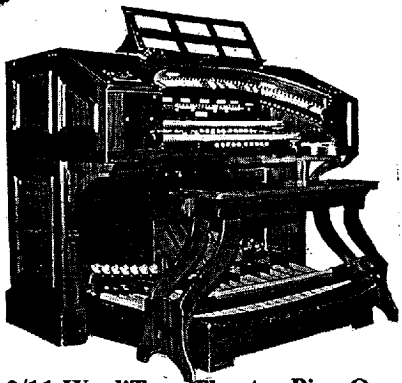
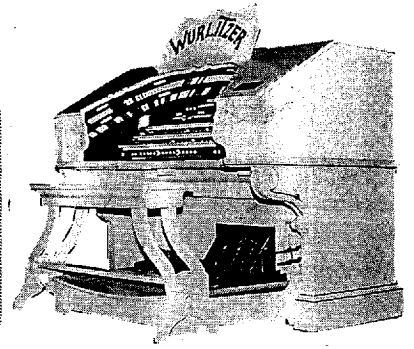


APRIL, 1999



2/11 Wurlitzer Theatre Pipe Organ  
Marrickville Town Hall

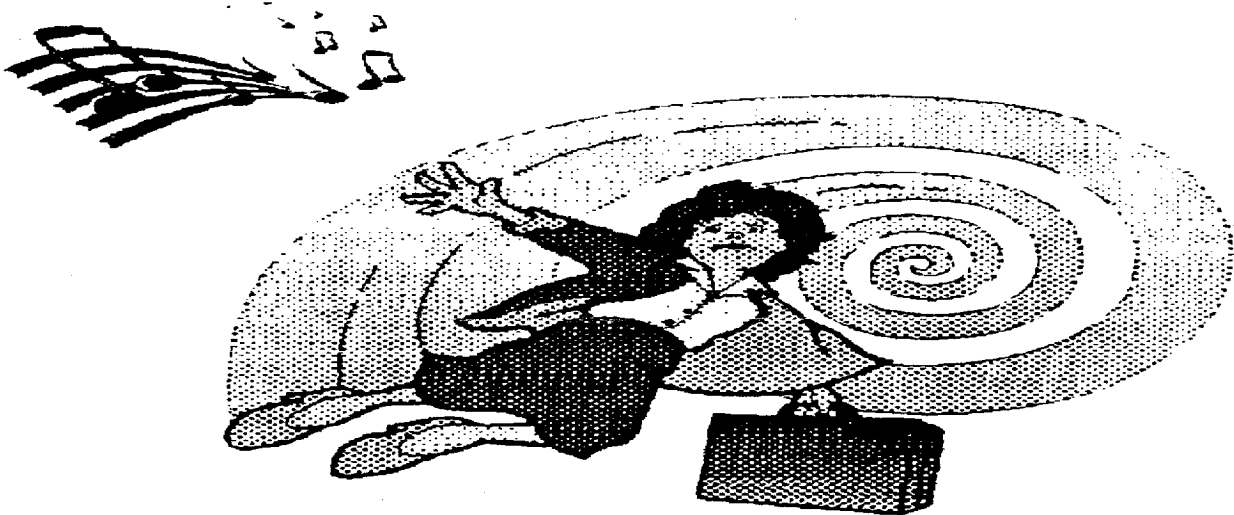
# TOSA NEWS



3/17 Wurlitzer Theatre Pipe Organ  
Orion Centre Campsie

# CONVENTION '99

**IT'S GETTING  
CLOSE!  
LAST REMINDER**



*A 'Wurl' of a time in Melbourne  
for  
the TOSA Convention  
"I'd like to hear that"*

**Friday, 2nd April to Monday, 5th April**

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Issue 3  
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# TOSA NEWS

APRIL, 1999

**THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.**

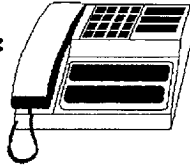
For the smooth running of TOSA, please contact the right person :

General Business - SECRETARY  
Ticket Bookings - TICKET SECRETARY  
Membership, Renewals, Change of Address -  
MEMBERSHIP SECRETARY  
TOSA NEWS Items, Advertisements - EDITOR



## COMING EVENTS

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#### WORLD WIDE WEB HOME PAGE - TOSA (NSW)

<http://www-personal.usyd.edu.au/~sgroves/tosa/home.html>

## MARCH

Thursday 25 at 7.30pm **Members' Playing Night**  
Marrickville Town Hall

## APRIL

Friday 2nd - Monday 5th  
27th National Convention  
Melbourne

Thursday 8 at 2.30pm **Members' Playing Day**  
Orion Centre Campsie

Monday 12 at 7.30pm **Committee Meeting**

Saturday 17 at 10.15am **Members' Playing Day**  
Willoughby Town Hall  
(See page 8)

Thursday 22 at 7.30pm **Members' Playing Night**  
Marrickville Town Hall

## MAY

Monday 3 at 7.30pm **Committee Meeting**

Thursday 13 at 2.30pm **Members' Playing Day**  
Orion Centre Campsie

Friday 14 at 7.30pm **Special Club Night**  
*"Discover the Compton Electrone"*  
Clemton Park Uniting Church Hall  
(See page 13)

Sunday 23 at 2.30pm **Tony Fenelon Concert**  
Marrickville Town Hall

Thursday 27 at 7.30pm **Members' Playing Night**  
Marrickville Town Hall

# From The President

Autumn greetings! Best times of the year - autumn and spring. Not too hot, not too cold, just the very thing I'm told.

I am writing this piece shortly after the **Members' Thursday Afternoon** at the **Orion** on 11th March. An excellent turn up of members, and everyone seemed to have a good time. Perhaps it's because it's been so long since we have been able to have a crack at the **Campsie** console.

Members were invited to have a wander around and look over the pipe chambers and the new computer. Some who ventured down into the depths of the building found **Ron Sullivan** and **John Andrews** in work clothes. **Ron** had been changing over electronic "chips" to sort out 4 pipes that didn't want to stop making their noise. Then, once the players started up, he and **John** set to work cabling and plugging and taping-up to complete the alternate systems for the organ. I undid their ball and chain later in the afternoon and they could be seen having a bit of a listen.

