

TOSA NEWS

Dec 2021
Volume 60 No.8

Price: \$2.00

***The Committee of TOSA NSW Inc
wish all members, family and
friends a Happy and safe Christmas
and New Year.***

**We hope that we are able to
resume TOSA events in 2022
for your musical pleasure**

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Dear members,

Well, that was the year that was - once again! I was reminded a few days ago that 2022 also sounds like "2020 too" I hope not!

Anticipating that with so many people now vaccinated and the Covid restrictions rules relaxing your committee has decided to schedule a concert for March - details inside. During the last meeting I suggested that it could be called "Third Time Lucky". We certainly hope so! We look forward to seeing and hearing the Orion Wurlitzer in action for the first time since 2019 and with its new genuine Saxophone rank in place reports are that it's sounding great!

You will see that the long Covid delayed AGM will happen and nominations are open for all committee positions. I encourage everyone to consider becoming involved in the operation of the society in some role - either on committee or one of the other available positions.

Thank you to everyone who made donations to the society during the past couple of years to help keep us operational and enhancing and maintaining our instruments. Long time member, Ritchie Willis, recently surprised those at the December members day at Campsie

by handing over a generous contribution following the sale of his house at Mortdale (no not the WHOLE lot!). Thanks Ritchie.

Last but not least, have a wonderful Christmas break and I hope that you are able to spend time with family and friends.

Regards,
Craig Keller

Editorial



Hello Members,

The article about the Compton Strand lighting consoles continues in this issue.

The story about Robert Hope-Jones and his move to Wurlitzer continues to be very interesting under the title "Beginnings". He must have had many frustrating moments when trying to introduce the concept of the Unit Orchestra with its departure from the classical organ style of musical instrument.

I certainly look forward to bringing the next interesting episode of Beginnings for your enjoyment.

Regards.
Ernie Vale,
Editor TOSA News.
editor@tosa.net.au

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

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.

Organ maintenance on Marrickville Wurlitzer

Earlier this week I was mostly watching Neil deal with a small list of problems with the Marrickville Wurlitzer and pondered just how much his continuing efforts to keep the instrument in playable condition might be known – and beyond

that appreciated! Over three hours disappeared as we (mostly he apart from my unscrewing and tightening of chest-screws) tackled a number of ill-sounding Tibia notes in the Solo Chamber and nudged some Clarinet pipes into tune in the Main Chamber. The latter was reasonably straightforward, but the Robert-Morton offset Tibia rank, an addition in the 1990s, caused no little problem. A non-speaking note was determined to have a healthy primary motor, but after some athleticism Neil retrieved another leather valve where we could see a perforation adjacent to a previously mended circular patch (not Neil's doing). Without attention, this note would have growled persistently every time the blower was switched on. So eventually, albeit reluctantly, Neil decided upon a temporary fix. In the workshop a new leather piece was carefully cut, then glued into place with fish-glue; pressure needed to be maintained on the patch until it was sufficiently strong. Thereafter it needed to be put back inside – more delicate work from a horizontal position on the floor in poor light. Then the moment of truth as the blower was switched on ... yet silence ensued. The patch held. Beyond two blemishes the Wurlitzer can

now be played.

We had agreed to meet soon after 1.30 pm and it was after 5.15 when Neil went off to repaint the blower.

However, volunteer work has saved TOSA significant sums in the past and (we hope) will continue to do so. Neil may need to know how valuable is his perennial contribution to TOSA(NSW). He's invaluable.

Regards, John S Batts.

To Watch Out for

Well, the Federal and NSW State Governments now encourage as many people as possible to be fully vaccinated including the booster vaccine.

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, hopefully in 2022.

Tosa has rescheduled the postponed concert at the Orion Wurlitzer for March 2022. Further details in this issue.

