

TOSA NEWS

April May 2022
Volume 61 No.3

Price: \$2.00

**Members Day
at
West Ryde Anglican Church
Saturday May 14th
from 2:00pm
Come along to hear the Christie
and have a play.
A scrumptious afternoon tea
will be available for you to socialise**

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TOSA News David & Margaret Badman

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President



Dear Members

Orion Centre Wurlitzer update: Unfortunately, since the last President's Report, there was further ingress of storm water into the solo organ chamber (the chamber on the left when facing the stage). I alerted the council to this and they quickly sent their head of building maintenance plus the council plumber to the Orion Centre. The council workers borrowed a mop & bucket to start extracting the water and relaying buckets to me to empty. As this was a slow process, they purchased a new Karcher wet vacuum to extract the water. Once additional plumbers arrived on site, Vice President John Weismantel and myself continued using the wet vacuum while the council plumbers started investigations on how the storm water was entering the chamber. They discovered there were two blockages and a broken pipe in the storm water drain plus a section of pavers had subsided outside the building facing the car park, causing water to fill a pit and find its way under the building.

These have all been repaired. An inspection on 8th April revealed the chamber floor was dry. The

chamber has now been inspected by an organ builder and a report submitted to council for insurance purposes.

The extreme humidity has caused action problems in many pipe organs across Sydney including at Marrickville Town Hall, mainly a few ciphers murmurings. The Sydney Town Hall instrument recorded 99% humidity within the organ!

In other news, it is sad for the pipe organ building "industry" when one closes down their business. Wakeley Pipe Organs Pty Ltd of Melbourne have decided to close their business.

Looking forward to seeing many of you at the Member's Day at West Ryde Anglican Church on 14th May.

Regards,
Neil Palmer

Editorial



Hello Members,

At the ATOS Convention this year you will hear Clark Wilson, Dave Wickerham, Jerry Nagano, Juan Cardona Jr., Mark Herman and Walt Strony as they all bring their distinctive stylings to the recently refurbished 4-manual, 23 rank Robert Morton in the Balboa Theatre.

Regards, *Ernie Vale*, Editor

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.

Flooding

GOMA Theatre Wurlitzer:

In conversation with David Bailey, Organist for silent movies at the GOMA Theatre in Brisbane, I asked if the Wurlitzer had escaped any damage from the flooding of the Brisbane River recently. David advised

that Goma had raised their flood barriers and had also raised the Wurlitzer Console to theatre level. Consequently there is no water damage to the Wurlitzer thankfully as David is booked for a movie in June 2022. (*Editor*)

Orion Wurlitzer:

Following contact with Canterbury City Council by President, Neil Palmer, Council were promptly on the job to remove water from the Solo Chamber.

Council officers initially began using a mop and bucket to soak up the water. They soon realised that that approach was too slow and time consuming. Council then purchased a Harcher Wet Vacuum Cleaner.

Council authorised Neil Palmer and John Weismantel to remove the water and sludge from the chamber using the vacuum cleaner which had a capacity of about 10 litres.

The vacuum cleaner had to be emptied many times away from the building as Council were working in the car park to remove blockages from the stormwater drain as well as to repair a broken stormwater pipe.

Thankfully the solo chamber is now dry. (*Editor*).

To Watch Out for

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

Simon, Cliff and Noah are all keen to entertain you with the wonderful sounds of theatre organ.

Saturday 14th May from 2pm is booked for a Members Day at the Christie Cinema Organ at West Ryde Anglican Church. Members, please come along to socialise and catch up with members whom you haven't seen for ages.

TOSA's usual delicious afternoon tea will be available with tea or percolated coffee.

Donations are encouraged to defray costs for the afternoon please.

Membership Renewal
You can renew your membership for 2022-23 at this Members Day for a 50% discount as applied last year.
\$25 Full Membership,
\$20 Concession, \$25 Interstate
\$5 discount if TOSA News emailed to you in colour.