Actually, this looks like being a good year for members. We've all been having a good play at **Marrickville**, and the next **Member's Playing Evening** is on 25th March. Then back to the **Orion** on Thursday afternoon April 8th, not to mention Saturday 17th April at **Chatswood**.

If you haven't been along to an event like these, then think seriously about it - no one is pushed into playing the first time, and there is always someone around to help you set up and play. Maybe just listen.

Remember April is a good time to get your friends to become members **TOSA** - a one year contribution will take them right

through to 30th June, 2000. And thank you to those members who have organised people to come to concerts for the first time, using the free vouchers in the magazine. It's a good way to stir up some interest.

Well, Monday evening **Theatre Organ Highlights** with **Chris Styles** has come to an end on 2CBA-FM. Thank you, **Chris**, for your dedication over the years - and those who went before you.

I must apologise for a mistake in the last **TOSA News**. The price of a time slot on the attractive **Sydney FM** Radio station is \$500 per MONTH - not per WEEK. Sorry. Maybe we could find a sponsor at that price. What do you think?

The committee preparing for the **Sydney Convention** in 2000 has come up with a tentative program, and it looks excellent! Plan a few extra days off around Easter 2000. More details later in this year.

More next time - and that promised detective story.

Walter Pearce

## Orion Afternoon for Playing Members'

*The first of our Thursday afternoons at the Campsie Orion was held on the 11th March - and the following enthusiastic people came along:*

*Players: Jim Coupland, Ron Ivin, Wendy Hambly, John Batts, Bob Cornish, Jack Macdonald, David Knight, Bruce Bisby, Wilf Leeder, Peter Held, Walter Pearce.*

*Listeners: Edna and Ray Hambly, John Atkins, David James, Robert Goode, Hazel and David Knight, Ian Tullock, Joan Scott, Jenny Pearce.*

*A very pleasant afternoon!*

# Editorial

A glance at our busy April and May **Coming Events** shows that there is a lot happening for **TOSA** members who are willing to participate in the events organised by the **TOSA** Committee. Please be sure to enter the dates in your diary - all too often we hear, "I meant to come to that get-together, but I hadn't updated my diary and it was over before I realised it!"

This issue of **TOSA News** contains a couple more items aimed at attracting extra interest in the **Melbourne Easter Convention**, including an overseas visitor's review (pages 7 & 8) of last year's **Adelaide** event to show you the kind of wonderful entertainment available at **TOSA Conventions**.

**Melbourne** assures us that door sales will be available at all concerts (except at **Coburg**) and the **Convention** includes the **Grand Opening Concert** of the fabulous **4/36 WurliTzer** in the refurbished **Regent Theatre**.

Last minute information about the **Convention** can be obtained by phoning Convenor **Stan Wilson** in **Melbourne** on (03) 9873 2583.

I am certainly going to miss my dose of theatre organ each week, now that **Theatre Organ Highlights** has been discontinued - my Monday nights will now have to be re-organised to fill the gap! The programme, so professionally presented by **Chris Styles**, **Cliff Bingham** and **Frank Ellis** over the years, was always enjoyable and entertaining, as well as being a great advertisement for our **Society**. It's a huge loss and I hope our Committee can arrange a substitute of some sort before too long.

Best Wishes,  
Colin Groves


## Welcome To New Members

**TOSA (NSW)** is pleased to welcome 2 new members this month and to wish them a long and entertaining stay within our "ranks":

**Walter Garton - Lane Cove**  
**James Green - Walcha**

Articles in this journal need not represent the views of the committee or the editor

The deadline for each edition of **TOSA News** is the 12th of the preceding month



# From The MAILBOX

*Allan Brooker of Belfield writes a glowing report about one of our 1999 artists, Richard Hills (September 19th):*

17/2/99

I was thrilled to read in the December 1998 *TOSA News*, that upcoming artists for 1999 include **Simon Gledhill** and **Richard Hills** from the UK.

Members and friends would be well acquainted with the magnificent artistry of **Simon Gledhill** but **Richard Hills** would largely be an unknown quantity.

Let me assure everyone that *TOSA* Secretary, **Bill Schumacher**, in his December report, was not joking when he stated, "This kid has to be heard to be believed".

In 1995, as a diminutive 14 year old (but looking more like a 12 year old) this young fellow not only won the **Junior Division of the ATOS Young Artist's Competition**, but was pronounced **Overall Winner** as well. This entitled him to play a concert on his own, in conjunction with the **Young Artist's Competition** for the following year.

This concert was held at the **San Gabriel Civic Auditorium**, July 1996, on their magnificent **3/16 WurliTzer** and his performance had the theatre organ world enthralled with his confidence, maturity and presentation (and he had grown about three inches in height).

In 1998, as part of the **San Francisco Convention**, **Richard** was invited to play a full-length concert of his own at the wonderful **Oakland Paramount**, **4/26 WurliTzer**. Having grown, what seemed another nine inches, this now strapping 17 year old young man, played a superb concert that had the heads of the circuit professionals shaking in disbelief.

Master of Ceremonies, and recent

visitor to our shores, **Ken Double**, asked one of these people (an artist, well-known to **Australian** audiences) "What are you going to do about the kid?" The answer was "Well, we could shoot him!"

**Richard's** performance was nothing short of stunning and he had the audience in the palm of his hand, not only with his keyboard dexterity, but with his cheeky sense of humour. From that moment on, it was known as "*The Richard Hills Convention*".

In a person so young, one could be excused for expecting to hear loud, youthful exuberance expressed in his playing. Just wait till you hear his sensitive arrangement of **Gershwin's** *How Long Has This Been Going On?* If the hairs on the back of your neck don't rise, then you're not alive.

Speaking of which, **Richard** has an excellent first CD to his name - *Alive to the Sound of Music* which includes this number and is performed on the **4/24 South Bank WurliTzer, London**. Hopefully, **Richard** will bring copies of this recording with him for **Australian** audiences (with liner notes by **Simon Gledhill**).