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

**13th January
10th February**

**Contact Craig or John to
confirm dates for Orion.**

**Convener is
Craig Keller on 0418484798
or John Batts on 0420424103**

Marrickville Town Hall 4th Monday of the Month

**27th December, Please
confirm with John Batts
24th January**

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

**Annual General Meeting
of
Theatre Organ Society of Australia
NSW Divn Inc**

Saturday 26th February 2022

2:00pm

West Ryde Anglican Church

Cnr Dickson Ave & Bellevue Ave., West Ryde
Afternoon Tea will be provided by TOSA

Nominations are now open for all positions

on Executive and Committee for 2021-22

Nomination forms are included with this TOSA News
if posted or
as an attachment if emailed

**and must reach the Returning Officer
no later than 15th January 2022
ie by the last mail on Friday 14th January
or scanned & emailed to
gcostin@mac.com by the 14th January 2022
in accordance with the constitution**

*Any Motions or Special Resolutions for the AGM must reach
the Secretary at: PO Box 63 Buxton NSW 2571
by the last mail on Friday 14th January 2022
or by email to Secretary@tosa.net.au by 14th January 2022*

Christie report for December 2021

Since last report: Due to COVID lockdown orders work was suspended for several months.

Accompaniment chamber:

- 16' Diaphone boots still pending.
- Tremulant adjustments continuing.

Solo Chamber:

- Vox chest valve adjustments carried out and bottom board refitted. More adjustments to be done.
- Carpet fitted to platform over regulators (thank you David Badman for carpet).
- Found many dumb notes on Krumet, however most pipes play by manual activation of magnet armatures. Suspect bad joints on magnet coils; to be investigated.
- Three non-playing notes on Oboe to be investigated.

Console:

- Extra data cable point installed for when console in centre of church Piano:
- Wiring harness for magnets installed. Yet to be terminated on output board.
- Faulty magnets replaced. All magnets tested and adjusted.
- Flexible vacuum hose connection adapters assembled.
- Fixed vacuum line bracketed to wall.
- Ribbon cable run from chamber to piano. Yet to be terminated in chamber and piano.
- Output board installed in piano.
- Access hole drilled in soundboard for vacuum & cables.
- Power supply assembled.
- Adapters manufactured and fitted to reservoir in piano.

General:

- Oil-filled heater placed in Accompaniment chamber has improved tuning stability over winter.

John Weismantel & Robert Gliddon

Marrickville Organ Report December 2021

On the occasions that I was allowed in to run up the blower etc. during Covid lock down, I became aware of some dumb notes. I decided not to further investigate these until normal practise had been reinstated and the organ's action had a chance to be exercised over several Monday practise sessions. On the last Monday in November, I revisited the dumb notes that I had previously listed. Of these, one had come good and one was simply a displaced 2' flute piccolo pipe. Not so lucky though with the 16' Tibia. This is a 12 note Robert Morton chest and pipes that was added to the instrument in the mid 90's. The secondary chest action comprises of a pallet attached to a leather pouch with an individually removable action under each pipe. To access the secondary actions requires the removal of the side of the chest which contains the primary actions. I discovered that with bottom F, the pallet had partially separated from the pouch. This was re-glued with fish glue.

There are a couple of Tuba pipes where the wooden wedge is letting the reed move causing tuning problems. These require further investigation.

The painting of the blower casing with rust guard is a work in progress.

Regards,

Neil

The worst blow the admirers of the hammer-keyboard ever received was the discovery of physics that in the sound-tracks of an oscillator no difference can be seen between tones produced by the adept touch of a great artist's hand and those stemming from manipulation with an umbrella. Piano antagonists liked to gloat over this humiliating experiment.

PAUL HINDEMITH *a Composer's World*

The COMPTON / STRAND Story: From Sound to Light! - Part 2

*A story that deserves to be told in detail, for the record
Continued from November 2021 TOSA News*



The Strand Light Console, Theatre Royal, Drury Lane, London (installed 1950; operational till 1975) with 216 independent lighting circuits across three keyboards, programmable thumb pre-set pistons, dimmer indicator dials and separate speed pedals for each manual. Each sweep would control two remote mechanical dimmer banks of the type as pictured previously. The combination setter board at the rear of the console contained 1,728 setter switches.

