

# TOSA NEWS

September 2013  
Volume 52 No.8

Price: \$2.00

**Last mail Friday 11 October**

**Nominations close for TOSA (NSW)**

**Office-Bearers & Committee positions for 2013-14**

**Sunday 13 October 2013 2:00pm**

**Bill Schumacher &**

**Debbie Fitzsummons**

**play**

**a 25th Anniversary Wurlitzer Show**

**"Showstoppers & Starters"**

**on the**

**Orion Centre Theatre 3/17 Wurlitzer**

**155 Beamish Street, CAMPSIE**

# Directory

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# From the President



Thank you for renewing your membership of TOSA. Several people have not renewed due to varying reasons. It is imperative that we all make a concerted effort to build up our membership to ensure that costs do not have to rise.

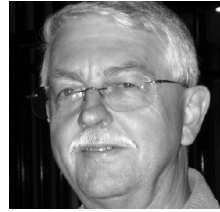
There has been an increasing number of people arriving for shows after the scheduled commencement time. This results in distraction to those enjoying the show. It is appreciated that with traffic delays and public transport timetables the late arrival is usually unavoidable. However the degree of distraction for the audience has reached a level where your Committee has decided to restrict admittance to a suitable break in the program – usually at the conclusion of the item being presented. This was the practice several years ago and was found to be quite acceptable to all concerned. It is also common practice at most entertainment venues. We appreciate your cooperation.

The program for 2014 is coming together and we hope to be able to provide full information next issue as well as Season Ticket prices.

Happy organising

Geoff Brimley

# Editorial



Enjoy the final part of the story "O' happy indoor life in Chorleywood" as told to Richard Hills by Len Rawle. The delay in bringing you this final part of the story was due to it being in the current issue of Cinema Organ publication in the UK. I again thank John Leeming for his kind cooperation in emailing me this story as soon as he was able to share it with TOSA members.

The final part of the comprehensive report by John Wall on the ATOS Theatre Organ Convention in Atlanta Georgia this year is also included in this issue.

Please mark your calendars and diaries for Sunday 13 October to hear Bill & Debbie at the Orion Theatre. Bill & Debbie are very experienced showbiz entertainers and you can be assured of a fun afternoon of Wurlitzer music.

Deadline for TOSA News is the 12th of the previous month.

Enjoy the music,  
Ernie Vale  
PO Box A2322  
SYDNEY SOUTH, NSW, 1235  
[editor@tosa.net.au](mailto:editor@tosa.net.au)

# From the Mailbox...



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](mailto:editor@tosa.net.au)

or in writing to:

The Editor - TOSA News (NSW Div)

PO Box A2322

SYDNEY SOUTH, NSW, 1235

## New Members

TOSA welcomes them and wish them a long and happy stay

Kerrian Cartledge

Adrian Walker

John York

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## TOSA Members Club Day Saturday 21 September

The next members club day will be at **Epping Baptist Church**, 1-5 Ray Road, Epping 3pm-4.30pm on Saturday September 21 where TOSA member **John Batts** will accompany 4 silent movies as part of *Australia's*

*Silent Film Festival*. Come along and enjoy

## SILENTS ARE GOLDEN

with **John Batts** at the  
Christie Theatre Organ

## THE GREAT TRAIN ROBBERY

(1903) Edwin Porter

## EASY STREET (1916) Charlie

Chaplin

## THE GARAGE (1920) Buster

Keaton and Roscoe Arbuckle

## LIBERTY (1929) Laurel and

Hardy

Tickets through the website  
[www.ozsilentfilmfestival.com.au](http://www.ozsilentfilmfestival.com.au)  
\$20/\$15 concession

Inquiries 0419 267318

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## TOSA Members Club Day Saturday 5 October

**St Columb's Anglican Church**  
**Cnr Dickson Ave & Bellevue**  
**Ave., West Ryde**  
**2:00 - 4:00pm**

Opportunity for a social chat and provide feedback as well as view some DVDs and see progress on the Christie Restoration.

Tea and Coffee provided.  
Members please bring a plate for afternoon tea

***To Watch Out For***  
**Nominations close by the**  
**last Australia Post Mail on**  
**Friday October 11 2013**  
**for TOSA (NSW)**  
**Office-Bearers &**  
**Committee positions for**  
**2013-14**

***See nomination form in***  
***this edition***

Completed nomination forms  
must reach the  
**Returning Officer at Post**  
**Office Box 1242**  
**EASTWOOD, NSW 2122** by  
the last Australia Post mail on  
Friday 11 October 2013.

**Notice of any motions or**  
**special resolutions**  
for the AGM must reach the  
**Secretary TOSA NSW Divn,**  
**101 Crinan St., HURL-**  
**STONE PARK NSW 2193,** no  
later than Friday 11 October  
so that members can be  
advised in the November is-  
sue of TOSA News.