Incidentally, as a result of his **Oakland** performance, all copies of **Richard's** CD were sold out and fresh stocks had to be hastily ordered for the record room at the convention hotel. Don't miss this wonderful artist!

Kind regards,  
**Allan Brooker**

*Frank Lewis of Pymble sends a note of congratulations to Chris Styles :*

9/3/99

**Chris Styles' 2CBA-FM "Theatre Organ Highlights"** programme has come to an end, and he surely deserves special appreciation and congratulations for a challenging job very well done. He has not only devoted ongoing time, thought and effort over the years of his stewardship, but maintained the programme at a commendable professional standard right to the end.

Your March issue suggested that the programme may be revived, and all who have enjoyed it will be keeping their fingers crossed. In the meantime, many thanks to **Chris** for a series of which he can be proud.

**Frank Lewis**

## Marrickville Members' Playing Night

**Walter Pearce** reports that the February **Members' Playing Night** was well attended and although some of the players also have practice time on the organ they all enjoy getting together for a chat and a cup of coffee while listening to each other play.

The players included **David James, Wendy Hambly, Ron Ivin, John Batts, Walter Pearce, Jack MacDonald, Bruce Bisby, David Knight** and **Jim Birkett**.

The listeners included **Ray and Edna Hambly, Rhonda Furner, Shirley Pallot, Hazel Knight** and **Ian Tullock**.

## Members' Orion Playing Afternoons

On Thursdays, 8th April and 13th May at 2.30pm **Members' Playing Afternoons** will be held at the **Campsie Orion**. Members are invited to play, or just listen.

If you wish to confirm that the playing time is available, phone **Walter** on (02) **9716 0151** before 11am on the day of the event.

## Get Well Soon

We've heard that long-time **TOSA** members, **Mal MacKay** and **Anne Halloran**, have recently spent some time in hospital. We wish them and all other **TOSA** members who have been suffering, a speedy recovery.

## Epping Baptist

will be having a theatre organ concert on their Christie on Sunday afternoon at 2.30pm on 2nd May with **TOSA** member, **Cliff Bingham**, at the console.

## Pipes Wanted

Clarinet rank  
In reasonable order  
Phone **Ken Martin** on  
(02) **9525 1000**

# Peter Beames and Wurlitzer Opus 2027

*Some months ago Peter Beames of Adelaide put the following item on the Internet for the information of all theatre organ lovers. It is an interesting story, and of course it is of particular interest to Australian fans of theatre pipe organs.*

**Wurlitzer Opus 2027** was installed in the **Community Theatre, North Attleboro, Mass.** in 1929.

This is a Style 150 with 2 manuals and 5 ranks and percussions. It is the twin of Opus 2095 which became well known when it was bought by **Ben Hall** and installed in his **New York** apartment in the 60's and became known as the "**Little Mother**" **Wurlitzer**.

## Specification -

Trumpet 8' - 61 pipes  
Tibia Clausa 8'-2' - 85 pipes  
Salicional 8'-4' - 73 pipes  
Concert Flute 16'-2' - 97 pipes  
Vox Humana 8' - 61 pipes  
Chimes - 18 notes  
Xylophone - 37 notes  
Glockenspiel - 37 notes  
Bass/Kettle Drum  
Snare Drum/Tom Tom  
Crash Cymbal  
Tap Cymbal  
Triangle  
Castanets  
Tambourine  
Sleigh Bells  
Bird Whistle  
Acme Whistle  
Klaxon  
Boat Whistle  
Surf  
Horses Hooves  
Fire Gong  
Door Bell

It was only used for 2 years before being left in peace until the 1960's when **Walter Gelinias** rediscovered it and convinced the management to allow him to bring it back to life. In 1968 the theatre manager eventually agreed to sell the instrument to **Walter** who moved it to his home in nearby **Seekonk**.

By March 1998 both **Walter** and his wife were in a nursing home and it was time to seek out a new future for Opus 2027. **Bob Evans** took on this task and placed an advertisement on the **Theatre Organ Web Page's** FOR SALE section and posted a reference to it on PIPORG-L. The ad did specify "BUYER TO REMOVE". I e-mailed immediately

that I was interested but the 10,000 mile gap made things difficult. **Bob** advised that he, and other locals, would be willing to assist with the removal and packing.

After tapping into the experience of **Russ Evans** in **Seattle** regarding the costs and practical problems of trans-Pacific organ movements it seemed that it would actually be possible to acquire this instrument and get it home. So the deal was finalised, and the shipping arrangements were made in **Seattle**.

Things then went into slow-motion until my regular excursion to the **ATOS Convention**, which was in **San Francisco** in 1998. After the convention I flew to **Chicago** with **Ryan Heggie**, who had played at the **Young Organists Competition Concert** during the convention as the 1997 over-all winner of the competition, and with his father, **Ron**. We then drove to **Seekonk** with stops in **Detroit, Buffalo, and Rochester** to see some of the famous theatre organs in those cities.

Arriving late on Sunday we found **Walter** waiting for us. **Ryan** was able to play the instrument one last time for **Walter** and his wife. Then there was time for a quick tuning and then a brief recording session of the final sounds of the instrument in its second home.

During the tuning there were some of the trumpets which were difficult, or impossible, to get right. The cause became clear when it was discovered that several notes had the wrong resonators, some of which were from an **Austin** rank and even a few complete **Austin** pipes. This was done to make the pipes fit in the limited height of the basement. Most of the lowest octave had no resonators at all. All the parts were sorted out and accounted for during packing. Then early on Monday July 16 **Bob Evans** and **Don Phipps** arrived to help with the removal.

As the pipes and blower, etc., were removed from the basement and the percussions removed from a bedroom, the parts were spread out in the yard ready to be packed into the 20 foot

shipping container which had been arranged to be delivered at 10am on that Monday morning. The 3 HP **Spencer** blower would not fit through the basement door in one piece so it was disassembled, which made it into two heavy main sections (motor and case) instead of one very heavy unit.

