

TOSA NEWS

Nov 2021
Volume 60 No.7

Price: \$2.00

**Until 80% of "All" NSW residents are
fully vaccinated**

**TOSA concerts cannot be
contemplated for the safety of
our Members and Patrons.**

**TOSA thank our members for your continued
support at this difficult time.**

We look forward to 2022



/tosansw



#tosansw

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TOSA News David & Margaret Badman

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President



Dear Members,

We're finally seeing some light at the end of this very long Covid tunnel. Who'd have thought as we last gathered at the State Theatre nearly two years ago that it would go on this long? Well done to all of us for getting our "jabs"! (so sick of that word and the vision of another needle in an arm on the nightly news). I'm early in line to get my third soon due to my cancer bout a couple of years ago. Bring it on!

We hope to plan some concerts for 2022 and the committee will be working on that at our next meeting – and planning the AGM for March.

You will see in this issue a fitting tribute to long-time TOSA NSW member and professional organist Peter Held. In the past few years Deb and I had become fond of Peter and understood his need to participate in TOSA events through front-of-house and post-concert tasks. I often marvelled at members days at the Orion at his lightning-fast fingers as they flitted across the keys in his precise manner. Skills that we would all love to have.

TOSA NSW appreciates Peter's

efforts in helping us find a home for the Christie, and during phone conversations with him in his final weeks I made sure that he knew of our appreciation – he was quite touched.

Regards,

Craig Keller

Editorial



Hello Members,

The article about the Compton/ Strand Story, being lighting controls for theatre productions adapted by the Compton Theatre Organ Company and the UK Strand Electronics and Engineering Company, using Compton's Theatre Organ console design, is reproduced with the kind permission of Kingsley Herbert, President of TOSA ACT and Editor of their newsletter.

The story about Robert Hope-Jones and his move to Wurlitzer continues to be very interesting under the title "Beginnings".

Regards.

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

From the Mailbox...



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Thanks for your responses and please continue to email or write in, telling us what you think.

Where space permits we will do our best to publish your comments, but as space is limited, the editor reserves the right to edit any submitted comments and, as always, the views expressed by any individual may not necessarily coincide with the views of TOSA NSW Div.

Please submit all comments via email to:

The Editor editor@tosa.net.au

Please Note

The Society's only bank account now is with **St George**. Details are **BSB 112-879, account number 442 088 530**.

Please direct all payments to this account with St George Bank.

Wurlitzer Saxophone now on the Orion Theatre Wurlitzer

In 1928, the original Saxophone rank on the Sydney Capitol Theatre Wurlitzer was swapped with the Krumet rank from the Adelaide Regent, the story being that Fred Scholl, the American organist who opened the Capitol Wurlitzer had a preference for

the Krumet. While the Capitol organ was in storage after removal from the theatre, the Krumet rank was temporarily installed on the Marrickville instrument in place of the Kinura. Installation of the Capitol Wurlitzer into the Orion Centre included the return of the Krumet rank. In the early 90's the Society acquired a 'Denison' brand Saxophone rank and this was installed in place of the Krumet in 1996 with the latter returning to Marrickville where it remains. The Denison Sax has a different tonal quality to a Wurlitzer Saxophone, some commenting that it lacked the "guttural" quality of a Wurlitzer unit. The Society was able to acquire a genuine Wurlitzer Saxophone rank that had been imported from the U.K. for a home installation in Melbourne. Upon arrival in Sydney, the Wurlitzer Saxophone pipes were checked, cleaned and regulated on John Parker's voicing machine. On the 3rd & 4th November, the Denison Saxophone pipes were removed to storage and the Wurlitzer Sax installed and tuned, thus returning this particular "voice" to the instrument that it had had for a short time in 1928.

Neil Palmer,
Vice President

To Watch Out for

Well, as we are no longer
in lock down !!!

Campsie Orion Theatre
can now be used for
Members Days.

The first Members Day
at the Orion was
Thursday 11th November

John Batts was in charge
of proceedings

The NSW State
Government still realise,
the best way to move
forward is for people to
be fully vaccinated.

This is the best option
also for TOSA Members,
Friends and Concert
patrons to be in as safe
a position as possible
to start attending TOSA
Concerts and activities in
the future.

