



# TOSA

JUNE 2004  
volume 43 number 5

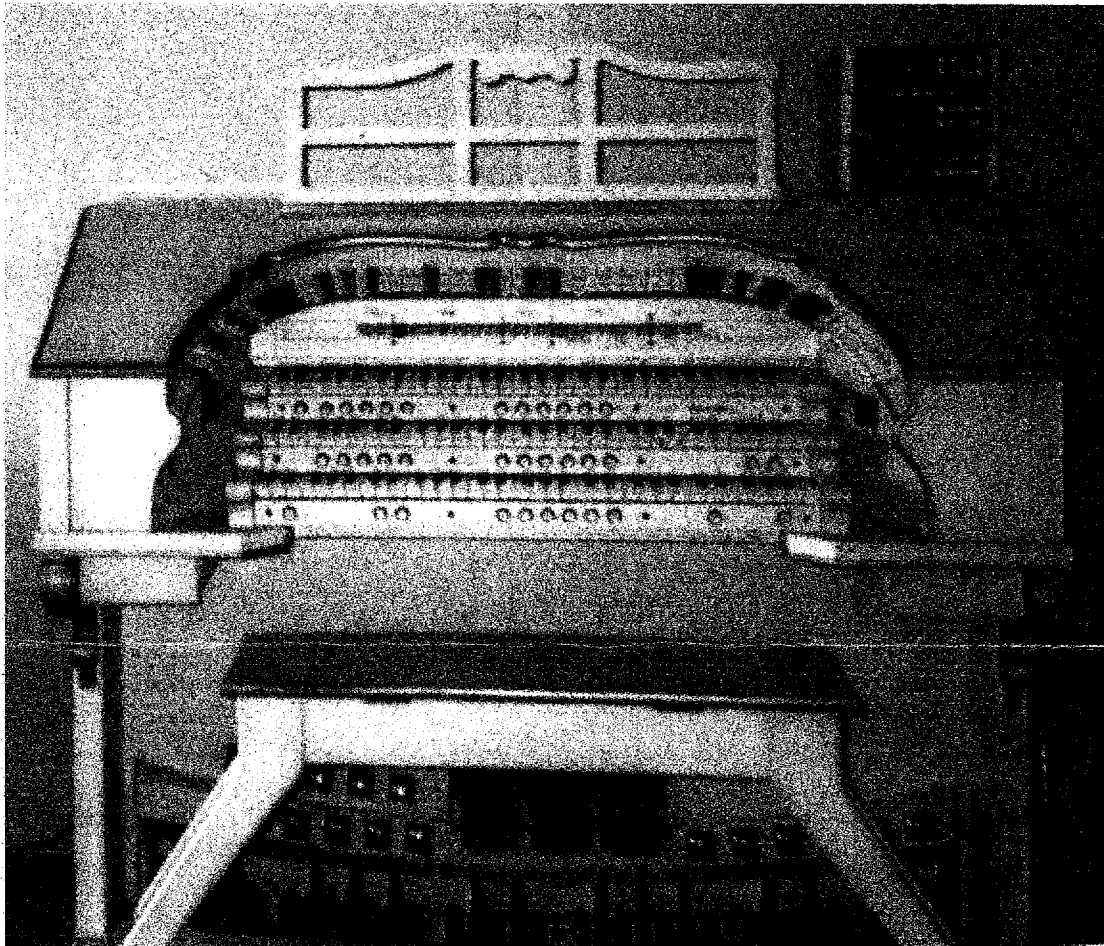
# news

Price \$ 2.00

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Home Organ Meeting at Paul Luci's  
Redience at Mangrove Mountain  
Sunday 27th June at 1.30pm

(See page 6)



*Paul's Allen Theatre III Deluxe*

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***Jim Riggs at Orion Centre Campsie  
Sunday 11th July at 2pm***

# TOSA NEWS

JUNE, 2004

**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  
All numbers use the prefix 02 from outside NSW



## COMING EVENTS

### JUNE

- Monday 7 at 7.30pm Committee Meeting  
Thursday 10 at 1.30pm Members' Playing Afternoon  
Orion Centre Campsie  
Phone 9716 0151 to confirm  
Thursday 24 at 7.30pm Members' Playing Evening  
Marrickville Town Hall  
Phone 9798 6742 to confirm  
Sunday 27 at 1.30pm. Home Organ Meeting  
Mangrove Mountain.  
Phone 4374 1108 to book a place  
(See page 6)

### JULY

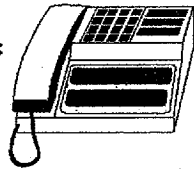
- Monday 5 at 7.30pm Committee Meeting  
NO Orion Members' Playing Afternoon in July  
Sunday 11 at 2.00pm Jim Riggs Concert  
Orion Centre Campsie  
Thursday 22 at 7.30pm Members' Playing Evening  
Marrickville Town Hall  
Phone 9798 6742 to confirm

### AUGUST

- Monday 2 at 7.30pm Committee Meeting  
Thursday 20 at 1.30pm Members' Playing Afternoon  
Orion Centre Campsie  
Phone 9716 0151 to confirm  
Thursday 26 at 7.30pm Members' Playing Evening  
Marrickville Town Hall  
Phone 9798 6742 to confirm  
Sunday 29 at 2.00pm Tony Fenelon Concert  
Orion Centre Campsie

2MBS-FM102.5 on Tuesday 8th June at 12.30pm  
For "Theatre Pipe Organ - Seriously"  
and on Saturday 12th June at 6.00pm  
For "Colours of the King",  
Both presented by Andrew Grahame

## \* DIRECTORY \*



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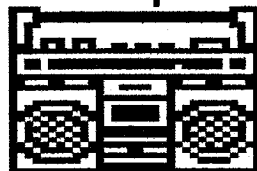
John Shaw 9759 5825

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<http://www.tosa.net.au>



# From The President

Hello again !

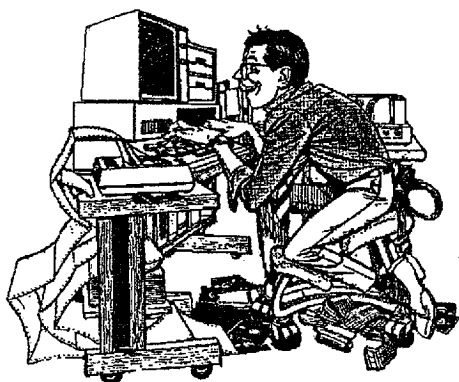
Thanks to the efforts of a number of Committee members and the generosity of John Shaw in lending his Electronic Piano, we were able to have Piano and Organ together at Marrickville for the April concert.