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 2021-22

\$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 Swell Shoes are 'Speed Control' Pedals – one for each key manual or keyboard – to increase or decrease the dimmer travel speeds for all stops set for that keyboard from 3 sec., 4 1/2, 7, 10, 15, 25 and 40 seconds, depending where the pedal is statically positioned in its travel. Unlike the usual organ swell shoe action, the speed pedal control was not infinitely variable, but consecutively engaged discrete tappings for activating the dimmer bank's fixed motor shaft speed settings. Illuminated lights on the console (right side dashboard) indicate the speed position of each pedal.

The Toe-Stud Pistons, as in any organ console, are pre-wired for selective swift actions, such as immediate Dead-Black-Out, Full-on, Raise/Dim, Cancel settings, etc. The side-panel switches included Automatic House-lights Up/Down with pre-set dimmer settings or as Immediate; customised settings for House Calls and other theatrical effects such as mechanical Cloud operation. All of the stop-keys, keyboard manuals and toe-pistons have 2nd touch capability as in conventional Compton consoles.

So, pretty straightforward, one might think... However, a whole range of intriguing design capabilities extend far beyond these generalities. As an example, a stop-key's 2nd touch Cancel facility, as on all Compton Stop assemblies, whilst facilitating the same purpose in selecting only that solo circuit whilst Cancelling other stop-tabs that were 'On' for that manual, will also fully restore them again to 'On' once the stop-key is released back to first touch.

Further, when any stop-key is pressed to second touch then the last stored dimmer position (i.e., its lighting intensity) for that circuit is displayed on the appropriate colour Indicator dial for that manual. Thus, it is possible to check individual stop-key dimmer positions and pre-adjust accordingly, even in a stage-blackout. The stop-key for each circuit also sets a path for a contactor switch across the dimmer and one in series with it, such that when activated the selected stop-keys will be switched Full-on or Blacked-out, irrespective of the dimmer position.

Without doubt, the most obvious difference in the Light Console's layout are the 'refashioned' coloured key manuals and their bizarre key configurations. The keyboards principal functions are in controlling the dimmer/fader requirements for the stop-keys that are selected at any time. The key notes themselves act as simple switches that are held down for the duration of the required selected colour group action, and turning off once released.

In lighting parlance, one needs to imagine each key manual as divided into three Master Control Boards or Sets, each visually spaced between the single black keys as marker dividers. A Master Set may be Locked In or Out so that separate Master set-ups can be adjusted whilst 'Locked Out' until required; the single black key (affirmative 2nd touch only) also serving to quickly Lock Out its particular Master. The left-hand end Master has its own group of up to 44 Stop-keys it can control; the right Master has another such group; the centre Master operates the stops of left and right simultaneously as a 17 note Intra-coupler Master for that manual only. Other Coupler stop-keys are provided to couple multiple key manuals if required. Each Master set has its own array of pre-set pistons with each piston storing up to 10 stop-key combinations from that Master set at a time.

Within each Master grouping the sequence of 5 black keys also serve as spatial markers for different functions of the four colour keynotes including white, laid out between them. The schematic layout as shown earlier, outlines the respective functionality for both 1st and 2nd touch keyboard actions for each colour grouping key. One action, for example, when using the Master set keys might be to simultaneously raise and lower dimmer intensities for the different colour circuits selected or even within the same colour grouping. Generally, holding down a colour key will raise the lighting intensity for that colour group, depressing it to 2nd touch will lower the lighting intensity for the colour selected. Only those stop-keys selected of that colour grouping will operate. Theatrical lightning flickers can be achieved by 'playing' the Blackout action key whilst simultaneously working the dimmers up and down to control intensity of the flashes – just by using the keyboard facilities.

The 5 black keys have their own distinct function where multiple colour filters are installed on remote motor-driven Automatic Spots. Any colour change can be affected by playing one of the five black key colours (as marked above each black key) for the selected Auto-Spot. The Filter change can be stored and then activated when required by the Filter change toe piston.