## **Advertising**

### **Rates in**

### **TOSA News**

For Members:

Small, Organ related ads = FREE!

For all other cases:

Small bubble = \$11.00

Quarter Page = \$24.75

Half Page = \$49.50

Full Page = \$99.00

Full Page Insert = \$125.00

### **Members' Playing Dates**

#### **The Orion Theatre Campsie**

There will be some players  
days in 2013 - but not every  
month. Craig Keller will notify  
members by text when the dates  
have been confirmed .

Craig Keller on 0418484798  
Players and listeners welcome.

**Marrickville Town Hall**  
**4th Monday afternoon/evening**  
**at 2:30pm to 7:30pm**

**September 23rd**

**Please contact Neil or John**  
**Batts to confirm**  
**availability**

To be sure there is no last  
minute cancellation at Marrick-  
ville please ring Neil on 9798  
6742 after 7:00pm the Friday  
before.

## **` O happy indoor life in Chorleywood... - Part 5: the final part of the story**

*Richard Hills and Len Rawle*

*This article is reproduced with the kind permission of Len Rawle and with thanks to John Leeming, Editor of Cinema Organ UK*

"... Till the huge instrument filled half his house  
With all its multitude of sound effects."

– Sir John Betjeman's words from the BBC 'Metroland' film introduce the conclusion of Richard Hills's detailed conversation with Len Rawle about the move of the Empire Wurlitzer to his Chorleywood home, where Len, current ATOS Organist of the Year, reflects on the enjoyment of the instrument during the past 50 years, and looks a little to the future.

AS STEAM took Betjeman's beloved Metropolitan Railway onwards through the ripening fields to Amersham, so we are approaching the final halt of the Empire story in these pages; for now, at least. The great Wurlitzer organ has been singing sweetly in Chorleywood for nearly fifty years; far longer than its brief sojourn in Leicester Square. But, what of the future?

Owning a pipe organ is still the dream of many people, and I wanted to get Len's thoughts on what it has been like to be the custodian of such an historic instrument.

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"The Wurlitzer is treated as just another musical instrument which is perfectly at home in its transplanted environment. Its controlled volume level sits perfectly alongside the volume of my Yamaha C3 grand piano. As a piece of furniture it tucks in almost unobtrusively under the staircase, at the same time looking somehow majestic. To my eyes it never fails to delight, especially late at night when the low voltage filament bulbs emit their warm glow over the three bolsters of stops and the four manuals. The longer one looks however, the more magnetic the organ becomes and I quickly reach for the blower button so as to satisfy the love of something very special to me.

"From a performing point of view I consider every minute a privilege. Whether it is preparing for a concert or simply twid-

dling away for my own amazement at the quality of it all. I feel extremely proud to be the custodian of such a historic and glorious sounding instrument. It is more than just another Wurlitzer for I am very conscious of the famous names who have performed at it and of the thoroughness of the original build quality."

### **Perfect for Western Ears**

"The fact that I have been able to indulge my own musical interest so deeply has however been balanced with a full business and family life. My 17 years in the insurance industry saw me returning home to write detailed survey reports and then to relax with arguably the finest of Tibia and Vox tones. The following 17 years, whilst involved at the sharp end of Yamaha UK, I had the perfect instrument to demonstrate to their R&D boffins what our Western ears so enjoyed. I memorably described it as the 'Mellow Bellow' as opposed to the Eastern preference for very thin, how can I put it, 'Ying Tong' tones. Yes, the Empire Wurlitzer finally saw me helping create warmer sounding organs for the UK and American markets and the low priced spinet versions went on to lead the market place for several years.

"Privately I was able to make recordings for my own record label, 'Tonawanda Sound'. The BBC and others were also keen to have recordings of the organ from time to time. I of course often rehearsed far into the night. Thankfully, Judith is accepting of my melodic style and not too much sound travels to the upstairs bedrooms and so, provided our children did not wake up, I had the perfect vehicle, available at all times to enjoy when ever I felt most creative. Fortunately the richness of tone often settled the babies down and never kept them awake.

"If there is a down side, it is simply that we were not allowed on the only size of plot we could purchase to build a house large enough to be able to present the type of private concerts that we enjoyed for so many years at Wurlitzer Lodge, Northolt. We have however welcomed many on an individual basis and a few small groups to 'Tonawanda' in Chorleywood. Not surprisingly for an organ with such an outstanding pedigree our visitors have included some of the world's finest performers. The highlight has to be the late great George Wright, who I worked with for a week preparing the State Theatre Kilburn Wurlitzer for his memorable visit. I admired his musical ears and asked him what he might liked changed in the Empire organ if it were his, he responded immediately with the words 'Don't change anything. It is pure perfection!' He even went as far as saying he wanted certain parts of it for his own or-

gan: 'Just name your price'. I simply let him see the pipework and gave him some drawings and scales of pipes."