By Monday afternoon much of the instrument was outside, after much straining, sweating and a few selected words, but there was no container. After numerous phone calls between **Seekonk** and **Seattle** (where the shipping was arranged) and **Boston** (from where the trucking company was to bring the container) the news was that the container would not be arriving until Tuesday morning. Fortunately there was no rain that night.

While the parts were spread out the opportunity was taken to get some photos of the parts which are usually less accessible.

By midday Tuesday all the instrument except the console was out. Then the fun part began. The only way out for the console was the same way it entered 30 years before - through the kitchen window, over the kitchen sink, on its back. Two 14 foot planks were positioned from the kitchen floor to the window ledge. The top of the console was tied down to stop it tilting open at any inappropriate time and then it was laid on its back on the planks, with some carpet in between. When the console had been slid up to the window ledge the back ends of the planks were raised to horizontal and supported on two step ladders. The planks, and ladders, were then slid forward under the console so they were protruding from the window, and then the console was pushed forward through the window towards its balance point.

The next problem was to get the console down to ground level. All the, full, pipe crates were stacked up and then some concrete blocks were added to reach the required height so that the planks could again be slid under the console to span the gap between the window and the stack so the console could be eased out clear of the window

before the blocks were removed to tilt the planks down slightly. After the console was slid down to the stack of crates the planks were slid forward one more time so they reached the ground to allow the console to be brought down to a soft landing on the ground.

With everything outside it was time to load the container. Unfortunately the container was left on its trailer so everything needed to be lifted up 4 feet again. The shutter frame fitted perfectly across the end of the container and then the pipe crates and main chest were put in, followed by the console down the side.

Bourbons, which did not fit into crates, and regulators were stacked on the pipe crates to form an even level across most of the end of the container. The Xylophone and Glock fitted into the space and then the floor frames were laid across the top to form a mezzanine level onto which the toy counter, bass drum and treams went. A second, disassembled, set of shutters were stood between the console and the mezzanine and tied in a bundle the side.

The relay and switch stack then went in opposite the console and the space in between took the pedal board and assorted pieces of framing. The front corners took the blower and motor, and the Chrys and chime action. Assorted pieces of wind line filled up the spare spaces under the mezzanine, over the Xylo and Glock, and the main wind line from the blower went down the side over the blower and relay with more floor frames forming another platform to support them. There was

still enough spare floor space to lay the stage dividing disks out of the blower flat. With about 60 yards of ropes and some blocks screwed to the floor things were made as secure as possible to remain in place during the journey ahead.

By Thursday morning, after around 150 person-hours of work, everything was ready to go. The truck was due to pick-up at 10am but it was nearly noon when it did arrive. The final action before the doors were sealed was to activate a bug bomb to ensure the many ants, spiders and other bugs that joined us during the packing did not start an invasion, and cause much concern to our quarantine officials.

The truck looked like it should have been large enough to get the container to the train which would take it across the country to join the ship in **Oakland** for the long trip across the **Pacific** to **Adelaide, South Australia**.

Five very tired and stiff people then resumed their holidays and were grateful this was only a 5 rank instrument. The next exercise will be to unload the container when it eventually arrives. Hopefully Customs will not want to do a detailed inspection of all those boxes and bits before it is released.

The future of Opus 2027...

There are no definite plans at this time. Although it was still fully operational at the time it was removed it still has all its original 1929 leather. That can not be expected to last too much longer, so doing a complete rebuild before any reinstallation will

ensure long and, relatively, trouble-free use when it is re-installed.

The key, relay and switch contacts show almost zero wear so there is no need to worry about these or consider replacing them with any form of modern relay. The console finish has deteriorated badly over the years so a refinishing job will be necessary, along with some new keyboard felt which became obvious during the recording session when keyboard clatter was sometimes louder than the pipes. The blower motor will have to be converted to run on our 50 cycle 415v power supply.

This instrument is one of the few smaller theatre organs to have survived intact until now and I intend to ensure it survives in its original form for much longer. The only change that was made to it was to add the Chrys (wired in parallel to the Flute so it could be played at various pitches including 2 2/3!). So the future of that will need to be considered. There is also an extra regulator and trem which may be used to provide separate winding for the Tibia, which was not done originally to save space and cost.

No location for eventual installation has been decided. The last resort will be in my spare bedroom, which is one of the reasons for selecting this size of instrument, but I would much prefer a location in which it will have a more suitable space into which it can speak and it will be seen and heard by as many people as possible. Now there is a real instrument to be offered I hope it will be easier to get interest instead of just trying to "sell" the idea.

"Organ Symphony" (Saint-Saens), "Swanee River", "When Johnny Comes Marching Home", "O Danny Boy (Lemare), Toccata (Paponaud), Final, Symphony VI (Vierne).

Enquiries: Sydney Info (02) 9265 9007

**ORGANISTS**  
and  
**ORGANISTS**  
NEWS FROM ALL OVER  
SYDNEY TOWN HALL

concert comprises two different half hour recitals.

**Thursday 8th April** (12 15pm - 12.45pm & 1.15pm - 1.45pm) **ROBERT AMPT** - Sydney City Organist - Grand March (Guilmant), Toccata (Planyavsky), Song of Peace (Langlais), Concert Etude (Ampt), Sonata III (Bach), "Ave Maris Stella" (Peelers).

**Thursday, 13th May** : (12.15pm - 12.45pm & 1.15pm - 1.45pm) **ROBERT BOUGHEN** - City Organist / St John's Cathedral Organist, Brisbane - Entertainment Plus! - from the Classics to Show Business -with great masterpieces and favourite melodies.

**Friday, 18th June** : (12.15pm - 12.45pm & 1.15pm - 1.45pm) **WILLIBALD GUGGENMOS** - Germany - Triumphant March (Hollins), Adagio from

**RICHARD BOYLE**

The Warringah Organ Society is hosting a musical evening with **Richard Boyle** playing the *Technics R100* at the **Long Reef Golf Club, Collaroy**, on Monday 12th April at 7.30pm. **Richard** will present a wide variety of music from **Gershwin** to popular classics.

Entrance is \$7.00 with a light supper provided. More information and bookings: **Ross Lanes** on **9913 1826**.

