I was the pioneer in leading people to appreciate the possibility of adapting the church organ to secular uses—even to 'rag time'. I have lectured on the subject in many states, published articles and converted many theatrical, hotel and amusement people. . . .

"I have been to hear the Astor Hotel organ perhaps a dozen times—only once have I failed to meet there the Austin salesman (Herbert Brown) entertaining a party of friends and showing the organ. With \$50,000 instruments in the New York Astor and the Waldorf, as sales rooms, they will have a big pull over us. Our \$15,000 Buffalo Statler organ though intrinsically better, will be too small and provincial to compare. Our only real counterfoil is the Ocean Grove instrument, and that we have allowed to lie useless this year.

"If able to move at the right time we could have gotten St. Regis, Astor, Waldorf, Ritz Carlton, Vanderbilt, Carnegie at Pittsburgh, and I think Coney Island, Jocelyn, Lyceum Theatre, and Auditorium, Wilmington, North Carolina.

"In view of the activity of my late associates, I wonder whether we can afford longer to wait. Most of my friends have been urging action, and [salesman] Licome writes on the subject constantly. He wishes even yet to issue invitations and be allowed to take a few hotel men and other prospective purchasers to Ocean Grove. He wants us to advertise in the hotel papers and in all cases thinks that as our prices are so much higher than any other builder, our advertisements should be at least equal to theirs in size and position. . . .

"I must apologise for making this letter so long but I feel you are entitled to all information and my thoughts. If you feel we are losing too much ground, give the word and I will arrange (and submit to you) some inexpensive way of letting the more important of my old prospects and my thousands of friends, know that you are very much alive and in earnest.

"If on the other hand you do not fear the inroads my two late firms are making into your special field, I am (having made known my own [feelings]), happy to rest on your superior judgement." Because of Wurlitzer's tremendous success with automatic instruments, the company from the very beginning wanted their stock Unit Orchestras to feature self-player mechanisms. At first Hope-Jones wasn't enamoured with the idea of removing the human element from his creations. The challenge of designing a player mechanism proved irresistible it seems, and soon Hope-Jones capitulated and told the Wurlitzers what they wanted

to hear--*RHJ at factory to RHW, July 1910:*". . . In a week or two I shall be sufficiently free to begin in earnest on the self-playing device. When you had your preliminary talks with me, I regarded this feature as of subsidiary import—but I frankly confess that greater knowledge and thought have brought me to your way of thinking. I now regard the matter as of the utmost consequence for I see you acquiring a practical monopoly of the concert organ field (for homes, hotels and public halls) if you adopt a perfect self-playing device and cut an extensive library of music for it.

"By perfect I mean so good that no one can at any time surpass you, and so good that all [people] of even limited musical knowledge will recognize the comparative crudity of the Aeolian plan.

"An average organ has three manual departments of 61 notes each, and a pedal department of 32—with from 25 to 125 stops and couplers, and sundry expression and other movements.

"A complete Hope-Jones Unit Orchestra, or large concert organ, has four manual departments of 61 notes each, a pedal department of 32, and a percussion department of 30 notes—in addition to the stops, couplers, expression movements, etc.

"Out of this, the boasted Aeolian plays but 58 notes of one manual and 58 of another—leaving the other manual, the pedals, the stops, couplers and expression device inactive—and on cutting rolls for this inartistic inadequate arrangement a large sum has been spent.

"Our problem is to operate the whole of each size and pattern of Hope-Jones organ from a single set of rolls. I am convinced this problem can be solved. It will come up for the firm's consideration when I have tried a few experiments and gotten out one or two alternative designs (which I will discuss with Mr. Farny).

"I rejoice that you will all see Tali Esen Morgan at Ocean Grove for I think this important problem should be looked at from every angle before settlement. His position at the head of the National Association of Organists gives him a commanding oversight of one part of the field.

"The National Association predicts 'a marked uplift to the musical life of the world' will result from the introduction of the Hope-Jones organ. A perfected self-player will greatly facilitate such introduction.

to be continued - Editor

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