Trite as this might sound, it is important to realise that each keyboard key is simply the means of activating a particular effect for the stop-keys put on for that colour grouping, until released. The toe-stud Hold or Sustain action can be triggered whilst the note is depressed to continue that effect allowing a 'hands free' capability until hitting Sustain Off.

Another basic consideration is that no selected stop-key circuit will operate unless/until its relevant Master set is Locked 'On'.

As most consoles have two key manuals, generally one is allocated to flood-lighting circuits such as overhead battens and cyclorama, the other for directional Spots and action areas.

Whereas cinema organ keyboards are generally identified by their separate pipe-rank Divisions (Great, Solo, Accompaniment) Compton's technicians, for purposes of the console's control logic, have ingeniously re-defined a 'pseudo pipe-rank' Division as comprising 88 stop-key placements where 44 stop-keys are assigned to either the LH or RH Master sets, respectively. The more lighting circuits to control, the more key manuals required. A two-manual console can then control up to 176 and a three-manual console up to 264 separate stop-key lighting circuits configured around the horse-shoe sweeps – all conveniently, with minimal change in the use of Compton's standard combination setter boards and remote switch-stack crossbar relay technology – just one sideways paradigm shift from playing the entire compass range of an organ pipe rank from the organ's key manual (61 notes) and pedal board (32 notes) to 'playing' a near equivalent number of lighting circuits from the stop-keys or as many stop-keys as will fit around a single horse-shoe - 88! The cinema style Light Consoles were purposely angled forward at the front to maximise this capacity of stop-key lighting circuits for each horse-shoe sweep.

From an organ perspective it is bemusing to read that ... Even when a hundred or so stop-keys are moved simultaneously by the combination action, rubber buffers dull the sound in approved organ fashion! And a statement of the obvious... As with any keyboard, the 'keynotes', unlike the stop-keys, always return to the 'Off' position as soon as the fingers are removed!

Nevertheless, in case one gets the impression that all this is getting too confounding, the new owner may take comfort from Strand Electric's Light Console Instruction Guide that says: "No complicated finger technique similar to that of a pianist or organist is needed. Any reasonable person can easily acquire the technique in a week. To ensure that lighting will progress, the console should be in the hands of an artist (not necessarily an engineer) of imagination during rehearsals and initial performances. Subsequently a lower grade deputy, who merely follows the lighting plot, can be employed."

There were from 12 to 14 Compton cinema style Strand Light Consoles installed in London theatre auditoria including London

Palladium (1941; and 1949), Theatre Royal Drury Lane (1950), Royal Festival Hall (1951), Coliseum (1952), Her Majesty's Theatre (1954) and others were exported as far as Ankara, Caracas (still operational in 2019), Lisbon (1940) and Warsaw (the last cinema console style, built in 1955).



***Hilary Gould featured at the London Palladium Strand Light Console, installed in the Grand Circle, 1942
Allan Ashton Collection***

Inventor Fred Bentham, writing on the development of Strand's Light Console some 20 years later, commented: "To my mind, the Light Console has never looked better than when it used an orthodox Compton organ console ... The truth is that the organ console is a survival of another age and technique, but it has survived out of sheer merit in providing many controls to hand and enabling much apparatus to be packed into such a small space."

In the face of technology moving forward from the mid-1950's, a more compact and versatile Strand (SYSTEM CD) Light Console was released utilising a Compton church style console body, cinema organ stop-keys as channel selectors and with modern dimmer wheel controllers replacing the key manuals. The SYSTEM CD models continued as the preferred control system of choice in either a THEATRE or TV STUDIO Version for the next 10 years. The John Compton Organ Company continued manufacturing the

consoles complete with original Compton memory setter actions (invented 1929) Note i; and Strand made the servo-dimmer banks. The two were joined by a special cable pre-formed on jigs. They were functional, users liked them – and above all, reliable!