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 Further Notice
due to water damage

Convener is
Craig Keller on 0418484798
or John Batts on 0420424103

Marrickville Town Hall
Thursday 28th April
because Anzac Day falls
on the 4th Monday in April
23rd May

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

ATOS Convention 2022
San Diego, California
July 3-7, 2022

Hosted by the Theatre Organ Society of San Diego

CONVENTION SCHEDULE

SUNDAY, JULY 3

OPTIONAL OVERTURE:

- A fun-filled day of music discovery in this interactive exhibition: Museum of Making Music, Carlsbad, CA
- Enjoy a casual lunch at Windmill Food Hall—amazing food & craft beer (comfortable bus transportation to/from Carlsbad included)
- Harold Lloyd silent film screening with Clark Wilson at the Balboa Theatre (4/23 Morton)

MAIN CONVENTION

EVENING: Meet & Greet Welcome Reception at the Westin Gaslamp Quarter Hotel

MONDAY, JULY 4

MORNING: Free Time to Discover San Diego

AFTERNOON: Young Artists Competition – Trinity Church (4/24 Wurlitzer)

Special guest performance - Rosemary Bailey

EVENING: Box Dinner & Jelani Eddington Concert – Spreckels Organ Pavilion (4/80 Austin); San Diego
“Big Boom” Fireworks Display

TUESDAY, JULY 5

MORNING: Jonas Nordwall – St. Paul’s Cathedral (5000-pipe Æolian-Skinner/Quimby);
(or) Ryoki Yamaguchi – Trinity Church (4/24 Wurlitzer)

AFTERNOON: Jonas Nordwall – St. Paul’s Cathedral (5000-pipe Æolian-Skinner/Quimby);
(or) Ryoki Yamaguchi – Trinity Church (4/24 Wurlitzer)

EVENING: ATOS Annual Meeting and ATOS Members Forum – US Grant Hotel
B-3 Organ Jam – Westin Gaslamp Hotel

WEDNESDAY, JULY 6

MORNING: Dave Wickerham – Balboa Theatre (4/23 Morton)

AFTERNOON: Free Time – Discover San Diego

EVENING: Mel Brooks' "Silent Movie" with Juan Cardona & Company – Balboa Theatre (4/23 Morton)

THURSDAY, JULY 7

MORNING: Jerry Nagano – Balboa Theatre (4/23 Morton)

AFTERNOON: ATOS Grande Awards Luncheon – The US Grant Hotel

EVENING: ATOS Finale Spectacular with Walt Strony – Balboa Theatre (4/23 Morton)



**Refurbished 4-manual 23-rank Robert Morton
in the Balboa Theatre**

For further information and to Register for the Convention please go to ATOS.Org

Note: You must be a member of ATOS in order to attend the Convention.

PROFILE

THE IAN DAVIES STORY.

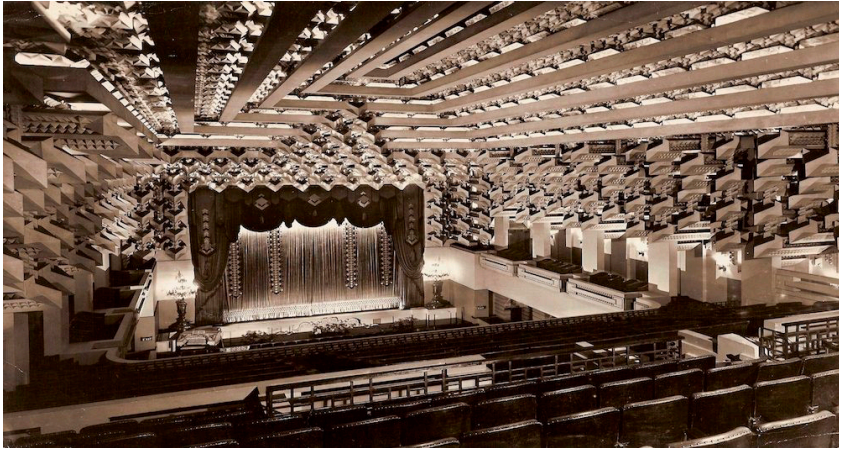
Reproduced from T.O.S.A. News April 1967.