### **A Standard for Comparison**

"There have been many other compliments on how close to the original recorded sound in the theatre, the organ remains. This is simply down to chamber design and the fact that all the voicing is unchanged. For me, each and every rank of pipes is the reference against which I compare other instruments and they are here for anyone who wants to check out original Wurlitzer balancing of a large instrument."

Len's previous remark that the Wurlitzer still operated on its original leatherwork led me to probe further about the instrument's reliability during its time at Chorleywood.

"This amazingly complex musical machine was brought here and installed as it was in the Empire with the exception that the two stacked chests in the Main Chamber were placed one behind the other. I discovered from the records in the Tuner's Book that the uppermost chest was inclined to go out of tune with upper temperature changes, hence the fortnightly tuning schedule (mostly achieved at midnight). Here in Chorleywood all the main chests are exactly at the same height. I had observed this height/heat differential in other organs leading to severe out of tune periods, especially when the sun played onto elevated chamber walls such as at Kilburn, and the majority of the Granada installations my father and I were involved with. You will now understand why we deliberately placed the chamber side of the house on the non sunny side of our plot. This most certainly has contributed to the amazing stability of the instrument. The organ sometimes goes all year without any tuning whatsoever. On the reliability side, no more than five magnets have ever been replaced. Except for a couple of Tibia main chest motors that have been replaced and one in the eight Gamba off-note chest that currently needs attention, the organ has remained 100% operational throughout its 50 years here.

"The added 5-rank chest referred to in the previous chapter has been a great source of fun. Rather like George Wright it has allowed me to indulge my own personal desires to experiment from time to time, yet never disturbing the original 20 ranks. I am mostly fascinated with quiet ranks such as Stopped Flute, Oboe Horn, Style 'D' Trumpet, Dulciana, 2nd Vox and even the odd Chimney Flute. The original relays remain faultless, being situated in the roof, as does the 6-stage Discus blower in its separate room to the rear of the pipe chamber."



## **Influence of Instrument on Musician**

It is interesting to speculate to what extent close contact with one particular instrument can influence a musician's approach. One has only to think of Dixon at the Tower, Crawford at the Chicago and Wright at Grant Union High School to name but three. How, then, has nearly fifty years of Empire magic affected Len's approach? He continued:

"At the age of 10 I was captivated at one of the Ernest Reed orchestral concerts for children held every month at the Central Hall Westminster. In particular by a demonstration of the difference between the very similar looking Oboe and Clarinet. I recall immediately taking a very real interest in not only the timbre but also style of playing best suited to each instrument. This interest developed during my time playing violin in the Northwood Junior Orchestra, also at my local church organ at St Paul's Ruislip Manor. Truth to tell I was probably more interested in the tones than in the 'dots' on the manuscript, for I was forever 'twiddling' as my mother Edith would say. Even on our poor old upright piano I was forever imagining and daring to try to create those subtle tonal differences that are so important to different styles of playing and different composers.

"Then came National Service and the organs of Aldershot. My beloved Ritz Wurlitzer, the much-in-need-of-repair Empire Compton and Bordon camp's mysterious (to me) Hammond. All in all an

## **Show & Membership Prices**

The following TOSA show ticket prices now apply:

|  | <b>All Artists</b> |
|--|--------------------|
| Non-members                              | \$32.50            |
| Non-member Pensioner/Seniors Card holder | \$27.50            |
| TOSA Members                             | \$23.00            |

**All Students FREE on confirmation of Student status**

**All Children FREE**

Group Booking for 10 or more Adults           \$20 per person

Annual Membership Fees are now: \$35.00 for Full membership,  
and

\$25.00 for Concession, Country, Interstate & Overseas.

Membership enquiries Geoff Brimley (02) 6351 3122

*membership@tosa.net.au*

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

absolute twiddler's delight, for until George Blackmore arrived on the scene, there was nobody to guide me away from experimenting rather too much with sound. (I needed to concentrate on my rhythmic style.) Having my own organ at home continues to allow me to indulge this fascination for timbre and I will be the first to admit this aspect of music gives me as much satisfaction as technical performance.

"Here at home, such is the success of limiting the volume of full organ, I can register the organ exactly as if I was playing it's beautiful sister instrument in the 2,500+ seat Auditorium Theatre, Rochester, New York. The musical truth is that too much full organ is very tiring on the ear, especially in a dry acoustic environment. Playing loud is the easiest thing to achieve on any organ, however to hold an audience for two hours, or even to give one personal pleasure, there needs to be plenty of light and shade.

"We have no reverberation device applied to the organ in the room as every system we have tried places an artificial element on things that everyone finds unacceptable when compared to the raw sound. Strangely, making a recording is a quite different matter and many different rules come into play, but that is a whole new story. Playing in a residence or in a dry acoustic situation can be very daunting at first, however one quickly learns that legato playing and really steady tempos rather than 'concert tempos' are far more enjoyable to listen to.