***Bronze nameplate on the Strand Light Console,
National Opera House, Lisbon, 1940***

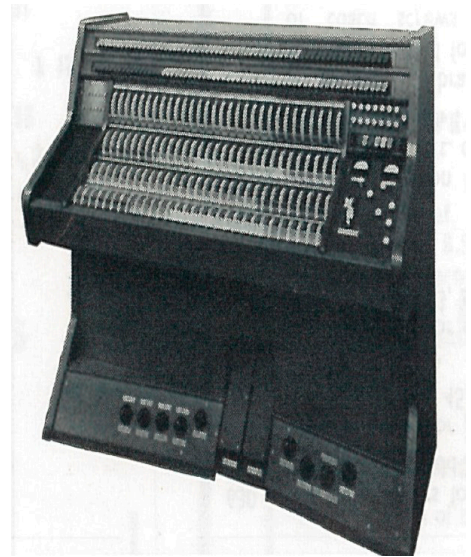
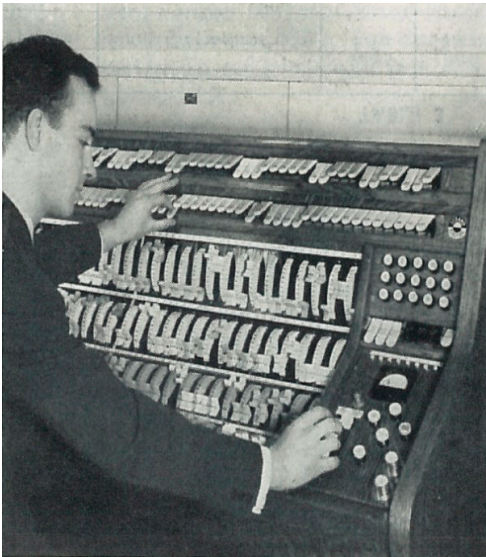
Such was the pace of electronic advancements that by 1966, BBC engineers 'looked askance' at the Compton technology, which worked, but by now was very much dated and demanded a move to solid-state / computer technology. Electromechanical systems were out and silicon-controlled Thyristor rectifier dimmers were in!

Strand came up with the SYSTEM C/AE (Console/All-Electric), that was based on the Light Console with more pre-set features, but still no memory. Further advancements eventually succeeded in the development of a computer-based control system – a move which ultimately triumphed though with heavy development costs to the company, leading to a takeover by the larger Rank organisation in 1968. After successive mergers and with the new Rank Strand Century later being acquired by Royal Philips Lighting, de-merger arrangements in 2019, allowed Strand Lighting to once more regain its stand-alone STRAND brand status.

Strand Lighting, in its various guises, continued to remain at the forefront in modern lighting systems and its global successes include a Strand Console (320 channel) installed in the Teatro La Scala, Milan in 1975; the first fully transportable and automated computer stage- lighting control system premiered in 1976 with the US and International roadshow of the Broadway musical hit A Chorus Line; Universal Studio's Islands of Adventure theme park

lighting with up to 18,000 lighting devices across two miles of Ethernet cable network connected to a central control system in 1998; a special illumination of the Eiffel Tower in 2004; and in 2016 with the LED lighting installation of the Niagara Falls with multiple effects operated from two Strand Lighting Control Consoles. (One each side of the border, perhaps?)

Below Left: The Lyric Theatre London (circa 1960's). The Compton built Strand SYSTEM CD THEATRE Light Console - the type to be found in the majority of London's West End theatres through to the 1980's.



Photos: Frederick Brown Collection

Above: Right: A general view of the THEATRE Version of the Strand SYSTEM CD Light Console (built from 1956) showing 120 stop-key channels, 14 Pre-set Piston buttons including Compton in-built combination setter board, foot speed pedals and toe stud actions.

Quoting from Robert Oxlade's published academic dissertation of 2007, in part:

"The development of stage lighting has taken a long time, and was often totally reliant on technology advances outside of the theatre. It has been fascinating to see how much work went into the design of the Light Console and other parts of stage lighting, and how much we take for granted today. The Light Console was

ahead of its time, with its innovation of remote control, but relied on an old technology to work, which had major limiting effects, and meant it could not compete with the later developments in electronics and computing."