This PROFILE brings you a word portrait of one of Australia's best known theatre organists. Like so many other theatre organists, IAN DAVIES started to study music at an early age. At the age of seven, he began to study the piano under his mother, who was well qualified to teach him, being an ALCM. Two years later, he became a pupil of Miss K Cox, (LRAM), of Ascot Vale, a well known and highly successful teacher, and continued with her for three years. It was at this stage that the pipe organ made its entry into young Ian's life. Sometimes his mother deputised at the organ of St. Johns Presbyterian Church at Essendon, Victoria, and as Ian's interest was aroused, he persuaded her to give him lessons on this fine pipe organ. After six months tuition from Mrs. Davies, Ian became a pupil of the organist of the church, the well known J. Dean Wells, B. Mus.

It was the 2/12 WurliTzer of Hoyt's Plaza Theatre Melbourne, that gave Ian his first taste of the thrill of a horseshoe console, and he lost no time in persuading LIONEL CORRICK to accept him as a pupil. Although Lionel Corrick was organist at the Regent Theatre he used the Plaza organ for Ian's lessons. The Plaza is located beneath the Regent and below ground level. It was fitting therefore, that Ian's first appointment to a theatre, should be the Plaza and the organ he had learned so much on. It was early in 1946, that he came to the Plaza remaining there for two years, and to quote his own words, "loving every moment of it". For the next three years he was to double between the upstairs Regent and the downstairs Plaza as occasion demanded it until 1951.

Next came a highly successful tour of the suburban cinema circuit of Melbourne playing the electronic organ -- this lasted twelve months and took him into the Padua Theatre Brunswick, Park Theatre Albert Park, Barclay Theatre Footscray, and the 1800 seat Victory Theatre at St. Kilda. At the conclusion of this season, Ian returned to his first love, the beautiful Plaza Theatre, as resident organist for a further eighteen months.

Then came five years residency at what was, undoubtedly, one of the world's most outstanding movie palaces, the magnificent Capitol Theatre, Melbourne with its fantastic Burley Griffin ceiling and plushy atmosphere. *Note the console at bottom left. (Editor)*



This 'plum' organ spot remained as Ian's home until the shutdown of the organ. So Ian Davies (*Who was Patron of TOSA NSW for some time once he moved to NSW*) played "Eliza" for five years in its original home and now "Eliza has returned to the Capitol to be reinstalled in time to celebrate its centenary.

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 2022-23 - 50% OFF Below
Prices until July 2022**

Membership enquiries David & Margaret Badman

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

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

During his seasons at the Plaza, Regent and Capitol Theatres, Ian broadcast regularly, and his theme of "Cruising down the River", guaranteed the radio listeners, that the thirty minutes of organ music to follow would be in the best tradition of theatre organ styling.

Ian ruefully recalls one occasion at the Regent Theatre, when water pressure to the hoist built up due to a sticking valve. When Ian pressed the button to bring the organ up from the pit, the console rocked violently with a jerk that almost dislodged the console from its platform. The audience seemed to think it was all part of the presentation, but the spectacle of the organist, hair standing on end and the sheet music spilling in all directions must have been a never to be forgotten one.

Asked for his favourite theatre and organ he didn't need much time to think about the question. Smiling broadly, he told us that the Plaza Theatre and organ were his idea of perfection -- the console was centrally located which made balancing of the sound from each chamber so much easier. In addition this organ spoke into the auditorium in fine style. A case of first love being the 'last for Ian.

Friendly, Natural, talented and a sparkling personality - this is IAN DAVIES our PROFILE for APRIL. *By the late Frank Ellis.*

Christie report for April 2022

Since last report:

Accompaniment chamber:

- Clarinet primaries stripped and in process of re-leathering with thinner stock.
- Small weights fitted to valve stems.
- Gaskets in process of replacement.

Solo Chamber:

- Replaced Tibia vibrato for HNB unit for vast improvement over Wurlitzer type.
- Blocked air to Krumet rank ready for remedial work.

Console:

- Two keys on Accompaniment keyboard are slightly lower than others; to be adjusted.
- Solo Vox 8' tab is loose; to be tightened.
- Intermittent loss of actions from right hand drawer to be addressed with additional common return wire.

Piano:

- Fitted main vacuum hoses to reservoir and stack.
- Sourced vacuum hose for damper lift pneumatic.
- Purchased new 26-way ribbon cable to replace incorrect 25-way cable used in error.