TOSA will watch what
happens following
opening up of borders
and international flights
returning prior to
planning for next year.

Advertising

Rates in

TOSA News

For Members:

Small, Organ related ads = FREE!

For all other cases:

Quarter Page = \$25

Half Page = \$50

Full Page = \$100

Full Page Insert = \$125.00

Members' Dates

**The Orion Theatre Campsie
2nd Thursday of the Month
10:30am - 2:00pm**

Thursday December 9th

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

Convener is

Craig Keller on 0418484798
or John Batts on 0420424103

Marrickville Town Hall

**Monday November 22nd
No date in December
due to Public Holidays**

Convener is

John Batts on 0420424103
will email you
to confirm availability

Vale Peter Held - Organist



IN LOVING MEMORY OF

Peter
Carroll-Held

1937 - 2021

Peter Carroll-Held - Eulogy

Peter Carroll-Held born In Dublin, Ireland, 30th of June 1937, Peter's mother Elizabeth, passed, when he was 8. Peter started piano at the age of 4, at home on a Steinway grand piano. At 7 he became a student of Patricia Read, and was considered a child prodigy at age 9. 10 years later Peter was encouraged to take up "light" music. Later that same year, Peter tried a Church pipe organ as an experiment! He became the Deputy Organist, for the Theatre Royal Dublin, under Tommy Dando, on a Compton 4/16 theatre organ. Peter also took up train spotting, which started a lifelong interest in trains and trams. 1960 saw Peter undertake a season at Brighton, UK and met Douglas Reeve, then resident organist at the Brighton Dome. He returned from the UK back to Ireland to tour with the Jack Cruise Revue.

In 1961 in the UK, Peter played for a summer season at Filey in Yorkshire, and then on to Manchester and Stoke-on-Trent to play in theatre clubs. 1962 saw a season at Paignton (PAYN-ten) in Devonshire with the Hedley Claxton Revue. Peter travelled to South Africa, and played for Chipperfields Circus. Other than having to deal with "pet" crocodiles being placed on his keyboards, the circus took him to Rhodesia, Portuguese East Africa and other parts of Africa, Peter added broadcasting to his career with 30 solo

programmes on one of South African's leading coast to coast networks. In 1967, he completed a S. African Technical certificate Grade 3 course in Radio, Electronics, Physics and Mathematics.

Moving to Australia in 1968, he joined TOSA in Sydney, He played in the TOSA 1969 convention and gave a free concert on the 22nd of February 1970 at Marrickville Town Hall. In June 1970, he played at the First TOSA dance night also at the Marrickville Town Hall.

Peter has performed in venues in Sydney, Orange, Brisbane and Adelaide, and played in the Darwin Cyclone Benefit Concert in 1975. Peter continued his studies in electronics and in 1975 gained a trade certificate at Sydney Technical College. At a highly successful concert in 1977, at the Marrickville Town Hall, Peter allowed members of the Young Organists Association to share the programme with him. Peter took Reubert Hayes's place when he finished playing at the picture theatre in Beamish St, Campsie, and recorded two solo programmes on one of the ABC studio organs in Sydney, and produced a CD which includes a piece he composed himself.

Peter's career included strict tempo dance music, eisteddfods, demonstration organist for Baldwin Piano and Organ company, a silent film organist, piano accompanist for a Welsh choir, resident organist at the Parramatta Catholic Cathedral, and 30 odd years as organist for various Uniting Church services.

Peter worked for AWA and Akai, and in recent years ran a business servicing and repairing electronic theatre organs. Peter maintained the Conn organ at West Ryde Anglican Church, and through his connection there, led to TOSA being able to negotiate the installation of the Christie Theatre Organ in the church building.

Due to Peter's early interest in trains and trams, he joined the Sydney Tramway Museum. He worked steadily in the background for many years. He freely shared his knowledge of electronics with the members of the Tram museum.

Peter continued his connection with Ireland and the UK with memberships of the Cinema Organ Society in the UK, and the Heritage Department of National Transport Museum in Howth, Dublin. He returned to Ireland on a number of occasions over the years to catch up on old friends and revisit some of his childhood memories.