Best to leave the flashy 'noisy' playing until everyone's ears have become fully acclimatised to the sound of the room (the most important stop on any organ)."

### **The Future of the Instrument**

Finally, I wondered if Len had any thoughts or aspirations for the future of the instrument which has been part of his life for so long.

"These are many and varied" he concluded, "but in the *first* place I really must find time to respond to never ending requests to make another CD on her. *Secondly*, over and above keeping her tuned and dusted I need to begin a programme of re-leathering, if only to ensure it is always available for others to experience and be coached on.

"*Thirdly*, if for whatever reason Judith and I feel the need to down-size, it would be good to pass the house complete with the organ to someone with similar desires to keep it intact. *Fourthly*, I have always tended to take a risk and go with life's opportunities as one never knows what is around the corner. Andrew Lloyd Webber's father having been organist at my old haunt, the Central Hall,

Westminster, and having been interested in my setting up of the Yamaha Music School network in the UK, I thought there might be an evens chance that Andrew could be persuaded to create a show around the organ. Despite a couple of nice letters, no such luck. If somewhere like the Roundhouse in Camden Town were to become a well-supported Arts Centre, that would certainly be the type of building I would consider looking at.

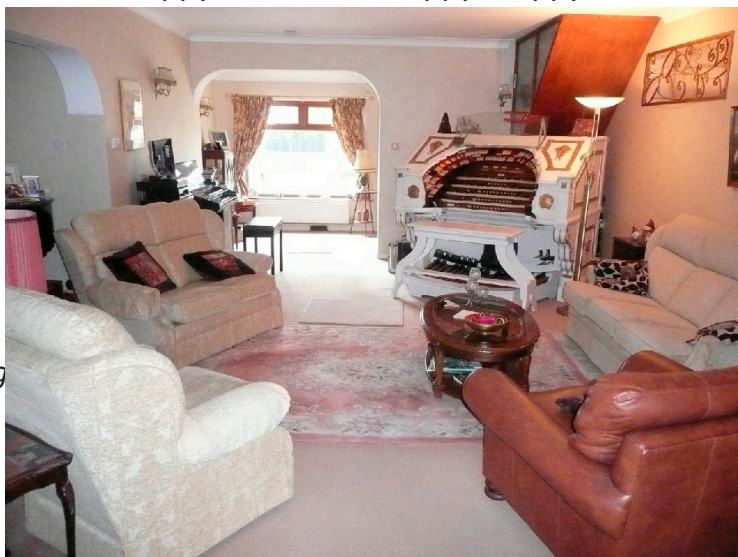
"*Fifthly*, although the grass is always greener elsewhere, Chorleywood has been good to my family and me. Just the other side of our beautiful common is a school hall that, with modifications, might be very suitable for the organ's new life as a concert instrument. It could also be a learning tool for students to understand its complexities and its past, present and future potential. Such a situation would reasonably guarantee a future life. At this stage I guess it would all depend on the ever-changing school governors and the cost of building chambers.

"As will be appreciated, I am hopeful I might enjoy the organ here for some little while yet, but when my fingers slow down I will certainly be on the lookout for the best possible future for the Empire Wurlitzer; an instrument I have always felt stood tonally head and shoulders above its stablemates."

I am sure we all join as one in wishing Len many more years to enjoy and cherish the Empire organ and to thank him for his enterprise, without which we may have been one seminal instrument fewer in this world.

O happy memories! O happy fortune! O happy, happy indoor life in Chorleywood!

*Many thanks to Richard Hills and Len Rawle for this very interesting story and to John Leeming, Editor of Cinema Organ for sharing this story with TOSA members in Australia. (Editor)*



**Very experienced showbiz personalities**

**Bill Schumacher &  
Debbie Fitzsummons**



**play**

**"Showstoppers & Starters"**

**on the genuine 3/17 Wurlitzer Theatre Organ  
A 25th Anniversary Wurlitzer Show at**

**Orion Centre Theatre,**

**155 Beamish Street, Campsie**

**Sunday 13 October 2:00 – 4:30pm**

Free parking behind the theatre & good public transport access

**Bookings: 0410 626 131 Theo Langenberg  
14 Warrah Place, Greystanes 2145**

*Please include a stamped self addressed envelope for return of  
tickets*

**or**

www.tosa.net.au – Events – show title – trybooking.com

## **Bill Schumacher & Debbie Fitzsummons**

**Bill Schumacher** was one of the first members of TOSA NSW Divn and has given interstate concerts in Brisbane, Sydney, Melbourne, Adelaide and Perth. During several visits to the USA, **Bill** has played a recital for the Puget Sound Chapter of the American Theatre Organ Society, and has been guest artist at the Pizza and Pipes Restaurant in Seattle. **Bill** considers himself fortunate to have visited and played some major US theatre pipe organ installations including the Seattle Paramount and Portland Paramount's San Gabriel Civic Auditorium, the Kern Residence, Detroit Fox and Portland and Denver's Organ Grinder Restaurants.