General:

- Organ needs tuning.
- Another vibrato unit being rebuilt by Theo.
- In consultation with Craig, UPS reinstated and some changes made to shut-down routine in effort to improve start-up reliability.
- HNB #2 magnets salvaged from unused chest in storage, for Krumet.

John Weismantel & Robert Gliddon

BEGINNINGS:

Continued from March 2022 TOSA News

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

FLUCTUATIONS:

October 1911 To August 1912

Yet controversy over instrument changes, costs and construction progress remained the topic of numerous letters—*RHJ in Chicago to HW, February 7, 1912*: "I thank you for yours of the 6th. The instructions are duly noted. It has evidently escaped your mind that at the October 14th settlement, this matter of design of those styles was one of the points I specially raised and was permitted to make slight modifications to render them more artistic and saleable. You also seem for the moment to have forgotten that on the 29th of November at the Instrument itself you specifically

instructed me to raise the price from the \$9,000 to \$10,000 and to correct the omissions and defects I named to you. I venture to advise you to leave styles and prices as they are, for a few months will suffice to prove the soundness of my judgement in the matter.

“Style 4 [later revised and marketed as style M, a 2/8] is radically in advance of style 3 [a 2/7]. Not only has it more pipes and percussion stops, but it has a second expression box. . . .

“One instrument has been waiting for music arrangement and playing mechanism for some nine months and others were part made. Speaking with McCormick last week he said he feared it would be nine months as before he could get around to the work.

“If half a dozen of these special tracker bars and frames could be put through [built], and I might get to work on music arrangements—you could have some style 3 Player instruments with half a dozen music rolls very quickly.”

RHJ at factory to HW, February 14, 1912: Replying to the latter half of your letter of the 6th. The enclosed list, shows the present state of the various instruments now in hand. During the last seven months they have been leaving the factory at the rate of one each six weeks. In three months, I expect to have the rate of output up to one each fortnight.

“Certainly, and without any question these people [New York showmen] intend to ‘Go ahead with their contract’. Some of them will acknowledge they have a good thing, intend to run it for all it is worth. They count on the Cort Theatre instrument to enthuse the others and theatrical managers generally.

“I feel we ought to take a large view and present our invention both at Cort [Theatre, Chicago] and Martinique [Hotel, Manhattan] in the most favorable light that is possible. Then all members of our sales organization will be enthusiastic and ready to take hold to begin and spend freely [probably in reference to undertaking advertising and other promotional activities] to secure results. . . .”

RHJ at factory to FW, February 17, 1912: “Regarding Unit orchestra estimates. . . . I have none of these figures Mr. Smith prepared for you. He spoke of them as guesses and I confess a

want of faith in his powers or experience in cost estimating.

"The estimates I submitted to you were prepared in relation to the new instruments alone and without any regard to the old.

"I do not want Mr. Smith again to get a wrong idea of his position or feel you lack confidence in me and will therefore be gratified if you think well to reconsider your request.

"If the new costing system be put into operation at once you will soon find the exact costs of all parts."

Efforts at developing the legitimate theatre market for organs came up against numerous hurdles-*RHJ at factory to RWC, February 21, 1912*: "Mr. John Cort, who was here the other day, . . . speaks of his willingness to immediately put in three large instruments, to run big musical performances, and to boost us for all he is worth if we will show him some special consideration in the deal.

"I told him the days of special prices are past and as he well knows; we cannot cope with the orders which he and others will give us at our full prices. I told him however, that it was possible you might be disposed to meet him in terms of payment in some very special manner. He seems to want us to put these instruments in and take payments as the box office receipts come in. I told him while I knew you would not be prepared to go so far as that, I would present the matter to you and let him know your attitude.

". . . I do not wish to close this matter but I do, if you please, want to know exactly how you view this proposition. Armed with this knowledge I can do much in an unofficial way towards bringing him around to your views and preparing for you to step on the stage and close the deal. . . ."

RHJ in New York to HW, February 28, 1912: "Regarding theatre selling syndicate. These people are now ready to order the instrument for the New York showroom. Licome and I have not forgotten your dissatisfaction at having Bloom as one of the responsible parties and your wish for John Cort's signature. We have been working, and I believe the change you now desire can

be brought about.