On October 9th 2021 at 11:45 am our friend Peter, passed quietly away while at Concord Palliative Care Unit, having

previously been diagnosed with terminal liver cancer.

Peter's funny, gentle ways and his music, enriched all our lives, we are now the poorer for his passing.



Michael Piquemal reading the Eulogy



Ernie Vale presenting the second reading



**Organist, David Drury accompanies Daniela Leska
as she sings Ave Maria**

Show & Membership Prices

	All Artists
Non-members	\$40
Non-member Pensioner/Seniors Card holder	\$35
TOSA Members	\$25

All Students FREE on confirmation of Student status

All Children FREE accompanied by an Adult

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

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

New Membership Fees for 2020-21

\$50.00 Full membership, \$40.00 Concession, Interstate or Overseas \$50. \$5 discount if TOSA News emailed to you

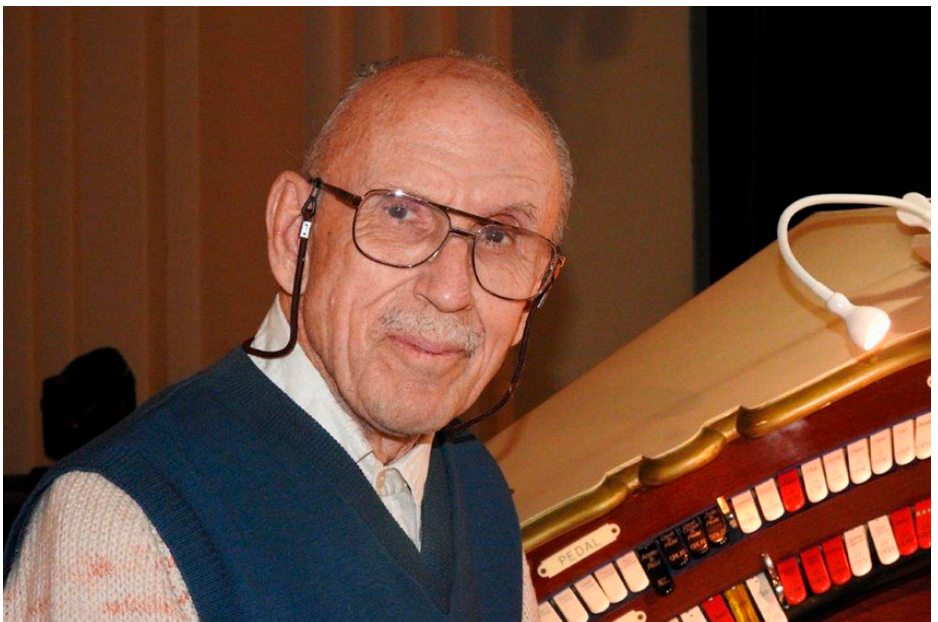
Membership enquiries David & Margaret Badman

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

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



Peter Held at the National Transport Museum, Dublin



**Peter Held at the Theatre Organ Society NSW
Wurlitzer, Orion Centre Theatre, Campsie**

The COMPTON / STRAND Story: From Sound to Light!



The COMPTON Built / STRAND Light Console along with all its 1929 organ technology installed in the Theatre Royal, Drury Lane, London, UK in 1950.

Foreword...

Did you know that the UK Compton Organ Company was building some of its grandest cinema organ consoles long after cinemas stopped installing them – right through to the mid-1950's? Strangely, there seems scant or minimal interest shown in published cinema organ journals of this venture; perhaps simply viewed as being outside the realm of cinema organ preservation and its tradition. Yet Compton's involvement with the UK Strand Electric and Engineering Company in the development of the Strand Light Console in 1935 changed stage-lighting and the entertainment industry forever. They continued in operational use in London's premier West End theatres long after most cinema organs had been removed to make way for multi-cinema complexes. A story that deserves to be told in detail, for the record.

The COMPTON Built STRAND Remote Lighting Control System

Whilst not exactly 'theatre organ' per se, the John Compton Organ Company (and perhaps only an organ-builder could have contributed on such an idea) became very much involved from the early 1930's and for a further twenty years or more with the Strand Electric and Engineering Company in the production of what became a revolutionary change in theatrical lighting systems for live theatre entertainment from plays, variety theatre to opera from that time onwards!