The summer 1998 issue of *Vox Lancastria* contained the following review of last year's National TOSA Convention, written by Don Hyde, the Chairman of the Lancastrian Theatre Organ Trust (LTOT). Remember to book now, if you haven't done so already, for this year's Melbourne Easter Convention which is certain to be filled with as much fun and entertainment as last year's. See you there!



Down

Under

A visit to the TOSA Convention

by Don Hyde

G'Day. I thought a short report of our visit to the TOSA Theatre Organ Convention in Adelaide, Australia, might go down well. The Convention was run by the Theatre Organ Society of Australia, South Australia Division, and was centred around the Capri Theatre in Goodwood, a suburb just south of Adelaide city centre.

The South Australian Theatre Organ Society are so lucky in being the owners of the Capri Theatre, certainly the dream of many theatre organ societies around the world.

The WurliTzer in the Capri Theatre originated as a Model 195, 2/7, Opus 748 from the Wintergarden Theatre, Brisbane, originally installed in 1923. In 1940 it was reinstalled in the Plaza Theatre in Sydney. The 1950's saw Penn Hughes resident in Sydney buying the organ and installing it in his home. In the 1960's the WurliTzer was sold to Mike Pfitzner in Darwin, who arrived in Sydney complete with double decker bus, loaded the organ on board and drove the 2000 miles back to Darwin. Several factors prevented the organ from being installed, so in 1974 an offer from TOSA South Australia was accepted and its journey to Adelaide in three furniture vans took place. Only a few days later Darwin was destroyed by Cyclone Tracy, so had the organ remained in Darwin that would have been its demise. The organ is now a 4/29, installed centre stage on a lift and has just been tonally finished by Ed Zollman and Walt Strony.

From the outset I would like to thank all the Australians for their hospitality and friendship - in particular, I would like to mention Gail Ward who was the convention secretary and Helen Blakebrough who organised



Lew Williams at the Capri Theatre

accommodation and a little trip we made to Coober Pedy.

Can I also acknowledge the help of John Thiele who supplied the photographs for this article? John is well known around Australia for his excellent slide presentations and his humorous rivalry with Tony Fenelon.

The Convention ran from Friday the 10th April until Monday 13th. The opening at 3.30pm was performed by the Mayor, Michael Keenan. The official opening was followed by some of Australia's younger organists.

Ryan Heggie, with *Headlines Dixieland Jazz Band*, who all met while still at school. The combination of Theatre Organ and Jazz Band was a

new experience and very well worth while. In particular, I liked, *Ain't Misbehavin'* (Ryan on piano) and *St James Infirmary Blues*. The next artist, Kylie Mallet, played *Big Time* from *Mack and Mabel* and a super piano solo, *If I Can't Love Her*.

The Friday evening started at 7.45pm with Chris McPhee, Malcolm Ross and Rosemary Boyle. I was particularly impressed by Chris McPhee, I had heard recordings of Chris in the past but, having heard him live, would like to see him play for the LTOT.

One of the evening's highlights was a 3-D slide show presented by John Thiele - the photography was fantastic, starting with an aerial view of the Capri organ pipework, then proceeded with a tour of Australia and a little bit of Tasmania, an area of rivalry between John and Tony Fenelon, especially the shots of Cradle Mountain - but that's another story.

Saturday was billed as *Young Soundsations* and we were presented with the Australian youngsters from all over the country. They were Jeffrey Andrews, Elizabeth Hanton, Heath Wooster, all teenagers and Mathew Leeser who is just 12 years old. It's great to see such talent and with youngsters like these about, theatre organ will survive into the future.

Saturday afternoon and we all moved to the Wyatt Hall at Pulteney Grammar School in Adelaide. The organ here is a 2/12 WurliTzer originally from the Regent Theatre in Sydney.

John Giacchi, a lawyer from Melbourne, was our organist for this session. John played a nice mixture of popular and classic music, including the *Overture* from *The Barber of*

**Seville.** John's co-artist was **Anthony Hunt**, a very talented music student from **Marryatville High School**, who played on piano several classics including *Polonaise in C# Minor* by **Chopin** and *Rondo Capriccioso* by **Mendelssohn**.

Saturday night was back to the **Capri** and the movies. We were treated to a 1920's night with vintage cars, drivers and passengers in period dress and silent movies accompanied by **David Johnston**, a master of the art.

On Sunday there were various open console events plus a great open jam session, with **Bill Schumacher**, **Cliff Bingham** and others; even our coach driver jumped in and played trombone.

Saturday afternoon saw **John Atwell** playing the **St Peter's College 3/15 Wurlitzer** accompanied by the **Kensington and Norwood City Brass Band**. A very entertaining afternoon slightly marred by the very poor condition of the organ.

It was unfortunate that the **TOSA** technical people were not allowed to do any work on this organ and it certainly showed.

This was also the first time I had heard **John Atwell** play live - he is certainly an organist I would like to hear again, but sitting at the console of a **Wurlitzer** in better condition.

Sunday night was the final concert of the **Convention** with



*John Atwell with the Kensington & Norwood Brass at the St Peter's College Wurlitzer*

**Lew Williams** at the console of the **Capri Theatre**.

**Lew** is at present on the staff of the **Organ Stop Pizza Parlor** in **Mesa, Arizona**. **Lew**, a native of **Lafayette, Louisiana**, began playing organ at age 10, graduated from **Texas Christian University** and studied a post-graduate year in **Geneva, Switzerland**, with **Pierre Segond** at the **Conservatory of Music**.

The whole of the concert was just magic. **Lew's** mastery of the organ was impeccable and I make no excuse for listing the whole of his programme. An

*March (Sousa), Open Your Eyes (Eddie Dunstedter theme), Scottish Medley, Little Brown Jug, Rhapsody in Blue, Boogie, Big Bad Leroy Brown, Mr Sandman, As Time Goes By, Love for Sale, My Heart Will Go On (from Titanic), String of Pearls, a request medley including Rag (Sid Torch), Play Misty for Me, Begin the Beguine, Maple Leaf Rag, Under the Double Eagle, Stars & Stripes, Waltzing Matilda, 1812 Overture, Neighbours Theme, Moonlight Serenade, Widor's Toccata, In the Still of The Night, You Made Me Love You.* A superb concert to end a superb **Convention**.

artist I would also like to see, at our **Publix One** when opened in **Stockport Town Hall**.