"Please wire if you see any objection to my proceeding with the following plan (which meets with the sanction of Beck and Frazee): Prepare an exact duplicate of the existing contract (altering date from February to March) and have Cort's and Leibler's signatures added. Then have Frazee and Beck (Bloom also if I can manage it) agree to accept your cancellation of the present contract on the ground of their failure to provide the New York showroom and organ during February.

"I find that Beck and Frazee (who are more enthusiastic than ever) would rather have Cort and Leibler as associates than Bloom (though they would pay the latter 10% on any sales he makes).

I am busy here with several theatre architects. Will reach factory Friday a.m. and start for Chicago (Blackstone Hotel) Sunday night.

"Cort specially desires to see you personally on Wednesday at Chicago. He has some big projects to talk over and orders to give. He quite understands we will make no concessions in our prices.

"Leibler takes me to inspect the New Theatre tomorrow, John Cort and Beck join me here at 10:00p.m. for a midnight session."

RHJ in Chicago to FW, March 8, 1912: "I am arranging to leave here some time on Sunday so as to be at the factory on Monday morning. Please tell Jones. Our instrument (in Cort Theatre) met with applause last night but it is not loud enough. Beck and Frazee have just arrived. Cort is expected this afternoon."

In line with developing the sales syndicate, Hope-Jones seems to have gotten some support for his desire to increase department staffing, but he always seemed saddled with inadequate conditions handed down by the head office--*RHJ at factory to RWMC (Rudolph Wurlitzer Manufacturing Company), March 17, 1912:* ". . . As instructed I have been endeavoring again to build up a staff for the rapid and economical production of our Unit Orchestras, by attracting really skillful men--and it is difficult to stop at an instant's notice. We have spent money, and the personal influence exerted is now bearing its best fruit.

"You now see that the theatre men are in earnest, and will take all the instruments we can build (at a total sales expense to us not exceeding 50% and probably less). They give us a once a fine showroom in New York and will start us on 10 orders as soon as we set up therein an instrument giving results 'equal to the Statler [Hotel, Buffalo]'.

"The leaders of all the great theatrical circuits are or intend to be interested in selling Wurlitzer instruments, and are debarred from handling others. The prices agreed to by them are really good. Our failure to deliver quickly enough is the only thing I can see, tending to introduce competition.

"As I view the situation every dollar now spent strengthening the manufacturing staff will be returned a hundred-fold.

"I submit to you that while granting no further increases at present, I be allowed to respect promises already made, and. . . we take three or four of the most skilled of these men I have been so long endeavoring to obtain--men that I must close with in the next month or two or not at all--men who are needed to complete our organization."

RHJ at factory to FW, March 21, 1912: "As to costing system. . . Mr. Woodin feels much pressed as it is and says he cannot get through the detailed costing figures on top of his present work. It is pointed out that three days of his time and that of his helper, is absorbed each week in connection with the payroll figures. Rather than be without figures of any kind, I have told Messrs. Jones and Woodin to let the Martinique, Cort and other jobs go and to write up on Tuesday next the figures of jobs finished this week—and make an effort to keep this up week by week. Though this gives me no past costs to work upon, it will be better than nothing."

RHJ at factory to HW, March 23, 1912: "Replying to your letter of the 22nd regarding the cost of a telegram. My action was designed to save money, and as I see the matter, succeeded in doing so. . . . I thought that by rushing the blower for the Style 6 instrument to be put in the Century Theatre, the wood-wind orchestra could be shown in that room and would be supplied with wind pressure cheaply. Do you wish these arrangements changed?"



Robert Hope-Jones

Hope-Jones continued to promote his brand of organ wherever he could speak. Following is the wording from an invitation for a session in Denver, Colorado: "American Guild of Organists. Members and friends are invited to meet Mr. R. Hope-Jones at the Brown Palace Hotel at eight o'clock Wednesday evening. April 3rd. Mr. Hope-Jones will present some of his advanced ideas on organ building and a free discussion will follow. . . ."