An operator at the controls of a remote Strand Light Console with full view of the stage-action. The 17 note key octaves and 5-1 black note configurations would befuddle the best of organists.

The thought of a single lighting control desk where just one person could control hundreds of lights came to a bright 21-year-old Frederick Bentham, who joined the UK Strand Electric and Engineering Co. Ltd. in 1932. As Bentham himself described it, the idea first came to him after seeing a cinema organist controlling a vast number of stop-tabs with the use of capture action Key-piston pre-sets. Reminiscing some 40 years later, he could only marvel at his youthful powers of persuasion and the foresight of Strand Electric's directors in 1933 to spend £1,000 on its development.¹ So successful was the concept that he went on to become Strand's director of Research and Development and changed the course of history.

The **Strand Light Console** made its inaugural appearance with a recital of "Colour Music" by inventor Fred Bentham in Strand's demonstration theatre in June 1935 to much acclaim – "the theatre seemed like a cathedral, filled with sound and light of great beauty" – "it was simple, eloquent and the work of an artist". *Note 1*. Newspapers of the day reported that the social elite of London flocked to see it, even promoting a visit by Prince George, Duke of Kent in 1936. *Note 2*



Photo: Strand Archives.

Duke of Kent at Strand Electric's demonstration theatre, Floral Street, London 1936. Note 2

Note 1. Fred Bentham's "Colour Music" comprised playing a melange of lighting variations on a suitable set of drapes or objects where the visual impact is evoked by the changes of mood of whatever music is playing at the time. Items played included Wagner's *Flying Dutchman* overture, *Twelfth Street Rag* and *Tchaikovsky's 4th Symphony* (1st movement).

Note 2. The original Light Console (as shown) with dimmer banks was salvaged intact from beneath a ledge overhang following bombing of

Strand's newly completed King Street demonstration theatre and then moved to the London Palladium in 1941. The console is now in the collection of the V&A Theatre Museum, London.

In an article published in 1996, *Note 3*, by Brian Legge, one of Strand's electrical engineers involved in installing the last (and biggest) of Strand's Light Consoles mentions that "little is known" of the Light Console's technology, explaining that lack of technical records within Strand Electric was neither commercial secrecy nor deliberate mystique, but simply that a complete Light Console (and later, its SYSTEM CD successor) were in fact manufactured by two different companies – Strand Electric Co. for the heavy hardware and John Compton Organ Co. for what he described as the hardwood. The two very different contributions did not always meet until they were joined on the site. *Note 3*

Likewise, very little of this era of Compton's history has survived as all the records before and up to the time of an air-raid during WW2 were destroyed in the fire that ensued *Note 4*. In subsequent years, technical 'know-how' was confined to those supervising on the 'shop floor'.

Innuendos aside, one can rightly expect that the 're-purposed' consoles retained original organ control relays and piston setter board functionality with the usual cotton-sheathed umbilicus cable (some installations more than 300 feet) terminating at the backstage logic relay-stacks and connector interface boards to all of Strand's peripheral resistance dimmer banks and equipment. Without doubt, this new opportunity gave impetus for the continued production of Compton consoles and componentry at a time when cinema organ installations were waning. *Note 4*

Note 3. It is customary for all Compton console and logic relay-stacks to terminate with test/connector output boards. All logic switching is controlled within the Compton console and hardware Strand Electric would simply need only to 'plug and play'.

Note 4. The cinema organ originally went in to cinemas to accompany silent second features instead of just a pianist while the resident orchestra took a rest. By the thirties, this purpose had vanished and organs were put in purely as an entertainment interlude between features.

Note 5. As lighting designer, Fred Bentham, naturally would have provided the console specifications for each installation. Twenty-five years later, he remarked as having always enjoyed laying out the stop-key configurations of all the 19 Light Consoles built, except for 2.1 Many original operators have reminisced about using a Light Console and most say it was a pleasure to use.