Notwithstanding the above, for cinema organ technology inventiveness of 1929 to be equally instrumental as the first remote stage-lighting control system in the world and its continued use in London's well-dressed West End theatres and Opera houses for a further 35 years from 1935 to the 1970's is an incredible achievement in any sphere of operational endeavour or equipment.

And, as the Light Console's inventor, Frederick Bentham first determined in 1933, it was only Compton Organ technology that could achieve it!



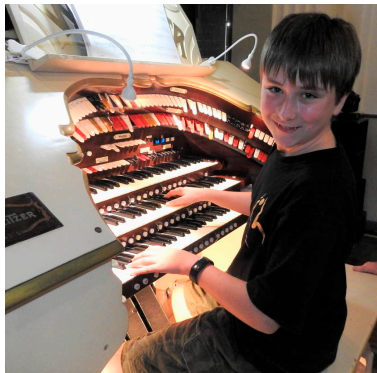
Above: Two Strand SYSTEM CD TV STUDIO Light Consoles with conventional Compton hardware and memory pre-sets, in adjacent BBC Television installations, Wembley, UK.

Many thanks again to Kingsley Herbert, President and Editor of TOSA ACT Division for allowing me to reprint this article from the TOSA ACTION Newsletter.

The Next Concert
Sunday 13th March 2022 2:00pm
featuring TOSA Members
Simon Ellis and Cliff Bingham



with a guest appearance by
TOSA Member Noah Curran



Orion Centre Theatre
155 Beamish Street, Campsie

Tickets: From \$35 concession; Members \$25

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

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

Booking Details in the January February 2022 TOSA News

Simon Ellis is a native of Sydney, and has a background in Philosophy, English, Law and Theology. After initial piano studies from the age of 6, he studied organ with Robert Broughall and then with the late Eric Smith. He served as Assistant Organist to Eric at Wesley Central Mission for 6 years, and was regularly heard playing the Christie theatre organ in the Lyceum Theatre, playing for both church services, and before and after movies.

In later years, he was privileged to spend many occasions gaining experience and advice from the late Ashely Miller, who among his other achievements, was for many years one of the celebrated organists of Radio City Music Hall in New York.

Simon was Organist/ Choirmaster at Northmead Uniting Church for 9 years until the early 1980's, and concurrently Director of Music at a large reception venue, Fairfield House, at Windsor. He also served several years as Associate Music Director for the Sydney Touring Theatre Company, and was Director of the highly successful Blue Mountains Consort for 6 years until 1998.

Simon has performed in both theatre and classical organ venues in many parts of Australia, America, Britain, and Europe. He has accompanied many singers and instrumentalists, both in Australia and overseas, and also studied singing with the late Florence Taylor. He has had a long involvement with the Royal School of Church Music, and is currently in his 20th year as Senior Staff Organist for a large Sydney church.

Cliff Bingham began classical organ studies in 1962 with Roland Stenton and Frank Taylor at St Matthew's Anglican Church, Manly. In 1964 in his final school year, he was organ soloist at the Festival of School Instrumental Music in the Sydney Town Hall, the first of many occasions on which he would be featured at that iconic instrument.

His first meeting with a theatre organ was in 1959 at the West Ryde Christie. (Yes, the same organ TOSA is currently reinstalling in the newer church building.) **Cliff** was living in West Ryde at the time. His best mate at school was the Rector's son. This early encounter sparked such an interest that he joined TOSA NSW in 1962 and set about learning as much as he could about playing the theatre organ.

Over the years, he has had a number of valued moments with some of the theatre organ greats. Standouts are Tony Fenelon at an 11pm to 4am session at the Melbourne Regent 4/19 in 1969, a two-hour session with Jonas Nordwall at the Portland Organ Grinder 4/44 in 1979 and a lovely dinner at the Rawle residence around Len's wonderful 4/24 Wurlitzer in 1985.