References to the specific type of instrument discussed in the following letters have not been found; it is possible this was an early name for Wurlitzer's line of "hand played orchestras", also known as photoplayers—*RHJ at factory to FW, April 21, 1912*: "Regarding wood-wind orchestra. This has been finished [for] some time--waiting

For case. In view of our discovery that the orchestral part of the tones from the Unit Orchestra do not carry to a distance, would you like me to revoice such of the stops as I can make louder? The cost may amount to \$30 or \$40."

"RHJ at factory to FW, April 23, 1912: "I spoke to [organist] Houze about the generator when at the Statler [Hotel at Buffalo]

today. He reports that when started up for dinner time, there was not enough juice [electrical power] to work the combination keys for four or five minutes. Afterwards it came all right. I have looked at the generator. It appears to be a nice machine, but I had no time to make any tests.



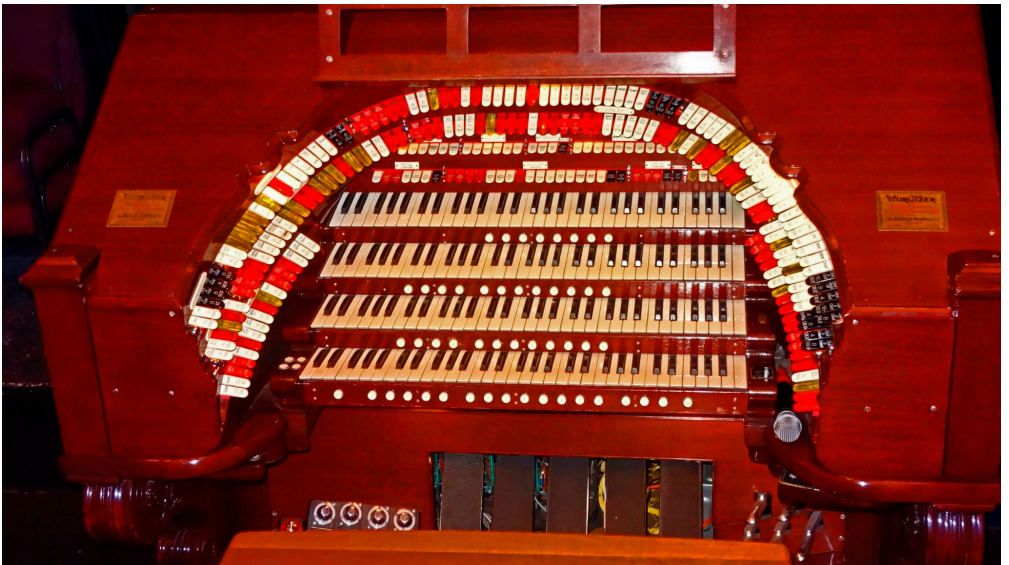
Shea's Buffalo Theatre, Rochester, New York State



Buffalo Theatre, 2019 ATOS Convention, Rochester

"I have decided upon rather more extensive alterations on the wood-wind instrument in order that we may by no possibility fail to make it loud enough. This will involve greater cost than the figure I named. As it is not possible to get in larger scaled pipes, and I fear if I not alter the swell shutters the instrument might still not prove loud enough."

Although there have been numerous observations made about the inventor and his possible lack of concern about money matters, he didn't seem to mind about raising the sale price of instruments. He may have also realized higher prices would increase his commissions, as well as permit a greater cushion to make improvements on an ongoing basis without complaint from management—*RHJ at home, to FW, April 23, 1912*: "A letter just to hand from [organist] White, states three of the Chicago theatre men seem prepared to buy at \$12,000, \$10,000 and \$10,000. White is quite confident about it."



Wurlitzer Unit Orchestra Console at Shea's Buffalo Theatre 2019 ATOS Convention, Rochester, New York State

"This tends to confirm what I named to you yesterday. I do think we ought to be VERY careful to keep up the price and high reputation of the new instrument. My theatre bunch in New York will take all the product we can produce—at \$10,000, \$12,500,

\$15,000 and \$18,000. If we put on the market, at this time, the powerful \$6,000 instrument suggested, will we not kill Style 3 sales and have to come down in our other prices? If people want the Hope-Jones tone, why not let them pay for it? Our factory cannot meet the demand."