Mathew Loeser (from Adelaide) and David Bailey (Brisbane) met for the first time the day before the concert and did an excellent job of combining their resources. It was an entertaining concert with lots of variety.

The Queensland division of TOSA, in their "Tibia" magazine made it quite clear how proud they were of David on "his first interstate concert for another TOSA division". They report that the audience loved the varied show which he and Mathew presented - which is certainly true! Thank you, David!

Less known is the fact that Mathew almost missed getting over from Adelaide for the concert. On the Friday he had a nasty collision in his car, and was suffering from the after-effects right through to the Sunday concert. But he reckoned the show must go on! Thank you, Mathew!

But what I can't understand is that whilst we had a reasonable attendance at our March concert (Jelani Eddington), we had eighty less people in April. Yes, I know, Jelani is an amazing organist and we can't be surprised if people come. But, unless we support other artists, particularly young Australians, they will not be encouraged to be part of TOSA's future. What's more, TOSA will lose money, as we ended up doing at the April concert.



If the date on the postal label of your TOSA News is 30th June 2004 then your subscription for the coming year is due. We would appreciate your early payment so our work-load in updating records can be handled before the next edition. Thank you.

I am writing this piece a week before Chris McPhee arrives for his May concert. What you may not know is that Chris, who is very involved in the South Australian Theatre Organ scene, is about to move residence to Northern Victoria. Closer to Sydney!

Have you tried the AGM slice yet?

Watch this space.

Walter Pearce

**MEMBERS' PRACTICE**  
Marrickville Town Hall will be unavailable for Member's practice on the following dates:  
1st July, 8th July, and 15th July.  
If you need further clarification, call Neil Palmer on 9798 6742 (after 7pm on weekdays).

## Welcome

### To A New Member

Only one new member this month, but a hearty welcome to our ranks nevertheless :

Llew Bowen - Killarney Heights

# Editorial

What talent the 2 young men from interstate (David Bailey and Mathew Loeser) showed at TOSA's April concert - great individual skills, and able to create wonderful duets with next to no practice time!

Thank you once again to all the contributors to this issue : Bettine Vallance, Joy Geraedts, Bob Cornish, Deidre McMullan, Julien Arnold, Rich Marschall, Barry Tooker and Cliff Bingham. It's great to have a long list of people who help to fill out the TOSA News pages with interesting material.

Best Wishes,  
Colin Groves

## Members' Playing Sessions

On 22nd April at Marrickville we had a pleasant evening with Jack Rose, Wendy Hambly, Frank Lewis, John Batts, Graham Costin, Tom Barber and Walter Pearce having a turn at the console and Betty Rose, Jenny Pearce and Edna Hambly leading the cheering. One person commented to me on the over-all high standard of play, and I agree. All good fun.

At the Orion, the 13th May brought pleasant Autumn weather and, with the doors open to let the sunshine in, the following *Players* entertained the gathering : Jack Rose, Ron Ivin, John Batts, Wendy Hambly, Walter Pearce and Jack MacDonald. The *Listeners* were Betty Rose, Jenny Pearce, John Atkins, Edna Hambly and Paul Luci. (Colin Groves was also present, but since he is not listed as a *Listener*, he must have been considered to be a *Chatter!*)

To contact the *Promotions Team* with your ideas and support :

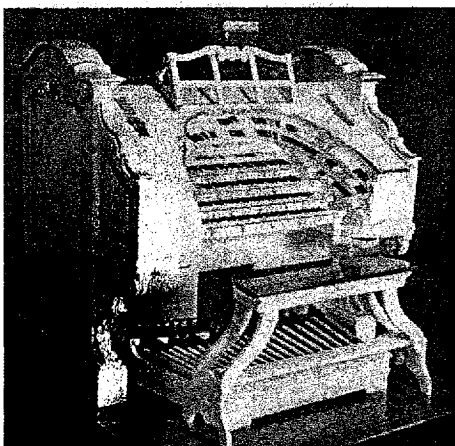
Tom Barber 9629 3105 tbarber@dodo.com.au  
OR John Batts 9389 8659 js\_batts@hotmail.com

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

# ORGANS and ORGANISTS

NEWS FROM  
ALL OVER



4/24 South Bank University  
Wurlitzer on its 'hydrofoil' platform

From the website of the Cinema Organ Society (COS) in the United Kingdom - Simon Gledhill, as Chairman of the COS, writes:

There has been considerable speculation about the possible removal of the former Trocadero, Elephant and Castle Wurlitzer from its current home in the Edric Hall, part of the London South Bank University.

The purpose of this note is to confirm that Robert Wolfe's concert on Sunday 21st March will almost certainly be the organ's final public outing at this venue. The University is seeking to expand its humanities curriculum dramatically, especially in the fields of media and the performing arts, and as part of this initiative it has applied for grant-funding to redevelop the Edric Hall as a multi-purpose, performing arts complex. The COS first heard about this shortly before Christmas, and since that time members of the General and Southern District Committees have been deep in discussion with the University authorities to work out the way forward for the Wurlitzer.

We had hoped that it might be possible to retain the organ in the redeveloped hall, and in fairness to them the University tried very hard to find a way of accommodating it alongside their other plans, but at a recent meeting with the Pro-Vice-Chancellor it became clear that, if the grant funding was agreed (and all the evidence points to this happening very shortly), the organ would have to be removed.

Later this year the South Bank Wurlitzer would have celebrated the 25th anniversary of its opening at the Edric Hall, and in some ways it's a great shame that it can't stay there. However, the course has now been set, and the COS is looking at the situation positively as an opportunity to create a bright new future for its flagship instrument.

It was the 4th instrument built in 1928 by the Wurlitzer company called a "Style 270". Three were delivered to Australia - one each to the State Theatres in Sydney and Melbourne, and the other to the Regent Theatre, Melbourne, which was completely destroyed in the fire of 1945. The Sydney State Theatre Wurlitzer is the only one still in its original venue.

## From The MAILBOX

Richard Marschall of Penrith  
writes:

20 April 2004

With respect to Mr Bob Cornish's letter in the May 2004 issue of *TOSA News*, I am glad he enjoyed the article on *Wersi Combo* organs.