**Lew Williams** at the **Capri Theatre, Goodwood, Adelaide**, played *Lulu's Back In Town, Grasshoppers Dance, At Last, In the Mood, The Birdie Dance, It's Been a Long Time, Walking My Baby Back Home, Making Whoopee, The King Cotton*



*John Giacchi with Anthony Hunt (Pianist) at the Wyatt Hall*

By the way, if anyone's interested the next **Australian Convention** is to be held in **Melbourne**, April 1999. Well worth a visit **Down Under!**

*Last chance to plan a trip to Melbourne at Easter to enjoy the splendid programme of theatre organ events organised by the Victorian Division of TOSA.*



# The 'Joseph Seal' Wurlitzer

*A few months ago I acquired a cheap theatre organ CD called, as they nearly all seem to be, "The Mighty Wurlitzer", by UK organist Joseph Seal. I discovered that in the March 1997 issue of Vox from the Victorian Division of TOSA, Ian Baker had written the following article about Joseph Seal's Wurlitzer.*

Around 1950 I purchased some 78's played by **Joseph Seal**. Each cost four shillings and sixpence and contained such gems as the waltzes *Destiny* and *Dreaming*, a **Richard Rodgers Showcase** and a *Kiss Me Kate Selection*.

The **Parlophone** labels all read "**Joseph Seal at the Organ of the Regal Kingston**". I had no idea where **Kingston** was located.

A few year later I came across **Joseph Seal** again. Older readers may remember **Astor** releasing a series of recordings of **Joseph Seal** on LP. They were excellent value - \$2.75 each.

Thanks to the cover notes I discovered that **Kingston-upon-Thames** was in **Surrey**. I also discovered that the organ series had been recorded by **Astor** in two different locations.

Years later I stood by the console of the **Regal Kingston's Wurlitzer** and listened to **Jesse Crawford** playing *Trees*. No, I haven't gone crazy. Let me tell you the story.

The **Joseph Seal Wurlitzer** began its life in the private **Chicago** residence of millionaire **Mr Comstock**, as a 3 manual 8 rank instrument. It was reconditioned to a 3/12 and shipped to the **Regal Theatre, Kingston-upon-Thames** in 1931. It opened in 1932 with **Reginald Foort** as the solo organist for twelve months.

**Foort** had moved from the **Regal Marble Arch** where a new star, **Sidney Torch**, was shining. After **Foort**, famous organists including **Harold Ramsay** and **Robinson Cleaver** filled the bill. Even **Sidney Torch** had a turn.

Apparently **Joseph Seal** arrived at the **Regal** in 1951. His records and broadcasts soon grew in number as did his popularity.

In 1972 the organ was again on the move - the **Regal** was to be no more. Meanwhile, **Frank Holland** was establishing a **Musical Instrument**

**Museum** in a disused church in **Brentford, Middlesex**. He had scanned **Europe** for unusual instruments. The **Regal Wurlitzer** was to become its largest exhibit.

Its layout (which had changed over the years - Oboe Horn replaced by Clarinet, replaced by Krumet) was :

**Main Chamber** - Diaphonic Diapason, Concert Flute, Violin, Violin Celeste, Vox Humana, Krumet.

**Solo Chamber** - Tibia Clausa, Saxophone, Kinura, French Trumpet, English Horn, Harmonic Tuba.

**Joseph Seal** continued his recording sessions at the **Brentford Museum**, hence the two locations for the **Astor** recordings mentioned earlier.

What about the **Jesse Crawford** bit, I hear you say. Well, it was in 1983 when on a bleak cold Sunday afternoon I located the **Musical Museum** and followed the small crowd inside as the door was opened by the guide revealing the most amazing collection of 'automated' musical devices imaginable.

Pianolas, player violins, orchestrions, orchestrelles were jammed side by side and there at the end of the building was the magnificent console of the **Regal Wurlitzer**.

The guide ushered us from instrument to instrument demonstrating their unique features, and then he would load a perforated card, role or tape into the machine and provide a small recital.

I had my small tape recorder switched on and collected much of the demonstration. I need not have bothered for at the end of the afternoon we were offered well-recorded cassettes at modest price.

We were getting closer to the **Wurlitzer**, but there was no musician in sight. I began to doubt that my goal to hear this fabulous instrument would be achieved.

What I was to discover was that **Frank Holland** had obtained the only **Wurlitzer Automatic Reproduction Roll Player** ever installed in **Europe** and had connected it to the **Regal Wurlitzer**. The 60 rolls which accompany the unit include many by **Jesse Crawford**.

A shiver went down my spine and several tears rolled down my cheeks as the Roll Player worked the manuals and stopkeys to present a truly vintage **Jesse Crawford** rendition of *Trees* and the beautiful sounds from this historic **Wurlitzer** reverberated through the almost deserted former church. A rare moment!

I do not know if the museum still exists, nor do I have access to any background details about **Joseph Seal**. Perhaps other readers can augment this article in future editions.

Incidentally, a CD has been issued recently by **Camden (CAMCD 123) - The Mighty Wurlitzer - Joseph Seal**, containing 24 original tracks.

One of them, recorded in the **Brentford Museum**, is of interest - while recording the march, **Down The Mall**, a stray bird, temporarily resident in the museum, got a little too close to the recording microphones and joined in the chorus. If you listen carefully you can hear it.

Ian Baker

*The CD of the same name that I bought also has 24 tracks, including Down The Mall (but I can't hear the bird!), and seems to be the one referred to here - only a cheaper version with absolutely no cover notes at all about the organ or the organist. However, it is issued not by Camden, but by an Australian firm called Castle Communications. Its catalogue number is MATCD 245. - Ed.*

Our interstate TOSA Divisions usually publish a monthly bulletin, newsletter or magazine with interesting items contributed by their members. The following item comes from the ACT's TOSA newsletter, called TOSA ACTION, and was published there in June 1997.