It seems the company was cognizant that the sound in recent installations was not consistent with the success of Ocean Grove and earlier Hope-Jones instruments; here we see the blame for poor results was due to a directive from the Wurlitzers—*RHJ on train to Manhattan to RWC, April 23, 1912*: "This line may help you better to grasp the reason why the tone of the instruments at Statler, Cort and Martinique proves disappointing as to power.

"At Ocean Grove the instrument was placed in cellars outside the walls of the building and the tone directed into the auditorium by means of parabolic cement reflectors. The success achieved is similar to that obtained in the case of the Cathedral, Cleveland, Ohio—Edinburgh City Hall—Warwick Castle—Kirkcaldy City Hall—Battersea City Hall—the residences of Sir Gervas Glynn—Sir Thomas Story—J. Martin White—and, in fact, every instrument I built under like circumstances where the tone from the organ had to be reflected into the auditorium or music room. In all these cases my powerful Tibias furnished a stream of colorless foundation (organ) tone that carried forward the orchestral tones and made them satisfactory.

"In the Hope-Jones Unit Orchestra I have, (by request) for the first time tried the experiment of omitting these organ tones. This is the reason our orchestral tones have failed to *carry*. The experiment has taught us that imitation organ tones do not *carry*, except when backed by Tibias or other *organ tones*.

"Pray do not allow yourselves to feel depressed. You ordered the experiment. It has gained us valuable knowledge and the cost will not prove ruinous. I have already made progress in inventing means for imparting the requisite carrying *body* to the orchestra stops--failing which I will restore the Tibias. There shall not be another disappointing instrument built."

To be continued (Editor)

IF ORGANISTS WROTE THE WEDDING COLUMNS:

On Saturday, the third of August, at well after the stated time of 2:00 p.m., Ann Jones and Bob Smith were married at Our Lady of Sorry Acoustics.

The delay was attributed to the late arrival of an aunt of the bride, and was deftly covered by organist Reginald Laudfuss (now celebrating his seventh month at the church), who improvised on an original theme for over ten minutes. This improvisation was accomplished in all minor keys on the church's instrument.

Mr. Laudfuss chose a lightweight summer robe of lustrous burgundy to conceal his cut-offs and T-shirt. The organist's shoes, in tasteful black, were by Organmaster, accessorized with upgraded laces from Thom McAnn. They are his third pair in about fifteen years. The wedding party wore the usual clothes.

There was a sufficiently large number of attendants to require a lengthy processional but, despite last night's rehearsal, they needlessly hurried up the aisle, resulting in a drastic compression of The Prince of Denmark's March. This critical number, featuring the 8' Tuba purchased pre-voiced over the internet, was therefore performed with no repeats, and Mr. Laudfuss pointedly ended on the dominant in protest.

After a few minutes of talking by a clergy type, the organist played the first four phrases of the Schubert Ave Maria on the shimmering Choir Gemshorn 8" (no tremolo) while the couple did something. Later, somebody's female relative sang a breathy rendition of The Wedding Song. The soloist, whose customary venue is a country-western bar, attempted to continue singing during the instrumental interludes. Mr. Laudfuss responded by trying to cover her erroneous entrances with an obbligato on the Swell Trompette 8' (Wicks, 1940's, revoiced by Gantt in the 1958 rebuild), totally destroying the ethereal effect created by the subtle chuff of the Choir Gedeckt 8'.

The recessional was the Mendelssohn, chosen despite Mr. Laudfuss's counsel to the contrary. It was played on a satisfying plenum in ABABA form as the wedding party exited the church, after which Mr. Laudfuss launched into the Widor Toccata. The guests

rudely began conversing during the postlude, but the organist added stops to match them decibel for decibel, masterfully manoeuvring each draw knob, coupler and piston without missing a single note, bringing the piece to a breathtaking conclusion using the Sforzando button.

The bride and groom went to college somewhere, but they did not take any music courses. After their honeymoon they will disappear into suburbia and produce children. The highlight of their anniversary each year will be the replay of Mr. Laudfuss's stunning work via a wedding video.

REFLECTIONS FROM THE PAST

Simon Gledhill played the Marrickville Wurlitzer, 1992

When 'reporting on a Simon Gledhill concert, how does one avoid the overuse of superlatives? Sufficient to say that his return to Marrickville, following his Sydney debut last Easter at Campsie, was a resounding success.