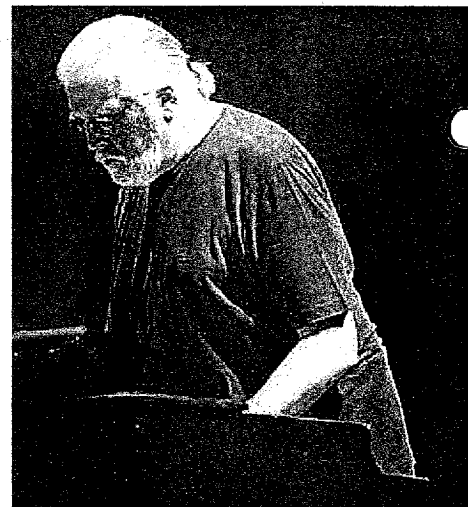
People join an historical, musical-instrument society such as TOSA for several reasons: some like historical music; some take pleasure in playing historical instruments, and yet others find the historical technology and restoration process interesting. Striking a balance in articles for *TOSA News* can be a bit tricky.

Presently the brand of organ chosen for the "Organs to Remember" series is following the schedule of Home Organ Meetings. However, I have

quite a lot of material on *Hammond* organs - so much, in fact, that it may even make two articles.

As a preview, the *Hammond Concert Model C3* that Bob Cornish so enjoyed playing was indeed a classic. It was electronically identical to the B3, except it came in a closed Gothic case. They were produced from September 1939 to December 1974 - an extraordinarily long production run, the longest of any electronic organ. *Hammond* marketed it as the *Hammond Church Organ* and indeed many churches bought them.

They were also extremely popular for hard rock music. For example, the C3 was used by Jon Lord of Deep



Purple (above), or Keith Emerson of Emerson, Lake, and Palmer (below).



Not only did the C3 sound "heavy", the organ was heavy - weighing in at 450lb. (without the tone cabinets). Only real men could tour with these sonic powerhouses!

I suspect no keyboard teacher rapped any of these guys over the knuckles more than once!

Best regards,

Richard A. Marschall, Ph.D.

*Bettine Vallance of Burwood writes in poetic form about TOSA's April concert :*

## *The Magic of Music*

What wonderful talents we heard and saw today,

When David and Mathew came to us to sing and play.

To me, they were marvellous, superb and outstanding in every way,

And the programme they chose was filled with magical delights to please all, I would say.

It was a concert so uplifting, we didn't want it to end,

So I can imagine what joy they are to their families and friends,

to be entertained by the magic of their music wherever they go.

And to those who could not come today, you have missed an outstanding and marvellous show.

*Joy Geraedts of Caringbah wonders "Where have all the members gone?" :*

22/4/2004

Sadly - where were all our TOSA members at our last concert on Sunday 18th April?

Members must realise that we MUST support our young up-and-coming artists like David Bailey and Mathew Loeser who gave us a wonderful concert on that Sunday. So don't just turn up for Tony's and John's Concerts. Support your TOSA Committee and come to as many concerts as you can. You really are missing out on some very talented artists.

With thanks,  
(Mrs) J.A.Geraedts

*Following his recent item "Early Musical Experiences", Bob Cornish writes :*

Coincidences in our lives are a truly amazing sequence of events that I feel somehow must be guided by "Someone Up There".

For instance, Members, you might recall my article in the May issue of *TOSA News*, in which I mentioned that many years ago I was managing a Car Dealership at Penrith, and sold a car to the Rev. Minister of the nearby

St Mary's Church in that town. He in turn invited me to visit his church hall adjacent to his church, wherein was ensconced a brand new *Hammond C3 Concert Model Organ*, connected to 2 huge *Roland* speakers. "Robert," he said, "I'd like you to come up any time you're free, and play the *Hammond* and 'break it in 'so to speak.' Naturally, any TOSA organ-player would have 'jumped right in' at that opportunity! The enjoyment I had with that organ over the following twelve months that I worked at Penrith, can be well imagined!

But life's responsibilities dictates one must 'move on' to develop a better niche in that life, and in spite of buying a few different brands of Spinet organs as time wore on, none ever had the same effect on my 'musical senses' as did that wonderful old *Hammond* (tone-wheels and all!).

Forty years later, a TOSA member rings me up. "Robert," he said, "I read your article in the TOSA mag.! ... Believe it or not, I have the exact same *Hammond C3* organ you were so enamoured with 40 years ago at the Church Hall at St. Mary's. It is in my week-ender cottage at Budgewoi, 5 minutes from your place. Would you like to come over and play it any time I'm up there, when you're free? Although ancient, it looks new, and plays like new. Come up and refresh old memories."

Well, Members, would you not agree that this was indeed a remarkable coincidence, enough to take its place in the "Musical Experiences of a Coincidental Nature!?" An added interest is that Barry's daughter plays the violin in the Hobart Symphony Orchestra, and my own granddaughter played the violin in the Combined Schools Symphony Orchestra at Newcastle in 2001.

(Of course "Poppa" is encouraging her to play the *Hammond Colonnade* ensconced in his lounge-room at Buff Pt. Naturally!)

Bob Cornish

P.S. Heard a rumour that Tony Fenelon is giving a concert up this way? Could anyone 'fill me in' please?

*(I heard that Tony plays the Orion on Sunday 29th August !! - Ed.)*

## T.O. on Radio

TOSA member Jim Coupland is producing a radio programme called "*Theatre Organ Magic*" on Northern Beaches stations FM 90.3 and FM 88.7.

Jim plays an hour of popular theatre organ music on the first Sunday of the month at 2pm, and the programme is repeated on the following Tuesday at 9am In June that is Sunday 6th June and Tuesday 8th June.

Jim also recommends "*The Organist Entertains*" section of the BBC Internet site : [www.bbc.co.uk](http://www.bbc.co.uk).