**Debbie Fitzsummons** has a wealth of experience in all areas of entertainment. **Australian champion organist** at the age of 15, she was a concert organist, & released a solo album at age 19, & at the time was the youngest organist (14 yrs old) to be invited to play The Christie pipe organ at Kelvin Grove.

In addition to playing in local bands, she then expanded her horizons & played piano & keyboards in the backing group for the "**Wickety Wak**" show band. She has worked with many great Australian & International performers: **Simon Gallaher, Debra Byrne, Julie Anthony, Max Bygraves, Phyllis Diller, Joe Longthorne, Judy Stone, Rhonda Burchmore, Johnny Tillotson, Rolf Harris, Kerri-Ann Kennerley & Gina Jefferies** to name a few.

**Tickets to the show: Members \$23; Non-Members \$ 32.50; Non Member Pensioner/Senior \$ 27.50**

**Group bookings for 10 or more adults \$20 per person**

**Students FREE on confirmation of Student Status**

**Bookings: Theo Langenberg 0410 626 131**

**14 Warrah Place, Greystanes 2145**

Visa & Mastercard accepted

For the best reserved seats you can book securely on [trybooking.com](http://trybooking.com) by going to [www.tosa.net.au](http://www.tosa.net.au) then Events, click on the Artists name/show title then scroll down to the text to buy your ticket, click on it, select your preferred seat/s and complete the purchase.

# ATOS Convention 2013 – Atlanta GA “Here with the Wind” (Part two)

We went back to the Marriott for dinner and back out again to Stephenson High School at Stone Mountain. This is home to a 4/16 Page. The school is built on the grand scale. Pity we don't have some like this in Australia that are not wealthy independent schools.

The organ had a chequered history ending up in a warehouse, but usable. The school built a planned 500 seat auditorium and included chambers in the design to accommodate the organ. While this was being done, members of the Atlanta Chapter started renovation of the organ, ready for installation.

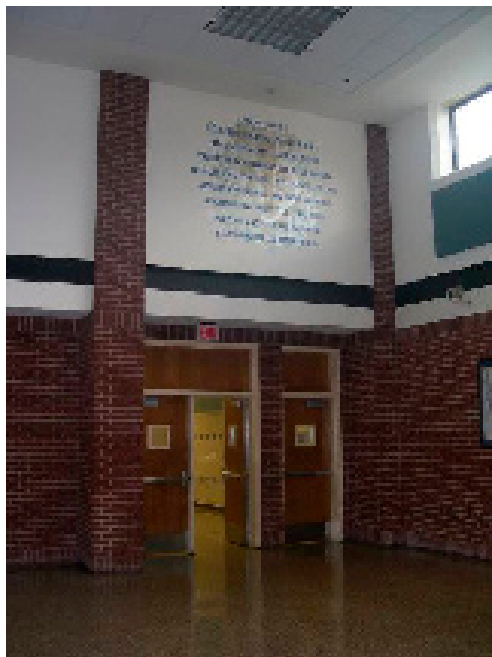
We saw the results of this at this it's first concert after reinstallation. My only comment on the organ is that the English Horn (Post Horn) needs a little (actually a lot) of taming in the lower registers but everything else was fine.

**Dwight Thomas** didn't have the absolutely precise control that other organists in the Convention had, but looking at the Convention notes I found that he had been afflicted with focal dystonia, something many keyboard musicians have experienced. It usually ends their career.

**Dwight** considers himself one of the lucky ones, his symptoms have vastly improved since their onset in 2003. The slightly imprecise feel was not a distraction in fact it added to his style.

**Dwight** played *Good Old Summer Time* to start followed by *Singing in the Rain*. His next bracket was *Serenade from Student Prince*, then *Masquerade*, *Lazy River* and *Love is Blue*. After a few more songs he completed the first half with *When Jonny Comes Marching Home*, *My Old Kentucky Home* and as a finale: *The Battle Hymn of the Republic*.

After interval he played *Colonel Bogie March*, *Tuxedo Junction* and then followed with a fairly well known *Toccata* but I didn't hear by whom. A softer piece next: *Can You Read My Mind* followed by a medley from *Annie Get Your Gun*, which finished with *That's Entertainment*.



**Dwight's** encore was *Georgia*.

That ended the Convention. However, over 300 participants also paid for an Overture Day and a Finale.

On the Overture Day we boarded buses for Chattanooga, Tennessee to hear **Jonas Nordwall** at the Tivoli Theatre 3/13 Wurlitzer.