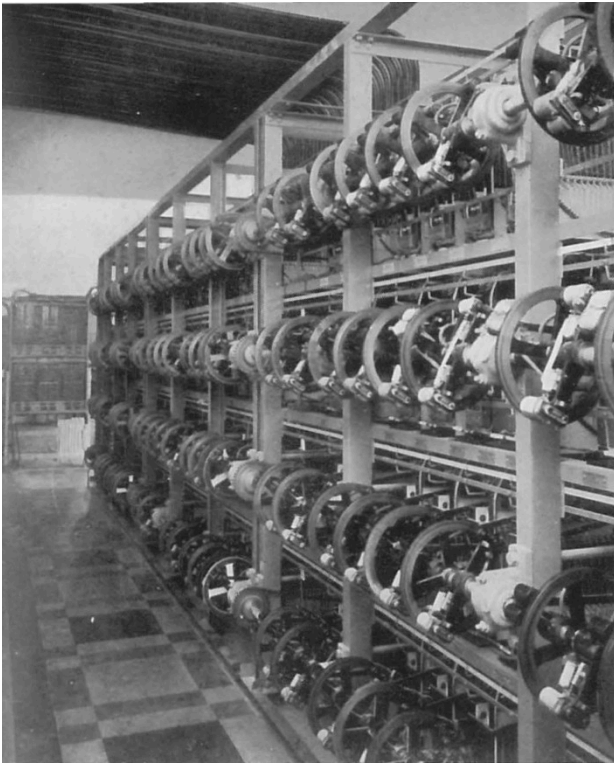
This collaboration between the two companies continued for another 30 years during which time the Compton built Strand Light Consoles proved to be highly innovative in scope and included some of the largest console configurations that Compton ever built. *Note 5*



The London Coliseum Strand Light Console (1952), with its polished mahogany casework, was one of the largest of its type.

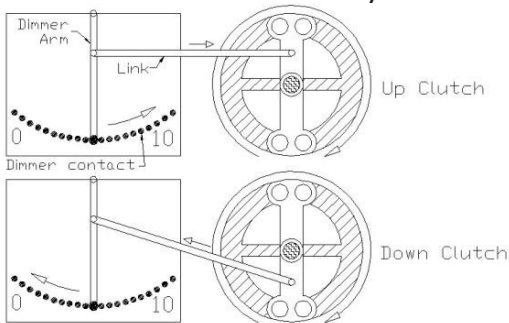
By way of historic background, it should first be mentioned that up to the early 1930's all stage-lighting equipment comprising electrical Great Master control boards, dimmers or faders, blackout switches, etc. were operated by a team of backstage technicians turning wheels, switches, and levers from gantry-perches high above the wings with no 'action' view.

Strand Electric's engineer Moss Mandell in 1929 had invented and patented a landmark magnetic clutch invention for gripping onto or releasing from a constantly driven rotating shaft that made it possible for extant manually operated dimmer wheels to be remotely activated in either direction by a switch. With the advent of the Strand Light console in 1935 it then became possible to achieve absolute control of all lighting intensities and dramatic contrasts by a single lighting operator having full view of the stage action.



Multiple dimmer bank relays operated from the Strand Light Console, National Opera House, Lisbon (1940). Note 6

Note 6. Each dimmer bank has 4 tiers of dimmers – one for each colour, including white. And there may be up to 88 dimmers controlled from the same keyboard.



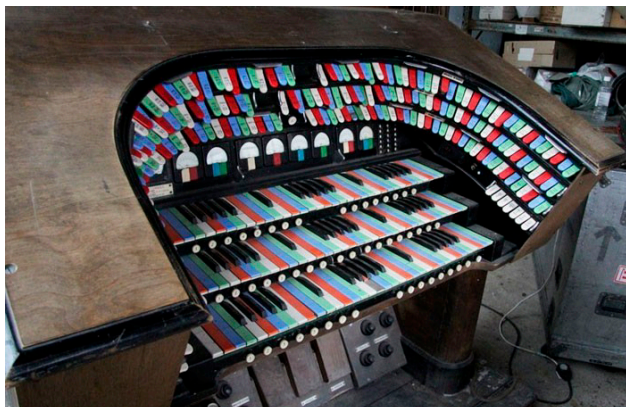
Schematic of how the dimmer was moved by the Clutches. The dimmer speed for full travel was controlled by the speed of the rotating motor-driven shaft, which was set by the Light Console's