Playing to a 600-strong enthralled audience, Simon presented a veritable kaliedoscope of music that certainly showcased his mastery of the Marrickville Wurlitzer.

Opening with Cole Porter's FROM THIS MOMENT ON, we heard selections from DESERT SONG, followed by a real 'finger buster' HURRY HOME, written by another excellent organist - Stanley Wylie. Other selections in the first half included BE MY LOVE, a lilting CHANSON DE MATIN, by Elgar, a Ray Noble selection, VIVA MEXICO by Hamner and the DANCE OF THE HOURS ballet suite by Porchielli.

After a refreshing interval, during which time the tea and coffee servers were stretched to the limit, Simon returned to the organ with ALL OVER THE PLACE, a bright and breezy opener, followed by a Jerome Kern selection, and an aggressively 'jazzy' arrangement of SERENADE TO A WEALTHY WIDOW (shades of Sidney Torch). Simon's feeling for ballads was beautifully demonstrated in WHO CAN I TURN TO, by Anthony Newley. 'Fats' Waller was well known

as a pianist, but not many people know that he was an excellent organist. Simon certainly re-educated the audience with a comprehensive selection of his music. The Malotte version of the LORD'S PRAYER was given' a new insight by Simon, using soft, mellow registrations.

The final item in a wonderful musical afternoon was the ORPHEUS IN THE UNDERWORLD OVERTURE, a most appropriate climax. Prolonged applause produced a medley encore TIGER RAG, HOT DOG, and SABRE DANCE. This resulted in a standing ovation. Exciting climaxes, sudden contrasts, 'scary' second touch ability and awesome 'digital dexterity sum up a superb and (most importantly) extremely entertaining afternoon from an absolute master (And he's only 21!!)

CLIFF BINGHAM April 1992

TOSA has been made aware of the availability of a Christie theatre pipe organ.

The Museum of Film & Television in Western Australia wish to dispose of their Christie organ as the proposed installation location is no longer a possibility. This much traveled instrument saw stints at the Plaza Theatre, Sydney; Savoy, Enfield and home installations in both Sydney and Adelaide and was originally 2 manual, 8 ranks.

A 40ft container in Western Australia contains the Christie pipe work plus other straight ranks. The pedal board and bench are also in Western Australia and there is a separate crate containing the toy counter which won't fit in the container. The organ was shipped from Victoria to WA in the 40ft container and has not been unpacked. The inventory does not include a list of wind chests although it is thought there are some in the container and they expect there are some Tremulants as well. Note that not all of the pipe work is original to the instrument. There is no relay.

The console is still in storage in Victoria in a disassembled state. The museum is seeking \$6,000.00 for the container (contents free) with the purchaser to arrange and meet transport costs.

Inquiries to Mr John Fuhrmann on 0412 114 548

Members Day, Saturday 14th May, 2:00pm

West Ryde Anglican Church

Corner of Dickson & Bellevue Avenues West Ryde

Come and hear the Christie Cinema Organ

Enjoy afternoon tea & socialise

Donations will be gratefully received to defray costs

Transfer from West Ryde Station to the meeting will be provided by the Badman's. If you would like to be picked up at West Ryde Station, please ring Margaret Badman on 0417971212 to make a booking and leave a contact mobile phone number.

Once you have boarded a train on May 14th, please ring Margaret Badman so we know when to pick you up at the Station.

The vehicle picking you up has TOSA signs on the side.

You can renew your TOSA Membership for 2022-23

**at this Members Day for a 50% discount
as applied last year.**

\$25 Full Membership, \$20 Concession, \$25 Interstate

\$5 discount if TOSA News emailed to you in colour.

**Your Membership Renewal Notice has been included
with this April May TOSA News**

**Please complete the Renewal Notice and bring it along
to the Members Day with your payment. Thanks**

TOSA NEWS

April May 2022
Volume 61 No 3

**PRINT
POST
100004836**

**POSTAGE
PAID
AUSTRALIA**

Official Publication of the Theatre Organ Society of Australia (NSW Division) Inc. ISSN 2208-9098(Online)

PO Box 63 BUXTON NSW 2571

If undeliverable please return to : **PO Box 589 RICHMOND NSW 2753**

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