My overall impression of the organ was it was a bit underpowered for the dry acoustics of the auditorium but the voices were "sweet".

**Jonas** knows how to get the best out of an organ. The Wurlitzer had the usual chequered career being supported and enlarged by the local Chapter, but not getting much play time. This was turned around when a new generation heard it for the first time. It is now the jewel in the "Jewel of the South" - the theatre's nickname.

**Jonas** started with a drum obligato followed by *South* and *The Tennessee Waltz*. *You Made Me Love You* was next, followed by *Tijuana Taxi*, *South of the Boarder* and the *Mexican Hat Dance* to return to the southern theme.

Moving away again, **Jonas** played *What a Fool am I* then a transcription of *Holst's 1st Movement from his 2nd Suite*, a March for military band. He followed this with *Cherokee*, *Ruby* and *Parade of Wooden Soldiers*. To finish off the first half he played *I Will Wait Forever* and *Czardas*. After interval **Jonas** started with a piece I don't know but then continued with *I Can't Stop Loving You* and *What I Did For Love*. I can see a theme or two in all that music. He ended with a Bracket of numbers from *Les Miserables*. His encore was *I Love to Hear You Sing* and *Tennessee*.

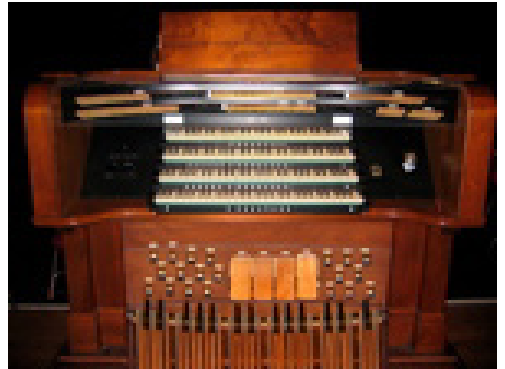
We then boarded our buses and went off to Rock City. A park that started as a private garden then was turned into a themed park. The theme is of course rocks. Lots of them. There is a path that wanders around the rock formations and proved quite interesting. It also gave us a walk after all the sitting down. At one point, there is a lookout that, on a clear day gives a view of seven states. We had a meal there. I think the kitchen was a bit overwhelmed but all were fed in the end.





concert. He started with *Good Old Summer Time*, *Summer Time* and *On the Sunny Side of the Street*, which he expanded into organ variations, including a fugue. Richard Puvis's *Thanksgiving* came next and then a piece called *Celery Sticks at Midnight*. Where does he get them? A sensitive version of *Somewhere* followed and then *Tico Tico*.

The next venue was the Soldiers and Sailors Memorial Auditorium. This was built in 1924 as a memorial to Hamilton County war veterans, instead of the usual statue etc. After renovations it was converted to a performing arts facility in 1985. It is a large building and has a suitable organ a 4/81 Austin. The organ has an appropriate concert style specification.



After Interval, **Walt** played *Chattanooga Choo Choo* and *Working on the Railway*, finishing with his *Victory at Sea Suite*. After all that **Walt** accompanied two Silent Films, *The Two Tars* and *Liberty* by Laurel and Hardy. Both very funny. *Liberty* you might think is a patriotic film. No way - it is about escaping from a jail.



On Finale Day we went to Fitzgerald and Americus, both in Georgia. In Fitzgerald we heard **Nathan Avakian** at the Grand Theatre's 3/18 Barton.

The Chattanooga Music Club has held annual patriotic organ concerts for the past six years and the Convention had joined them for the seventh. There were formal activities at the start recognising their armed forces and *Star Spangled Banner* and *God Bless America*.

The Lyric Theatre as it was called was built in 1911 and as usual had a chequered career. It was burnt

Following this **Walt Strony** gave a



down in 1935 and was then rebuilt as the Martin Theatre. After closing in 1976, the City Council decided to refurbish it which was finished in 2003. A Barton organ was being offered for free to a not-for-profit organisation, so it was acquired and installed. Several more ranks were added and the organ inaugurated a few years ago. The chambers are at the back of the stage which doesn't help the volume of the organ.

**Nathan's** selections were varied. The Title track from *King of New York*, what I think was called *Roof of the World*, then Richard Purvis's *Capriccio on the Notes of a Cuckoo*. Next we heard *The Sleeping Beauty Waltz* by Tchaikovsky. Billy Joel's *Hip Hip Hooray* followed and *It better Be Tonight*. **Nathan** used his trademark rhythm accompaniment on a piece I think was called *Wizards in Water*. After that we had the *Theme from Somewhere in Time*. He finished off the first half with a *Jersey Boys* selection.

**Nathan** started the second half with the "*Scottish*" *Rondo in G*. He then accompanied 3 short silent movies. These were some of the results from a competition where he provided short selections of music for different moods and student film makers were asked to provide films to go with them. These three were judged some of the best. Considering the total lack of funds to produce these films, the results were off-beat and interesting.