Speed Pedal for that keyboard. Automatic cut-out switches instantaneously disengaged the moving Clutch at each end of the Dimmer Arm's travel. AutoCAD diagram by courtesy of Robert Oxlade. Note 5

The Strand Light Console became a landmark in the remote operation of servo-assisted mechanical switching controls and became historically important for its influence on subsequent theatre and television lighting developments³. Acknowledgement should equally be accredited to the effectiveness of Compton's cinema organ technology as being both imminently and eminently adaptable and successful in meeting, not just Strand's requirements but for its wider legacy contribution to the whole live-entertainment industry spanning a further forty years in controlling a totally new medium, from 'Sound' to 'Light'.

The Strand Light Console – Technical description

To try and de-mystify this behemoth of Compton consoles, a simple overview would be inadequate - we need to look into its unique design layout and its mode of operation. Most of the technical and general information has largely been sourced from the referenced Strand Light Console Instruction Guide (57 pages) published in Strand's Catalogue of 1945 *Note 6*; and in trying not to get too technical, I trust a fair and correct interpretation is presented. Comparing the layout with any cinema or theatre organ console, we can readily recognise that the Stop-Tabs (stop-key sweeps) represent individual lights, battens, spots or separate lighting circuits that can be individually selected from the Stop rail or by using the pre-set Piston capture actions. Every stop-key lighting circuit has externally associated with it, its own remote mechanical dimmer controller to vary the lighting intensity of that circuit.



The Strand Light Console, Theatre Royal, Drury Lane. London (installed 1950; operational till 1975) with 216 independent lighting circuits across three keyboards, programmable thumb

pre-set pistons, dimmer indicator dials and separate speed pedals for each manual. Each sweep would control two remote mechanical dimmer banks of the type as pictured previously. The combination setter board at the rear of the console contained 1,728 setter switches. Note 7.

The Swell Shoes are 'Speed Control' Pedals – one for each key manual or keyboard – to increase or decrease the dimmer travel speeds for all stops set for that keyboard from 3 sec., 4 1/2, 7, 10, 15, 25 and 40 seconds, depending where the pedal is statically positioned in its travel. *Note 8* Unlike the usual organ swell shoe action, the speed pedal control was not infinitely variable, but consecutively engaged discrete tappings for activating the dimmer bank's fixed motor shaft speed settings. Illuminated lights on the console (right side dashboard) indicate the speed position of each pedal. *Note 9*

The Toe-Stud Pistons, as in any organ console, are pre-wired for selective swift actions, such as immediate Dead-Black-Out, Full-on, Raise/Dim, Cancel settings, etc. The side-panel switches included Automatic House-lights Up/Down with pre-set dimmer settings or as Immediate; customised settings for House Calls and other theatrical effects such as mechanical Cloud operation. All of the stop-keys, keyboard manuals and toe-pistons have 2nd touch capability as in conventional Compton consoles. *Note 10*

Note 7. Frederick Bentham (1911-2001) worked for 42 years with Strand Electric and was instrumental in many lighting innovations, editor of TABS 1957-1974, highly respected as the doyen of luminaire luminaries of the lighting industry into his 80's, published his autobiography Sixty Years of Light Work in 1992 and was warmly regarded as a rare combination of artist and engineer whose other energies were directed towards the design of theatres and scenery, writing, lectures, cinema and television.¹⁰

Note 8. It is gratifying to read Robert Oxlade's commendation of Compton's cinema organ electro-mechanical switching technology as 'directly linked to the binary storage system used today in digital technologies such as computers. The system pioneered the idea of memory control.' 5

Note 9. Compton cinema organs were the most prevalent cinema organs in the UK; 261 were installed in cinemas and theatres in the British Isles. The John Compton Organ Company also made many fine church and concert organs as well. The company was awarded a range of original patents for innovations ranging from

simple pipe-organ mechanisms to state of the art electrical and electronic inventions. John Compton (1876-1957) was assisted by the very capable and inventive James Isaac Taylor. Taylor died a year later in 1958, and the business was wound up and sold off as two separate entities (electrical/electronic and organ-works) in 1965.