Jim would like to hear from anyone willing to lend him CDs in order to add more variety to his broadcasts. He can be contacted on (02) 9913 1079 or on <[jimcoup@tpg.com.au](mailto:jimcoup@tpg.com.au)>

### *"Theatre Pipe Organ - Seriously"*

Tuesday 8th June at 12.30 on 2MBS-FM 102.5 with Andrew Grahame:

Delibes - music from the ballet "*Coppelia*" (Richard Hills)

Heykens - *First Serenade* (Tony Fenelon)

Coates - *Bird Songs at Eventide* (John Mann)

Wagner - *Grand March* from "*Tannhauser*" (Jonas Nordwall)

### *"Colours of the King"*

Saturday 12th June at 6pm on 2MBS-FM 102.5 with Andrew Grahame:

Excerpts from new recordings by Sydney organist David Kinsela playing Bach on (a) The 1740 Wagner organ at Nildaros Cathedral, Trondheim; (b) The 1968 Pogson organ at the Kings School, Parramatta; (c) The 1979 Fincham/Smenge organ at Mary Immaculate Church, Waverley :

*Prelude & Fugue in D major BWV 532* (a)

*Canzona in D minor BWV 588* (b)

*Little Harmonic Labyrinth BWV 591* (b)

*Fugue in C minor on a theme of Legrenzi BWV 574* (b)

*Pedal Excercitium BWV 598* (a)

"Little" *Fugue in G minor BWV 578* (a)

J. Ernst (arr. Bach) *Presto from Concerto in G Major BWV 592* (a)

"Great" *Prelude & Fugue in C major BWV 547* (c)

# Special Event

## Sunday 27th June

HOME PARTY at Paul and Mary Luci's  
*Allen Theatre III Deluxe Organ*

440 Wisemans Ferry Road, Mangrove Mountain, from 1pm (for 1.30 start)

Phone 4374 1108 to indicate attendance

Open Console - Have Your Favourite Music With You to Play

Bring a plate of afternoon tea

### DIRECTIONS to the June Home Party

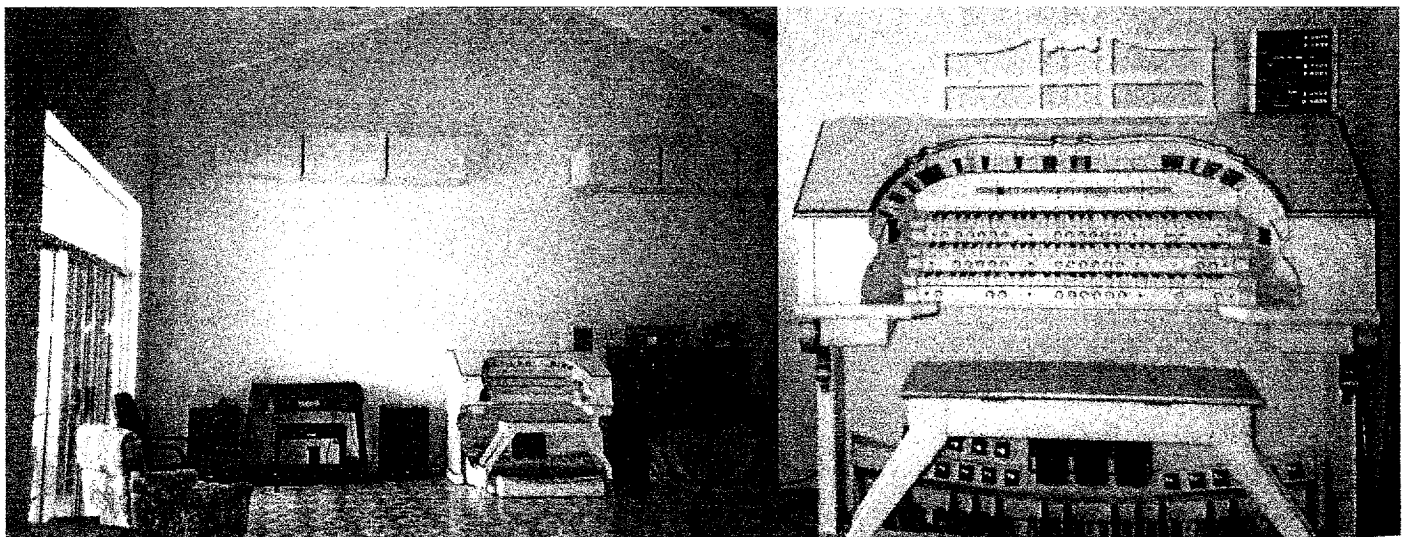
Take the Sydney/Newcastle Expressway, turn left at "Peat's Ridge" sign, and continue 16kms along Peat's Ridge Road.

At the intersection with the "Central Mangrove" sign on it, turn left.

Travel a further 2.5kms to cross-roads and then turn left into Wisemans Ferry Road.

Drive a further 4 kms to the Mangrove Mountain Shop and Post Office, and 2 kms after this shop start looking for the 3rd brick house about 1km past Niclins Road on the Right Hand Side.

The Luci Residence is Number 440. There will be a TOSA sign outside welcoming you.





# All Steamed Up!

Deidre McMullan of Mittagong contributes this photo and writes:

Thought this photo might interest some of the members.

A photo of the 3801 TOSA Special, taking a trip of TOSA members to Moss Vale and return in 1988.

The train driver is Jack Lawson of Petersham who was a member (and also a President) of TOSA.

The photo was taken by my brother-in-law James McMullan.



## "Modern" Theatre Organ Music?

Some months ago, Paul Fitzgerald also of Adelaide posted on the Second Touch internet list his thoughts on the music selected by contemporary theatre organists, whilst admitting that his comments could set "the cat amongst the pigeons". What do you think?

As a theatre organ lover and organist I sometimes get very disheartened at the "state" of things today.

Recently I had the good fortune to go to three Dan Belomy concerts in as many weeks. This meant many hundreds of kilometres in travel. The first was here in Adelaide on our fabulous Capri Theatre Wurlitzer hybrid, the following weekend in Melbourne on their Compton/hybrid and lastly in Sydney at the Orion Centre Wurlitzer 260 Special. At most of these concerts, and Sydney in particular, I was one of the youngest in the audience, and I was born in 1961 (you do the maths)! Dan's music was great at all three concerts, being jazzy, lively and great fun.

I was upset to hear four quite elderly people in the row behind me questioning each other as to why they came and why does he play all this "jazz rubbish". In fact, this group talked and "grumped", or slept, all through the concert.

The average age at all of these concerts may have been considerable, but the numbers certainly were not! Adelaide had over three hundred but the other two had less than two hundred. If this goes on there will be a small

group of us "young ones" playing private concerts to each other!

One problem we have is the styles of music played at concerts, it is all so old! I have been trying to give a 50/50 balance in my own solo concerts using 1960 as a cut-off point. This means the first half is pre-1960 and after interval it is all post. Depending on the audience, it seems to work fairly well, but there are always people or societies who do not like my idea. We have to look forward in our thinking regarding our beloved theatre organs.

CD's are another problem. Back in the forties and fifties when George Wright was making all those fabulous records on the San Francisco Fox Wurlitzer, and many other great organs, he was playing mostly "hits of the day". These days so many "wannabe" George Wright clones are playing the same music but 50 or 60 years on!! Come on guys and gals, let's hear something modern and not some little "ditty" my 91-year old grandma used to tap her feet to back in 1928!