Cliff has played numerous concerts in all Australian states and New Zealand on both pipe and electronic organs and was featured at many TOSA conventions. Since 'retirement', **Cliff** has made an appearance along with good mates **Simon Ellis** and **Titus Grenyer** at the **State Theatre, Sydney, Wurlitzer relaunch in February 2020.**

Noah Curran is the youngest member of TOSA NSW and has shown a very keen interest in playing the organ. He has been to members days at both the Marrickville and Orion Wurlitzers to gain experience in the art of playing theatre organ. Now 13 years old, Noah is currently studying at St. Andrews Cathedral School in Sydney where he has access to both St Andrews Cathedral organ and Sydney Town Hall organ. Please come along to support and encourage Noah's keen interest in playing Theatre Organ.

BEGINNINGS:

Continued from November 2021 TOSA News

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

"I do not forget that there is danger in departing too freely from accepted traditions and to this I especially should pay heed, for I have been publicly accused of being the author of nine-tenths of the innovations introduced during the last twenty years. The accusation is, I fear, true—but do not let us be alarmed. Of all the new things we various organ builders bring out, only the fittest will survive. (Extract from Ocean Grove lecture. Copies free upon request.)

"Some very interesting information will be sent free on request. Address Mr. Robert Hope-Jones, North Tonawanda, N. Y., or Hope-Jones Organ Dept., The Rudolph Wurlitzer Co., 254 32nd Street, New York City."

Another advertisement appeared about the same time in an unidentified magazine and included the following wording: "The Influence of the Organ on the Musical Development on the Centuries Past will be completely eclipsed by the influence of the HOPE-JONES ORGAN on the music of the Present and Future. The knowledge of the limitations of every form of musical instrument must be put aside, before any conception of the possibilities of the Hope-Jones Organ can be formed.

"The instrument is the result of the life work of Mr. Robert Hope-Jones and is a culmination of the genius and invention of modern organ building. Information about the Hope-Jones Organ is Interesting and Instructive and Free. Write to . . ."

However, communications about problems also occupied Hope-Jones—*RHJ at home, North Tonawanda, to HW, January 19, 1911*: ". . . I had been far from well for several days and had a crazing headache. Counteracting the recent efforts of G. M. Russell and his wife to disaffect our men and damage our business, had

imposed such strain that I seemed able to think of nothing else at the moment. A highly strung and so-called artistic temperament surely has its disadvantages—but your brother will tell you I am habitually level headed.”

Apparently, a meeting had upset Hope-Jones, causing him to write Howard; of course, the pleasant tone of response seen here would soon disappear—*HW to RHJ at factory, January 24, 1911*: “My dear Mr. Hope-Jones: I am in receipt of yours of the 19th. Don’t worry about the matter we talked about; it was simply a business conference we expect to have from time to time. I am confident the work will run along better, and that we both understand each other in a better manner, and you realize better now what we want.

“You are doing some splendid work up there, and I am confident that the results will be satisfactory to everybody concerned. With kindest regards, I remain, Yours sincerely . . . ”

Howard Wurlitzer kept a close eye on factory operations and wrote his brother on numerous occasions to discuss current affairs—*HW to FW, February 10, 1911*: “I enclose herewith several reports. It is certainly very evident that the Niagara people are doing quite an organ business. I have written the Corporations Auxiliary Company, and asked them to get the names of the parties to whom these organs are sold, as quickly as possible. According to these reports they are getting more organ orders than we are. . . .

“How soon will that small Hope-Jones Unit Orchestra be ready? Has the Unit Orchestra at the Statler Hotel been completed? . . . ” *HW to FW, February 14, 1911*: “I wrote you last week. . . and asked you how soon that small sized Hope-Jones Unit Orchestra would be ready. We have a customer who is building a new moving picture theatre in Covington, [Kentucky], and he wants to buy a pipe organ. We are holding him off so that we can show him this instrument, and we believe that this will be what he wants. How soon will it be ready, and how quickly can it be shipped down here? What price can we quote him on it?” As history shows, Howard Wurlitzer was unable to accommodate his client with a pipe organ, though one of their other instruments may have indeed been acquired.