After that he played "*Jilo*" from

*Slum Dog Millionaire* then finished with the *theme from Fantasia*. A disc reworking of Fantasia music.



After dinner at Georgia Southwest State University, which was efficiently delivered but only after a ride completely around the university campus several times looking for the building, we went to Americus.

**Ron Rhode** gave the last concert for the Convention at the Rylander Theatre 3/11 Moller. The theatre was designed with sumptuous plasterwork but in a more classical, restrained style. It was reopened after a hiatus of 40 years, fully renovated, on President Jimmy Carter's birthday and the auditorium is named after him. In the foyer there was a Smithsonian Exhi-

bition of "Roots Music" praising the origins of American music such as jazz, blues, and country music. The organ was donated and restored before installation, replacing a long gone earlier organ. **Ron Rhode** played the dedicating concert.

*my Heart* from the Student Prince followed by *Ukulele Lady*. As a tribute to the 19 fire fighters who died in his home state, Arizona he played *No Man is an Island*. Back to the bright stuff he played *Stepping on the Ivories* and *A Heart that is Free* followed by *O Lord Take My Hand*. The last piece was *When Yuba plays the Rhumba on his Tuba* made famous by Rudy Vallee.

**Ron's** encore was *Georgia*. Although played by several artists, this was the best version. It was a deliciously slow paced jazz adaptation that made a fitting end to the whole Georgia experience.



**Ron** started with *Honey Bug Rag* then *Wake with the Dawn*, *Sleepy Time Gal* followed and the title theme from *Go Back Home*. *Doing the Racoon* was next. After that there were a few songs I didn't recognise then *Every Little Movement Has a Meaning of Its Own*. Then a few more to finish the first half with the *Radetzky March* by Strauss.

**Ron** opened the second half with the national anthem - *Hey Can You See etc*  
Then *I'm Confessing* and *Deep in*

We arrived back at the hotel around midnight, tired and happy, with all those memories of a well put together Convention. One thing I should comment on is the enthusiasm shown by the volunteers at each venue. They were very happy to help and showed great pride in their installations.

As you can see a lot of organists chose a southern theme and some organists repeated some tunes. It turned out that this wasn't distract-

## Vale Wilfred Leeder

ing. Over such a large selection, repetitions didn't stand out. Also, each organist brought his own style to the pieces.

I didn't want this report just to be a list of songs that people played. But it is difficult to express the breadth and depth of music played without listing the titles. I hope you get the sense of enjoyment that the 7 days brought to the audience. American Audiences are prone to giving standing ovations, but there were many deserved acclamations throughout the Convention, which is a tribute to the organists as well as the technical crews that first of all saved these particular organs and the theatres they play in, and then brought them up to such a high standard for the organists to use.

*By John Wall – Treasurer TOSA NSW. Many thanks John for taking such comprehensive notes for the enjoyment of TOSA Members who weren't able to attend the ATOS Convention, Atlanta, Georgia, USA (Editor)*

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"To pontificate , to let opinions rule your appreciation of wine and to be unable to feel, as the candles gutter and the moon rises on a warm summer night, that the wine on the table, however unsung and lacking in renown, is, for that short moment, perfection itself, is to miss the whole heart of wine - and of life too."

OZ CLARKE

Long time TOSA Member, Wilf Leeder passed away on Friday 23 August 2013 after a short battle with pneumonia and a cold fever. He had been happily residing in a unit at Strathfield Gardens and still enjoying his independence as well as continuing to enjoy TOSA News. Wilf was very helpful when TOSA purchased the Orion Theatre Wurlitzer from Greater Union Theatres Capitol Theatre in the early seventies. He arranged storage of the large pipe work at the Mortlake Gas Works which had closed its operations by then. He later arranged for us to store more of the pipework at a disused gasometer at Mascot for a period of time. Wilf rang me in 2008 not long after I had taken over the role of Editor of TOSA News when members were invited to provide feedback on the new format of the News. I happened to be in Hong Kong at the time on my way to London and I enjoyed catching up with Wilf via mobile phone.

Wilf played electronic theatre organ at his home as well as entertaining people at nursing homes for a number of years following retirement.

He is survived by his daughter Robyn.

## **Christie Theatre Organ restoration report**

*from Rob Gliddon September  
2013*

The blower which has been expertly rebuilt by David Badman is now in position in the rear of the Church and is up and running. David, ably assisted by one of his mates Gerry, transported the blower from David's workshop at Yarramundi to the Church and with the help of some heavy lifting equipment and the Christie Crew located the blower onto its mounting bolts which had been set in place by Ken Barwick some months ago. Fortunately Anthony Weismantel, our friendly electrician, was in attendance to lend a hand having squeezed us in to his busy schedule, so the blower was wired and running by the end of the same afternoon. It must also be mentioned David has constructed an excellent new muffler box to keep the blower noise to an acceptable level.