# Arranging Music With "Pride"

by Barbie Osborn

Some music sounds like just a succession of notes and can be rather boring to play, let alone to listen to. BUT! There is something we can do. To turn an ordinary piece of music into a nice arrangement we need to add a little PRIDE.

Here's how...

**Phrasing:** A Phrase in music, indicates a musical sentence. Some music shows phrases by the use of a curved line like a slur above the staff, while other music is written with a comma above the staff to indicate a phrase. To play a phrase, release the note before playing the next one as if taking a breath. There is a lot of music written which does not show any form of phrasing so we need to put it in ourselves. We can work it out by looking where a comma or full stop occurs in the words. Sometimes there will be rests which of course must be observed but other times use the punctuation on the words of the song to indicate when to take breath. Say the words out loud first to get an idea of the meaning then repeat it adding as much expression as you can. This will help you to work out where to lift your hand within the music thereby giving more 'feeling' to the piece you are playing. If the music has no words, try saying it out loud with "La La" etc. and you will soon discover where you need to take a breath.

**Registration:** The sound you set up on your organ or keyboard can either make or break a piece of music. It can be quite monotonous if you do not change sounds now and then throughout the piece. A basic rule would be to change every 16 measures but some music would sound quite good with a change every 8 measures. There are times when only a small phrase needs a different sound. This is easily achieved by playing them up/down an octave or on a different manual. This way you do not need to alter a tab/stop. You can also repeat parts of the piece, or even all of it if you wish, but to make it sound different, change registrations or play an octave higher.

**Introduction:** An introduction sets the mood and adds interest to a piece. It is easy to work out an introduction if one has not already been written. You can use 4 or 8 measures from the end or from the middle of the song. Another way is to play the first phrase 2-3 times and conclude with the dominant 7 chord that will sound as if it leads you to the starting point. You could also play something that sounds like the first line, or do a chord progression in the same key. These methods do not suit all songs so do a bit of experimenting.

**Dynamics:** One of the most important parts of adding feeling and expression to music is the use of dynamics. This means playing some parts louder or softer than others, or increasing or decreasing volume in other parts. Dynamics are indicated by signs below the treble staff eg 'p' - 'piano' means 'soft', 'f' - 'forte' means 'loud', 'decres' - 'decrescendo' means 'gradually becoming softer'. This is also indicated by a > placed under the music for the section during which you must decrease the volume. There are many other dynamics' signs that you should learn. Another method of using dynamics is to exaggerate phrasing perhaps by using staccato or legato in parts.

**Endings:** We have started with an introduction so we must finish with a suitable ending. The ending tells the listener the piece is completed. Some music sounds great with a sudden loud chord, some fades out while repeating the chorus. Another way would be to repeat the last measure, doubling the time values of each note or add a glissando and finish with the tonic chord. Whatever you do, remember that all music needs some way to end.

So you see, that by adding PRIDE, you will certainly be able to take "pride" in your playing.

# Humour From The Net

The following humorous items were collected and sent into cyberspace on the Internet by Zachary Uram in January this year:

## Creative definitions: An integrated church service:

**Stop:** (a) a device which controls a voice on an organ.

(b) what organists should do more often, cf. refrain

**Fugue:** (a) a composition in which the voices come in one by one and the people go out two by two - Virgil Fox.

(b) by the time all the voices have come in, all the audience has gone out.

## Hybrid instruments:

a Casavant and Moller = a Casserole  
a Moller and Estey = a Molestation

## What to say after the concert? (or how to offer faint praise to the recitalist):

"Your performance was remarkable."

"Now that WAS a recital."

"Well, that was certainly more than we'd expected."

"Boy, you've done it again."

"I have no idea how you do it."

"It was the most incredible thing I've ever heard."

"I have never heard you do better."

"I wouldn't change a SINGLE thing."

"A lot of people seemed to like it."

"This performance was mind-boggling."

"I'm overwhelmed. I just don't know what to say."

"Boy, I'll bet you're glad it's over."

## About the organ:

"This organ really makes a statement."

"It's quite a sound."

"It's certainly a good example."

"Too bad the room isn't better."

"Just think of all the hard work that went into that."

"And to think there was a time it didn't play at all."

## Typos in programs:

"Lobe den Heron" by J.S. Bach  
Sonata in G Major Handel

**Sermon:** Setting out on the sea of life in the ship of faith.

**Hymn:** Jesus, Savior, pilot me.

**Postlude:** Allegro Maestoso from Handel's "Water Music"

## What's in a name?

For years, the Tonal Director of Austin Organs was Richard PIPER.

At a convention workshop, the presenter recommended several collection of "free hymn accompaniments" available at the different booths in the exhibit hall.

A naive young organist promptly went looking for these books and started to walk away with them without paying, after all they were FREE hymn accompaniments!

## "The Lost Chord" Parody

Seated one day at the organ, I was cranky and tired and hot.

Then the choir rehearsal started, but my poor brain did not.

I knew not what I was playing, or what I was dreaming then;

But I struck one note of discord like the sound of a screeching hen —

Like the music of Messiaen.

It cut through the choir's sweet voices like a knife that is sharp and keen.

And it brought to my mind the sound of a pileup on M-15.

The basses began to snicker, the altos joined in with glee.

'Til all eight parts were laughing— it was SSAATTBB.

I turned five shades of crimson and looked for a place to hide,

But trapped I was with the choir at my left and the audience at my right side!

I have sought to forget, but vainly, that rumble much maligned.

Which came from the bowels of the

organ, but sounded like it came from mine.

It may be that soon I'll live down my feelings of guilt and shame;

It may be that early retirement would ease my sense of pain;

It may be that note will haunt me the rest of my mortal life;

It may be that only in Heaven I shall hear that note played right.