This article is included in TOSA News with the kind permission of Kingsley Herbert, President of TOSA ACT.

To be continued - Editor

BEGINNINGS:

Continued from Sept./Oct 2021 TOSA News

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

*I hope members continue to enjoy the history included in this
article about the development of the "Unit Organ"
later called the "Unit Orchestra" and the challenges of change
with which Hope-Jones had to deal.*

"Archer Gibson earned over \$15,000 by giving organ concerts last year. To invest in a hundred music rolls (even if compound) would cost less and do the work much better. Gibson is a wizard—but he has only ten fingers. What will he be able to accomplish if we give him 200? I see in the combination of my tonal work with this perfect player, musical possibilities that will astound the world. And the firm that introduces it boldly has fame and almost a monopoly in sight. . . ."

Hope-Jones invented a special tracker bar which had several vertical holes in each perforation space, similar to the arrangement used by Hupfeld in certain of their instruments. Through this means a large number of functions could be controlled by a relatively narrow roll. There is no evidence that his player ever got much beyond the design stage. Three factors probably account for this. First, he discovered that design problems were taking more effort than he had anticipated and his time was already spread too thin. Second, it was discovered that Styles J and L could be more or less satisfactorily operated by a system already in the Wurlitzer catalogue which used the Concert PianOrchestra roll. Third, there proved to be no demand for a

self-player on larger Unit Orchestras. Those clients who could afford a style 3 or Style 6 model could also afford, and indeed desired, the prestige of having a live performer.

As related earlier, Hope-Jones was indeed a prolific speech giver and letter writer. Whenever an opportunity presented itself, he seems to have taken advantage of these occasions to espouse his viewpoints. An example dated August 22, 1910, was published shortly after his association with Wurlitzer in *The New Music Review*; one should keep in mind that the market sought by the Wurlitzers hadn't yet influenced his writing to any great degree: "The organ is in a state of evolution. The last 20 years has brought little change to the violin, the clarinet, the drum or piano, but during that period, the organ development has made more progress than any previous century.

". . . Will it not tend to advancement of the art, for organists frankly to recognize that the organ is just passing from the period of childhood to adolescence? Those who have so long played with it as a child, are startled at the sudden development and foresee untold dangers in the increased liberty claimed. They are indulging in the foolish parental 'don't' do this, 'don't' do that . . . They need not be alarmed - they may as well save their breath. The organ will develop, along the lines of its own nature, and the rising generation will admire and love it.

"It is natural that those who have studied and mastered the technique of the instrument a score of years since, should not like these changes. Such have in the past opposed every improvement effected. . . .

"Twenty years striving has taught me that improvements in the organ have always to be effected against the advice of the great majority of organists of the old school. Approval is only to be looked for from those few who have the rare power of being able to set aside a lifetime habit of thought—and from the rising generation. It is to these and these only that the organ builder should look for encouragement or criticism if he desires to make progress in his art.

"Take for example, such a feature as double touch—Mr. Chester H. Beebe, one of the highest authorities, asserts and proves that

it presents no difficulty whatever to the player properly trained by modern scientific methods. Such a performer sits down and uses it at once. But the very best of our organists trained in the old way find it impossible of mastery and condemn it as impractical! Is the rising generation to be deprived of this great help—is double touch to be abandoned—simply because these gentlemen of the old school have not the ability to appreciate its merits?

“Or, again, take ‘Suitable Base’, of which Mr. Mark Andrews, president of the National Association of Organists, says: ‘It is the greatest help given to the organist since the introduction of combination pedals’—and which meets with the commendation of every modern man. Is this suitable base to be abandoned because one well-known recital player cannot give up the traditional point of view of the organ in favour of the modern one?

“I earnestly plead with these gentlemen to realize their tendency to become fossilized, and therefore, when discussing the kind of organ likely to commend itself to organists now taking the stage, to write with diffidence.”

Wurlitzer was cognizant of what other manufacturers were marketing and quick to change direction and energy to remain competitive—*HW (Howard Wurlitzer) to FW (Fanny Wurlitzer)*, September 24, 1910: “. . . Welte has also put on the market now a pipe organ that he has the built for private houses. . . The first style he has sells for about \$1,500 with a paper roll. . .