I know that not all modern music is playable on the organ but much of it is - just ask anyone who plays in, or has been to, an American Pizza Parlour.

These players have to play everything from Bach to Savage Garden, and if they don't the people won't come back.

If we have to augment our organs with drum machines, etc., to help these old beasts along, so be it.

I, and many others too, think that Hope-Jones would love the way theatre organ has evolved and probably would have put on drum machines and other modern contrivances in his time, had they existed.

In this day of computer control systems, midi, and the like, we can do so much now to enhance our performance and make it more interesting. I have a range of backing/rhythm accompaniments stored on the Capri's Uniflex system as we do not have a drum unit. When I use these in concerts or even during interval programmes the audience think it's wonderful. It is a considerable amount of work to set these backings up but it really is worth the effort to hear the applause afterwards.

These are just a few thoughts from an organist who should have been in bed hours ago as I have a busy day of maintenance ahead of me tomorrow at the Capri on our 4/29.

## Regent Brisbane Wurlitzer on the way back!

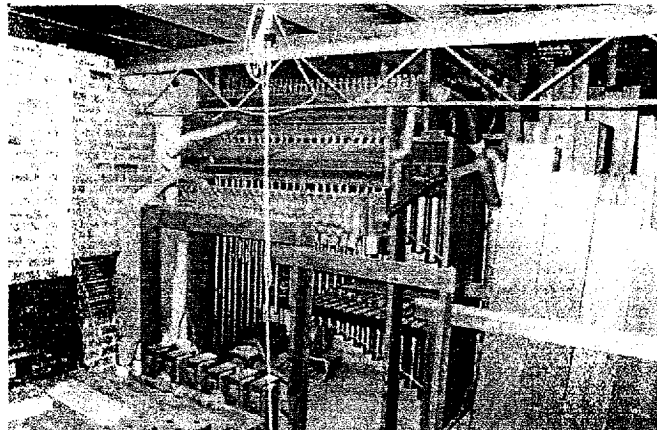
Monday January 5th saw a group of organ people gather at the home of Mrs King in Lawson in the Blue Mountains, to begin the removal of the 3/15 Wurlitzer which has been installed in the home since 1964.

Dr Keith King was a member of an elite commando group during the war, ('Z' Force, of Krait fame), and often attended briefings at MacArthur's Headquarters in Heindorf House adjoining the Brisbane Regent theatre, where he got to hear and love the Regent's Wurlitzer.

After the war, when organs fell into decline and were subjected to plunder and worse, Keith determined to save at least one instrument intact. He approached Hoyts in Sydney in an attempt to purchase the Sydney Plaza organ but it had already been sold (to Sydney organist Penn Hughes). He was offered the Regent Brisbane instead. He accepted the offer, though the organ was larger than he wanted, and conducted all of the purchase negotiations himself.

Penn Hughes directed the removal of the organ from the theatre by Keith's band of volunteers, rail transport to Lawson, and the installation in a purpose built chamber attached to the house. Dr King died early 2003.

Negotiations for the sale of the organ had been going on for some time before the passing of Dr King with John Andrews acting for the Queensland Art Gallery. It had previously taken John two years to convince the Gallery that this organ was essential to their Cinematheque project.



Julien Arnold, John McLennan and Neil Hunter travelled up from Melbourne, Don Clarke came down from Queensland, Rob Gliddon, and Martin Sanders from Sydney, all joining organbuilder Mark Fisher, who was awarded the removal contract let by the Queensland Art Gallery, and John Andrews the overseer of the whole project on behalf of the Gallery.



After a cuppa, there was a brief ceremony with William Fleming of the Gallery handing over the cheque to Mrs King. The ceremony completed, work began in earnest, with Julien and Neil going beneath the chamber to clear out all the tremulants, wind supply and 32' diaphone regulator to clear space in order to get the larger components out the rolling access door.

Now this first day was a lot of 'fun', as the day was 35 degrees and humid, so in a very short time everyone looked as though they had been hit with a bucket of water! I know on arriving home that evening, my tee shirt preceded me into the house, and fell straight into the washing machine, before I marched straight into the shower.....ah, bliss!



Topsides, Mark organized John M, Rob, Martin and himself to pack the pipework into the pre made crates in the music room, while John A picked the pipes off the chests, and passed them through the shutter opening, from which some of the shutters and actions had been removed.



The shutters were installed over what was originally an outside metal framed window, (which still had remnants of glass protruding), so in actual fact, the opening into the music room was not very great, and only about 6 blades of the shutters would have been effective in controlling the volume of the organ. It was interesting to note that the outside of the shutters were painted in a sort of camouflage from the days in the Regent, as I guess the shutters could have been seen from the auditorium.

It was a slow, and careful exercise packing the pipes, which took most of the first two days, and starting at the shutters working back, it wasn't until all 15 ranks had been removed, could any of the heavy hardware removal be started on.



Don Clarke, meanwhile was very busy tracing the vast amount of cabling, and disconnecting the console and chests from the switch stacks and junction boards.

Once the smaller pipework was packed and out of the way, off note chests could then be removed, during which time Julien and Neil had moved up one level to where the regulators and one long-dead rat laying on a pillow were located. Once the rat and pillow were disposed of, hundreds of screws had to be removed to disconnect the ducting from the regulators, which had to be removed before the chests could be taken out of the chamber.

After the pipe chests had left the chamber, the percussion units, chimes, xylophone, glockenspiel and harp became accessible, and the shutter frames could be removed.

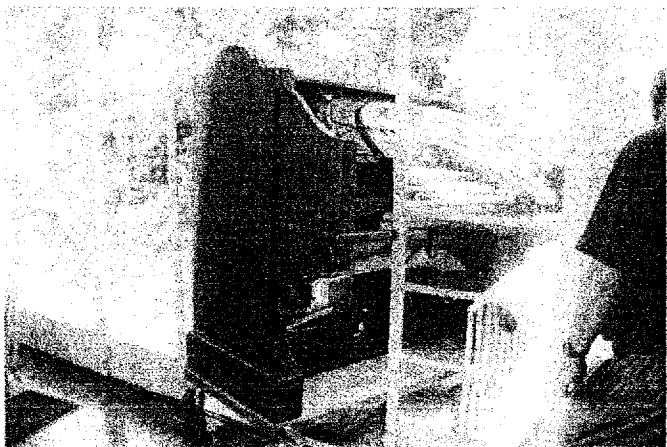
By now, the chamber was becoming quite empty, which then uncovered the top 5 of the 32' diaphones, which had been stacked diagonally against the rear wall. So with the help of a rope block and brute strength, these were taken off the wall and lowered to the ground, pulled apart and wheeled to the waiting truck, after extracting a couple of long-dead possums who had fallen down the pipes.