## Try playing these selections:

For the funeral of a butcher:

"Sheep May Safely Graze"

For the Sunday when Daylight Savings starts:

"Gottes Zeit ist der allerbeste Zeit"  
(God's Time is Best)

For a wedding:

"Turn Back Oh Man"

"Work for the Night is Coming"

"If Ever I Would Leave You"

"We've Only Just Begun"

"Get Me to the Church on Time"

"Herr, ich habe missgehandelt"

(Lord, I have made a mistake)

## Answers found on college exams:

Q. Name two orchestral works by Handel.

A. "The Waterworks" and "The Firewater Suite."

## Organ manual talk:

"So the one thing we know for sure is that some organists play 'Great' and some play 'Swell.'"

"Are you 'Positive?'"

"I am also 'Positive' that some organists even 'Swell' at times and become 'Great' and then their nine-month ordeal suddenly does a 'Solo' and later joins the 'Choir.' After much 'Portative' transportation, the new composition receives considerable 'Accompaniment' especially when learning to 'Pedal' his/her own transportation."

## Organ Specifications:

From Tim Tikker in *The Diapason*  
(mid 1970s?)

### GRATE

16' Grunt  
8' Scrape  
8' Hoot  
4' Hoot  
2 2/3' Scratch  
2' Scratch  
IV Shriek 1 1/3'  
IV Screech 2/3'  
8' Blatt Clanging

### WIMPY

8' Chuff  
8' Murmur  
8' Mumble  
4' Choof  
2 2/3' Squeak  
2' Squeak  
8' Buzz  
8' Noise (hideous)

### SWILL

8' Moosh  
8' Mooshier  
8' Hoot

4' Scrape  
4' Hoot  
2' Squeak  
VII Yell  
16' Snort  
8' Blare  
8' Honk  
4' Blatt  
8' Blatt  
4' Blare

### LUMPY

32' Woof (wooly)  
32' Woof (hooty)  
16' Woof (scraping)  
8' Scrape (scratchy)  
8' Hoot  
4' Scrape  
2' 4' Moan  
IV Scratch 'n' Sniff  
32' Pain (frightful)  
16' Ugly (downright)

### Other fictitious stop names:

16' Belchhorn  
8' Tibia Santa Clausa  
1' Piccolo Tuba Miserabilis

8' Oprahlide  
1/2' Pierce  
4' Harmonic Toot  
8' Dull Seanna  
8' Tibia  
4' Fibula  
2' Ulna  
8' Roar Flute  
II Plain Jew  
III Fancy Jew  
IV Fancy Christian

### Comments heard from the organ tuner while the organist is sitting on the bench holding keys:

"I can't find it."

"I can't reach it."

"I can't hear it."

"What do mean, there isn't a stop called that on the console?"

"Whoa. Wait till the train has gone by."

"DON'T PLAY WITH THE SWELL PEDALS!"

"Would you believe after all that, it had a moth in it?"

---

# Next Concert at Chatswood

Friday, 23rd April at 8pm

Willoughby Civic Centre  
Victoria Avenue, Chatswood

(A block and a half from Chatswood Railway Station)

Hear and see the brilliance of

## David Smith

at the *Wurlitzer*, the *Yamaha AR 100* and the *Steinway Grand Piano*  
(often 2 at the same time - perhaps all 3 together!!)

Associate artists : **Leslie Martin** (soprano)

and **Dean Sinclair** (tenor)

Dean and Leslie will feature an all Musical Comedy programme, including songs from *Kismet*, *Brigadoon*, *My Fair Lady*, *Annie Get Your Gun* and *Carousel*

TOSA members and Seniors : \$12

Reserved seating available *NOW*

Phone : **9417 2987**

# *TOSA Club Nights - A New Initiative*

Within the **TOSA Calendar of Concerts and Members' Playing Sessions**, a new initiative to present informative and entertaining club nights is to be introduced.

Topics relating to the theatre organ, organists, theatres, popular music, composers, technical aspects of organ building and restoration are just some ideas which may develop into presentations for these nights.

Functions like this can only work if we can find presenters. There is so much knowledge amongst our membership and it would be wonderful to share it in the context of a social event. If you have any ideas for presentations or would like to prepare something for presentation yourself, please let me know.

**The first such TOSA Club Night will be held at the Clemton Park Uniting Church Hall (corner of Dunkirk Ave and Miller St) on *Friday 14th May* commencing at 7.30pm.**

**(Plenty of Street Parking is available.)**

The topic is "*Discover the Compton Electrone*" - a rare English-built electric organ which evolved from the **Melotone** units of the English **John Compton Theatre Organs**.

A 1957 **Compton Electrone** is permanently housed in the **Clemton Park Uniting Hall** and sounds well in the lively acoustic. Presenter for the evening will be Committee Member and Organist **Peter Held**, whose experience as a theatre organist was largely gained whilst playing **Compton Theatre Pipe Organs** in his native **Ireland**. **Peter** is well acquainted with the **Compton Electrone** having owned and maintained it for sometime.

The formal part of the evening will be a one hour combined concert and talk to demonstrate this instrument which is a real rarity in **Australia**. A break will be taken for supper (please bring something to share) and then members are invited to try the organ for themselves. The evening will draw to a close at 10pm.

So come along to enjoy an entertaining and educative evening with your **TOSA** friends.

**Margar et Hall**  
Co-ordinator  
Ph: **9584 2353**

# BOOKING FORM

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**18 Dudley Street,**  
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**NSW 2196**

Always include a stamped self-addressed envelope with your booking. If this is not done, tickets will be held at the Box Office.

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**MARRICKVILLE TOWN HALL**  
**SUNDAY, 23 MAY, 1999 at 2.00pm**

Phone Enquiries & Bookings:

**Mrs Jean Newell : (02) 9750 0362**

Between 10.00 am & 6.00 pm. Mon. - Fri. only

Cheques & Money Orders should be made payable to:

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(Sorry no refunds after purchase)

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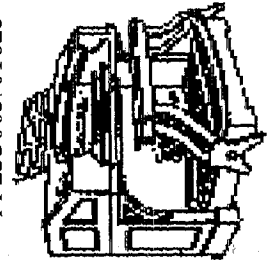
# TOSA NEWS

# APRIL, 1999

Theatre Organ Society of Australia  
(NSW Division) Inc.

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