Work on the existing manual chests is almost at an end so I hope to report that they will be complete by the end of this month. Construction of a 12 note offset chest for the 8' Viola has started as have the alterations to Viola manual chest

which came to us via the Christie of the Melba Theatre, Strathfield. A copy of this same chest was made in the 1970s and installed at Marrickville Town Hall, this is to be replaced by a Dodd/Wurlitzer copy from the Regent, Wentworthville freeing up the Christie copy for use at West Ryde. This chest will also require some alterations which will commence as soon as the chest is to hand.

Cleaning of the building frames and assessment/assembly thereof is well underway and this has been a task ably handled by Barry Tooker. Both Theo Langenberg and Graham Glendenning are regulars at the workshop and without their patient assistance progress would be much, much slower! Neil Patterson is restoring the pedal jack system and when this is completed we will be converting it to permanent magnet & reed switch operation. John Parker is assembling and finely adjusting the manual keys and mounting the contact blocks on their rails. I have fanned and loomed the wiring for the Accomp., Accomp. 2nd touch and Solo manuals.

John Weismantel and myself spent a couple of hours at the Church last Saturday afternoon to start planning the installation layout. John also added an "hour

meter" to the blower "soft start" control so we will be able to more effectively manage maintenance of the blower.

*and From John Weismantel*

After a lot of delicate manouvering and heavy muscle activity the refurbished BOB blower was coaxed into position in it's corner of the ground floor at West Ryde Anglican Church on the afternoon of Thursday 22nd August. This was not an easy task considering the weight of the blower (>100Kg) and the confined space, but we did it! David Badman, who did the refurbishment, brought along a frame and hoist which saved the day.

A control panel was installed upstairs and wired to the motor through the cable which had been installed under the floor before the chambers were built. The control contains a soft-start unit which will reduce the strain on the blower belts and limit the large inrush current as the motor runs up to speed.

Very soon the intake filters will be fitted, and the blower will be complete in its polished cabinet with brass trim, ready for the air trunking to be connected to the chambers upstairs.



**THE CHRISTIE BLOWER**



**THE MUFFLER BOX FOR THE CHRISTIE BLOWER**

**Remember the Club Day**  
**on 5 October 2:00 -**  
**4:00pm**

**St Columb's Anglican**  
**Church**

**Cnr Dickson & Bellevue**  
**Avenues**

**West Ryde**

# **TOSA NSW Divn Annual General Meeting**

**Saturday 23rd November 2013, at  
St Columb's Anglican Church  
Cnr Dickson Ave & Bellevue Ave  
West Ryde at 2:00pm**

*This is the location of the  
installation of the TOSA (NSW) Christie Theatre Organ*

**Nominations for Office-Bearers and Committee  
are now open**, see the nomination form in this  
issue of TOSA News.

Completed nomination forms must reach the  
**Returning Officer at Post Office Box 1242  
EASTWOOD, NSW 2122** by the last Australia Post  
mail on Friday 11 October 2013.

**Notice of any motions or special resolutions**  
for the AGM should be sent to:

**The Secretary TOSA NSW Divn, 101 Crinan St.,  
HURLSTONE PARK NSW 2193**, and must reach  
the Secretary no later than Friday 11 October so  
that members can be advised in the November issue  
of TOSA News.

## **Members Diary**

**Tuesday 8th October Committee 7:00pm WRAC**

**Sunday 13 October 2:00pm - 4:30pm**

**Two Very experienced showbiz personalities  
and duo musicians**

**Bill Schumacher & Debbie Fitzsummons**  
play

**"Showstoppers & Starters"**  
**on the genuine 3/17 Wurlitzer Theatre Organ**

***A 25th Anniversary Wurlitzer Show at***

**\*\*The ORION CENTRE THEATRE\*\***  
**155 Beamish Street Campsie**

Book at [www.tosa.net.au](http://www.tosa.net.au) **or**

Post the enclosed booking form to The Ticket Secretary,

Theo Langenberg, 14 Warrah Place, Greystanes 2145

including a self addressed stamped envelope **or**

Contact Theo Langenberg 0410 626 131

Radio 2MBS-FM 102.5 "Colours of the King" (program of the Organ Music Society of Sydney) 2nd Saturday of each month, 5pm till 6 pm

### **Web Sites of Interest:**

<https://www.facebook.com/tosansw>

[www.theatreorgansaustralia.info](http://www.theatreorgansaustralia.info) (history of cinema organ installations in Australasia)

[www.sydneyorgan.com](http://www.sydneyorgan.com) (our sister society, the Organ Music Society of Sydney OMSS)

[www.ATOS.org](http://www.ATOS.org)

# TOSA NEWS

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