When the main pipe chests were removed from the chamber, all the original cable was still attached, so there was some 150 ft or so of cable to feed out and coil in the truck for each of two chests. All the organ components were removed to a storage facility in Lawson where they were made available to organ builders for appraisal, in order to submit tenders for the total restoration of all items.

The tenders have now closed, so it should be known shortly who is doing what in the restoration and installation of the organ over the next couple of years.

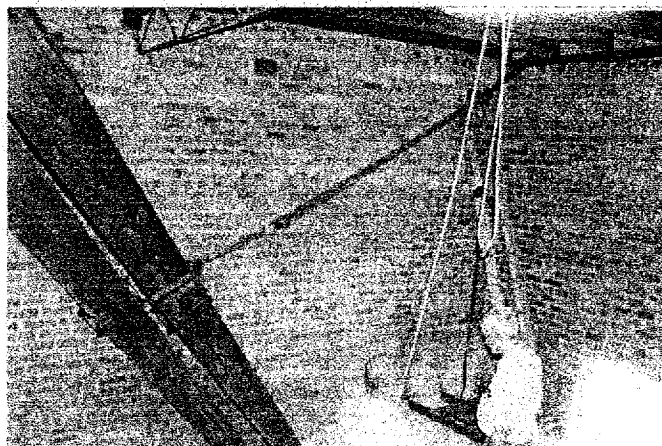
By the end of the week, two items remained to be removed from the house and chamber, the console, and the relay / switchstacks. Both items presented their own unique problems.



A special trolley was manufactured for the console, which was lifted on and then screwed to the trolley from underneath. The console was to go out through a metal framed glass double door, which was not wide enough for the console to just be pushed through. So the doors were removed from the frames, boards were laid outside on the downward sloping path, and the console slowly rotated through the doorway.....until it jammed by about 12mm. So an automotive hydraulic jack was brought into play, raising the end of the console to near horizontal, at which point it just 'popped' out the doorway.

The relay/switchstacks located in the chamber sub floor, were heavy, and all still wired together with heavy cable, which was cumbersome and was required to be preserved without damage. Wide planks were screwed to the bases of these units, which enabled the interconnected units to be dragged in daisy chain fashion without damage out of the chamber undercroft, out of the narrow doorway and path and be loaded onto the truck, which had a very useful hydraulic lifting tail gate.

The blower was another item which had to be removed from a basement under a single garage. A section of the garage floor had to be removed, and then a converted articulated machine which had had the bucket scoop removed and replaced with a home made crane jib, was called into service to lift the blower out of the pit and onto a truck for the ride back to Melbourne for a rebuild.



It had taken a total of five days to remove the estimated 12 tonnes of organ, and then another part day to remove the seven bottom 32' diaphone pipes which had not been installed at the house, plus regulators, floor plan, assorted timber, toy counter and the chrysoglott from a factory where it had all been stored since the 60's.

It was a fun filled, interesting week of heavy organ activity, with organ people from three States combining in a great team for a common goal....the preservation of another fine theatre organ. A lot of laughs and banged heads in the cramped undercroft.

We look forward to hearing the organ in the soon to be built 230 seat purpose built theatre for Cinematheque by the Brisbane River on part of the former Expo site, doing what it was designed to do, 75 years ago.

Congratulation to the Queensland Art Gallery on this project, unique in the World.

We tried to get the Federation Square people in Melbourne interested in a like project some years ago, but they did not have the vision and were not interested.

Julien Arnold

*The upcoming TOSA Home Organ Party at Paul Luci's on 27th June will feature an Allen Organ - hence the Allen article at this time. - Rich Marschall*

## **Organs To Remember (Part 3)**

*Allen : Keeping it in the family . . .*

Since the Allen Organ Company's first electronic organ (1939), they have followed the vision of Jerome Markowitz and his thesis that there is nothing more important to an electronic organ than the replication of pipe organ tone. Although Mr Markowitz is no longer with us, the conservative tradition of Allen Organs is maintained by his wife and son who control the company through the Jerome Markowitz Trust (which owns 97.22% of the only Allen Organ Company securities with voting rights - the Class A shares).

During Allen's analog era (up to around 1971 or so), replicating pipe tone, together with the correct envelopes and proper scaling over all pitch ranges, was a bulky and expensive proposition. Not that analog Allen

Organs were complicated (far from it), but the same basic circuits were repeated for each note on each stop. In particular Allen's very nearly provided an independent oscillator in lieu of each pipe. As its pipe counterpart, each oscillator was voiced and scaled individually. Indeed the circuitry was in many ways the electronic equivalent of its fluid mechanical (pipe) counterpart. To achieve a reasonable specification in an organ of reasonable size, all analog Allen Organs were "Theatre Organs" in the sense every (pipe equivalent) oscillator circuit was unified and duplexed. Even with unification and duplexing, the electronics of larger Allen analog electronic organs seldom fitted inside the console but were contained in external racks. During the thermionic



*The analog Allen Organ installed in the United Nations building, also from the 60s*