“When you return [from visiting the Philipps company in Germany], we certainly have to make Hope-Jones put all of his efforts into getting out an instrument of this class, and let that church organ business go, because the church organ business is not nearly as profitable as this class of business will be.”

HW to FW in Germany, September 27, 1910: “. . . You will see from what I wrote Hope-Jones, and what he saw, that Welte is already further advanced with this proposition than we are; Hope-Jones can get out something much better, only we will have to hustle on it to keep up with the times. I also think that when you return, you ought to get Hope-Jones to go over all our instruments, as much as possible, and try and get them in a more refined shape. . . .”

It is clear that the Wurlitzers realized how much Hope-Jones could benefit the organization, through his ideas and vast knowledge—*HW to FW in Germany*, September 27, 1910: "I enclose herewith a letter just received from Hope-Jones, in regard to our music. There is no doubt but what Hope-Jones is right and the music Welte arranges is much more artistic and effective than the music we arrange.

. . . We certainly ought to be able to get somebody that can arrange the music better and more artistically; and when you get back, I think you might be well if Hope-Jones goes over some of these matters when he has time, and make suggestions to the music arranger, because he knows all about the music. . . ."

Within two months after Wurlitzer's acquisition of the Hope-Jones Organ Company, the Elmira assets has been moved and organ manufacture begun at North Tonawanda. The first instrument built there was the 4/15 for the Ethical Culture Society in Manhattan. This was the only organ shipped in 1910. Production the following year wasn't much better with only five organs being made, the first four of which were left over contracts from the Elmira enterprise. The fifth organ shipped in 1911, the first sale under the Wurlitzer banner, went to the Cort Theatre in Chicago, Illinois.

Meanwhile, advertising matter continued to appear in trade publications. Interestingly, Hope-Jones was probably the author of early Unit Orchestra ads. He often used wording from previous speeches and writings to emphasize his viewpoints. A small display piece in *The Diapason's* February 1911 issue contained the following text: "HOPE-JONES Organs Are Different. I beg you gentlemen to bear these matters in mind and beware of the danger that besets us all of becoming fossilized--ultra conservative. Much power lies in your hands. I plead with you to condemn nothing in ignorance. Test long, deliberately and thoroughly. Take the opinions of the younger men into consideration--then, decide and your opinion will not be likely to prove a hindrance to advancement of the art of organ building.

To be continued - Editor

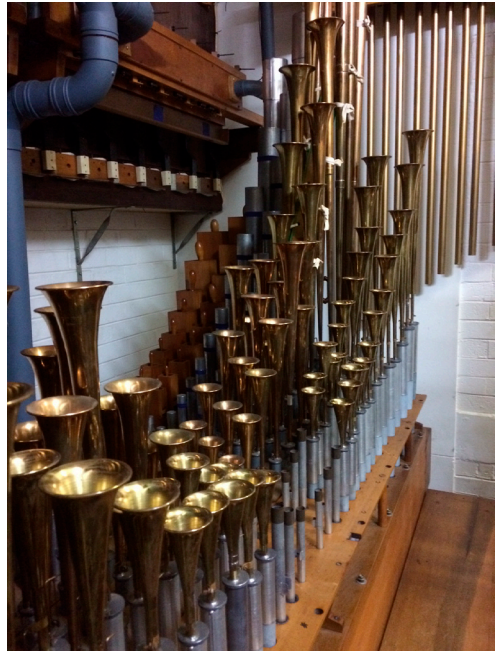
Members Diary

Next Committee Meeting is December 2021,
date to be determined.

Members day is back at the Orion Centre Theatre.
Thursday November 9th, 10:30am - 2:00pm

The Wurlitzer Saxophone rank has been installed in the
Orion Wurlitzer in place of the Denison Saxophone
and the organ has been tuned
thanks to John Parker and Neil Palmer.

See Below



*John Parker reaming out some
holes in the support rack to fit
some of the slightly larger
diameter pipes.*

*The sax is the two ranks on
the right side of this chest.
the longest pipe is approx.
half the length of the longest
trumpet.*

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