Hope-Jones always seemed to be on the road, working on a sale or giving lectures. Following installation of Opus 5 in Grace Baptist Temple, Philadelphia, Pennsylvania, he gave a lecture and demonstration of the new organ. This occurred on June 3, 1911,

although its formal dedication was scheduled for the Fall during which a series of recitals were to be given. Hope-Jones gave another talk to local organists on November 14th, and on the next day, members of the press and others were invited to hear him discuss the instrument.

Later in the year, Wurlitzer's goal of having a series of stock Unit Orchestra models still hadn't been met—*RHJ at factory to FW, September 1, 1911*: " I have not forgotten your wish to have full specifications and details of the various styles of Unit Orchestras as so far arranged. Unfortunately, prolonged visits from prospective buyers together with the need of keeping Smith's men busy, and the need for getting new work—have prevented my getting ahead with this work. Certain blueprints of analysis sheets are now being prepared for you. Meanwhile I give you the following brief descriptions. . . . "

Wurlitzer was quite adamant about getting an instrument into their New York store for sales promotion. Sensing this was premature, Hope-Jones makes clear his concern— *RHJ at factory to FW, September 1, 1911*: "I have just had your telephone message and promise to send the Unit Orchestra, Style 3, off to New York at once. I wired New York to advise me of the electric current available for blowing. Upon consideration I decided to ring you up again. I can well understand the anxiety on the part of Mr. Grimes and Mr. Licome to get some sample of our work to show people in New York, but as I turn the matter over in mind I much question whether it be wise to send this instrument there in its unfinished state, and where it will be played at great disadvantage by people who have never handled our orchestral instruments.

"It seems to me infinitely preferable that Shubert [referring to one of the brothers, [J.J. or Lee] should hear nothing of ours rather than he should hear something that may not appeal to him as much as the large Aeolian instruments he has heard.

"To me it would seem much wiser to insist on Shubert or his managing men coming up to Buffalo where they will without doubt be enthused, and hear something at the Statler, at St. Paul's and in the factory, that will without any question eclipse the best the Aeolian people can do. . . .

"We propose to show them a very much smaller instrument [than Aeolian has] that cannot be played by rolls, and we propose to have this instrument shown by a man who has had no experience whatsoever on the Unit Orchestra for theatre or even for hotel use. [Organist Clarence] Reynolds is tied down at Ocean

Grove and is not good enough anyway.

". . . If the Wurlitzer firm decides to let me do the best for them that I can, I have no fear whatsoever of competition from the Aeolian people. They will secure a certain number of orders through the influence of their directors, but everyone will recognize our instruments are far superior, and though we charge higher rates than they, we will have more business than this factory can look after, provided we take care that everybody knows our instruments are deemed the best the world can produce. . . .

"Since writing the above I have had a second conversation with you by phone, and though I did not understand all that you tried to say, I gather you agree with me that the instrument had better not be sent to New York.

"If I am mistaken in this, please remember that a telegram sent on receipt of this note will start us to pull down the instrument on Saturday and Sunday and result in our getting it shipped about Monday night. It will probably take five or six days to set the instrument up in the store in New York. We could have it up in a shorter time but for the fact that we have the blower to locate and wind trunks to make."

Revised Hope-Jones Contract

Conditions under which the Organ Department operated were still not conducive for stimulating Hope-Jones' creativity, nor was there quality and timely output by the other employees. Because of these problems, changes to the revised original agreement between the company and Hope-Jones were requested by the latter. Statements by Wurlitzer in a filing made during 1915 with the Supreme Court, County of Niagara, sets the stage; "That about the first of October, 1911. . . said Robert Hope-Jones again requested of Wurlitzer a modification of the existing agreement between them and renewed strongly all the statements and recommendations previously made by him therein.

"That from its inception, the making of. . . [the April 23, 1910, agreement], Wurlitzer invested a large sum of money, in excess of \$100,000, in this business herein, known as the Unit Orchestra Department, and the same always was a non-success, and Mr. Hope-Jones then and always was, heavily overdrawn in his account with Wurlitzer. "With these facts and circumstances in mind and again relying upon his said statements and representations, Wurlitzer again met the wishes and demands of Robert Hope-Jones. . . " *To be continued, Editor.*

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