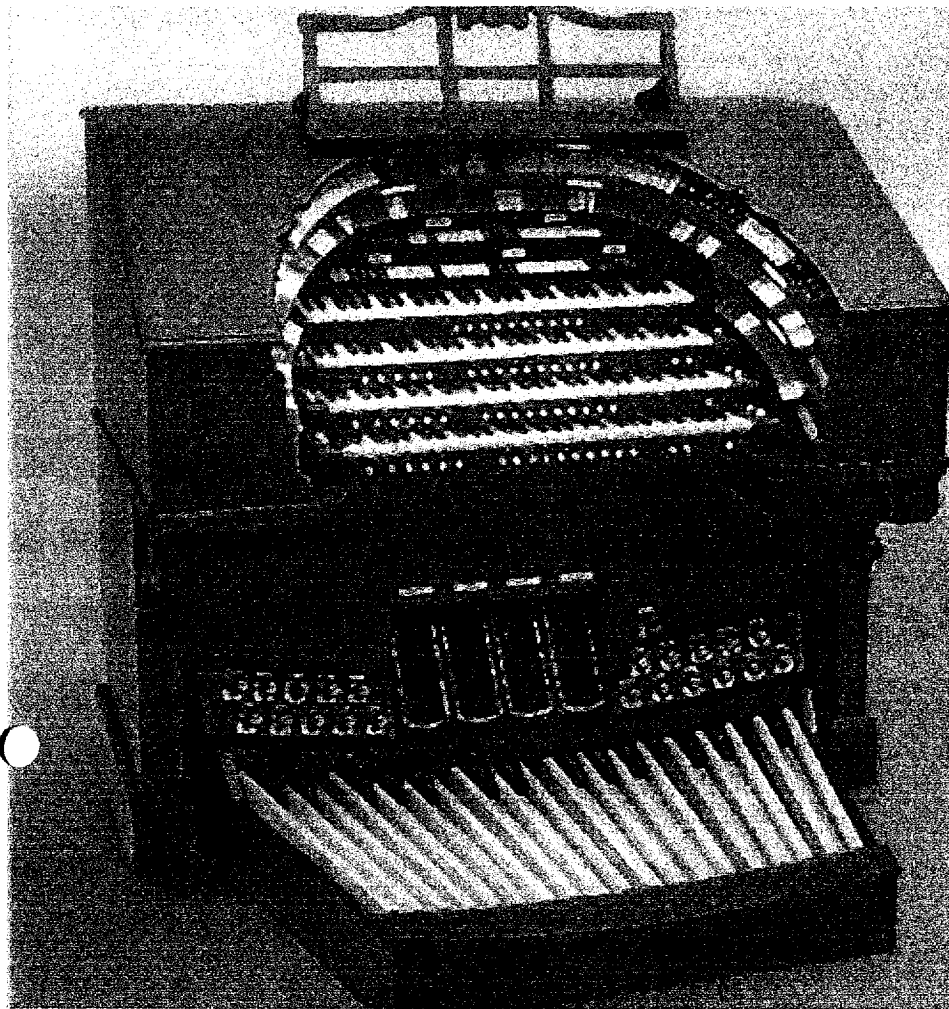
valve (vacuum tube) era, this provided some churches with impressive auxiliary heating plants!

The standard analog Allen tone generator oscillator used only one active component, i.e. a transistor and a fairly expensive toroidal inductor. The oscillators are normally off. When keyed on they "fire up" gradually, simulating the attack time of a pipe. Likewise when "unkeyed" the turn-off is delayed, imitating the sustain of a pipe.

Achieving different tone colours, such as diapasons, from essentially flute oscillators employed the standard techniques used by other analog organ builders such as Rogers. Analog Allen organs had two ways of simulating chiff. One way was the same as Rogers - keying an oscillator a twelfth



*An analog Allen Custom Theatre Organ from around 1968*



*A recent digital Allen - a 4-manual George Wright Signature Series Theatre Organ*

higher (you can do this manually on some drawbar organs!). The other way was to generate natural harmonics of the keyed tone using a "tuned diode bridge". Allen organs allowed the chuff effect to be switched off.

A characteristic of many electronic organs is an artificial sounding steadiness of each note's pitch and loudness. To break up the pitch steadiness, Allen's often included external "Gyro" rotary loudspeaker cabinets. To break up the amplitude steadiness, Allen's had a feature called "Electronic Whind" (the spelling IS correct!). It consisted of low frequency random noise that was supplied to the oscillators through the key switches. An amplitude modulation tremolo was sometimes added by modulating the keying voltage with a sine wave, as well as by "Whind" noise.

Multiple independent oscillators can generate some of the most beautiful and striking analog electronic tones. Most high-end analog electronic organ manufacturers tried to accommodate some level of independent tone

generation. The downsides to this approach are twofold: (1) it uses a lot of parts so it becomes expensive; and (2) it becomes exponentially harder to keep in tune - similar to large pipe organs. Since Allen used more independent oscillators than anybody, they were the ones most exposed to the difficulties of maintaining them. As a consequence, Allen was among the first musical instrument companies to move to digital tone generation in the early 1970s.

The early digital Allen organs continued to use the same fine conservative casework, top quality keyswitches, and combination action stop tabs as their earlier analog predecessors. Unlike the analog Allen organs, they are not as amenable to MIDI (Musical Instrument Digital Interface) conversion. This is unfortunate as they certainly could benefit from some more and better sounds.

Later digital Allen organs included relatively complete built-in MIDI implementations. The newer Allen

organs make fine general purpose MIDI controllers - although perhaps a bit heavy and expensive. Like all modern high-end digital instruments, they are revoiceable and almost infinitely adjustable so "the sound" of the instrument is almost arbitrary. Organ preferences then come down to personal taste as to the "feel" of the controls and "style" of the casework.

## FOR SALE

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# Report on DAVID BAILEY and MATHEW LOESER Concert

Marrickville Town Hall by Cliff Bingham

Sunday 18th April

In keeping with our Committee's policy of giving the younger generation "a go", two up-and-coming young gentlemen from interstate presented a wide and varied program. The concert format was such that, in each half, each artist presented two segments solo and then combined for some duets.

David (top right) opened the program with *On a Wonderful Day Like Today* and presented a fine selection of music that included :

*A Starlit Hour*

*Lion King medley*

*Cole Porter medley - You Do Something To Me; My Heart Belongs To Daddy; So In Love; It's All Right With Me*

Noel Coward's *Nina*

*Thunder and Lightning Polka*

*I'm Just Wild About Harry*

*How About You*

*I Got Rhythm*

The majority of Mathew's (centre right) program consisted of vocal items accompanied by himself on John Shaw's digital piano, kindly loaned for the occasion. His program included:

*I Write The Songs*

*Cleaning Windows*

*Solitaire*

*The Trolley Song*

A Paris medley in the style of *Liberace*

*It's De-Lovely*

*I'll Walk With God*

*Christopher Robin*

*I Love a Piano*

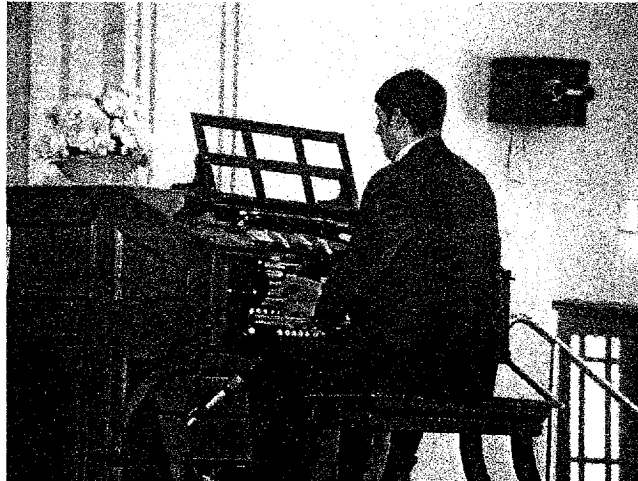
A Peter Allen selection - *Don't Cry Out Loud; I Still Call Australia Home*

*Looking Through the Eyes of Love*

Two piano solos - *Alligator Crawl; Kitten On the Keys*

A short organ segment including *No Business Like Show Business*.

David's organ offerings were highlighted with imaginative key changes, excellent stop selections that showed a mature understanding of theatre organ registrations, including the judicious use (and non-use) of the

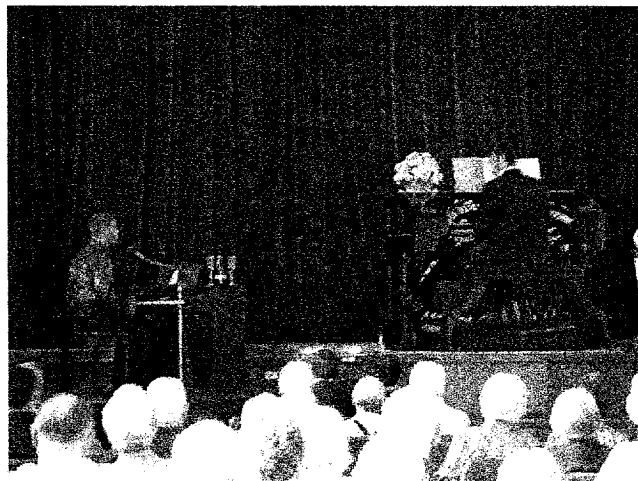


tremulants with some touches of style reminiscent of George Wright and Jesse Crawford.

David is doing it "the right way" through a serious study of classical organ at the Queensland



Conservatorium with one of Australia's most respected teachers, Christopher Wrench. In this, he is following in the footsteps of such



notables as Jonas Nordwall, Lyn Larsen and Tom Hazleton, to name a few whose classical training has shone through in their theatre organ careers. I believe this young man will go far in the theatre organ field and is not far off being worthy of a full concert.

Mathew showed an excellent rapport with the music that he chose. His voice is attractive, true to pitch, and he enunciates his lyrics clearly and with a real sense of style and confidence. To pay due attention to the presentation of the song and provide an interesting, varied and sympathetic accompaniment simultaneously requires much work and not a little talent. Mathew achieved all of this in a most entertaining and engaging manner which struck a positive chord (pun intended) with the audience.

Unfortunately we heard too little of Mathew at the *Wurlitzer*. What I did hear made me wish I had heard a deal more. If there is any criticism to be made of the programming, it is that the piano/vocal numbers took up at least half of the program time. I feel we could have done with less of this and some more of Mathew and David at the organ.

Each half ended with some organ/piano duets which included:

*You Are My Lucky Star*

*Pennies From Heaven*

*An Affair To Remember*

*Strike Up The Band*

*Mame* - a well-deserved encore.

Considering that David and Mathew are from Queensland and South Australia respectively and that they had minimal joint rehearsal time, the duets were well-arranged and played.

Given the small criticisms (admittedly this reporter's own opinion), this was a most entertaining program from two talented young men with bright futures.

Photos by Barry Tooker



# OUR NEXT ARTIST :

# JIM RIGGS

Jim Riggs is back to thrill and entertain his ever increasing number of fans!

In this digitally synthesised age, Jim Riggs is something of a rarity - a genuine theatre organist who plays the pipe organ in theatres for live audiences. He has been House Organist for the fabulous art-deco Paramount Theatre in Oakland and the newly restored Stanford Theatre in Palo Alto in California. He has held similar posts at the Grand Lake Theatre in Oakland and at the Castro Theatre in San Francisco. At these four theatres alone, it is estimated that since 1985 Jim has performed for well over 500,000 patrons.

Jim maintains an active schedule, playing concerts across the American continent, in Great Britain, in Canada and in Australia. He has released 3 recordings - the best known being "Paramount On Parade", recorded on the 26 rank WurliTzer organ in the Oakland Paramount. His recordings and concerts have been heard on radio throughout the United States and on the BBC.

Jim has performed for 5 American Theatre Organ Society Conventions and was honoured by that group as "Organist of the Year" for 1990.

Jim is a dedicated partisan of

orchestral music on the pipe organ and prefers the type of music that flourished between the wars. Drawing his inspiration from such far-flung sources as animated cartoon scores, 1930's dance band arrangements and scratchy old 78s, he always produces distinctive, toe-tapping results.

His hobbies include cooking, entertaining and collecting vintage fountain pens and pencils. Jim, his wife Janice and their daughter Georgia Lee, make their home in Oakland, California.

Jim's Sydney concert is on Sunday, 11th July at 2.00pm in the Orion Centre, 155 Beamish Street, Campsie.

## FREE TICKET OFFER !!!

*Do you have friends who have never been to TOSA Concert?  
This invitation is for them :*

## Invitation

If you have never been to a TOSA Theatre Organ Concert before, here is your chance to hear one of the USA's finest Theatre Organists, Jim Riggs.

The time: 2pm on Sunday 11th July. The place: Orion Centre Campsie

Cut out and post this form, enclosing a self-addressed, stamped envelope, to :-

The TOSA Ticket Secretary,  
18 Acres Road,  
Kellyville, 2155

*An official numbered ticket must be obtained from our Ticket Secretary by mail in advance.  
This invitation will not be accepted to gain entry at the door of the concert.*

I/we (one or two people only) have not been to a TOSA concert before:

Name : \_\_\_\_\_ Phone : \_\_\_\_\_

Name : \_\_\_\_\_ Phone : \_\_\_\_\_



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**18 Acres Rd,**  
**KELLYVILLE**  
**NSW 2155**

Seats cannot be reserved unless payment is received in advance. If your booking and payment are received too late for tickets to be posted, they will be held at the Box Office - but we ask your help in booking early

**JIM RIGGS CONCERT**  
**ORION CENTRE CAMPSIE**  
**Sunday, 11th July, 2004, at 2.00pm**

Phone Enquiries & Bookings:  
Mrs Kath Harding : (02) 9629 2257

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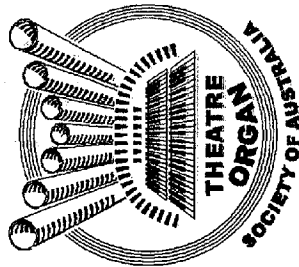
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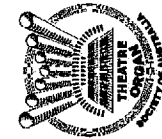
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# TOSA The NEWS

# JUNE 2004



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