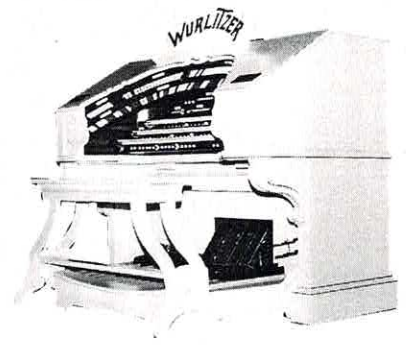


AUGUST, 1994

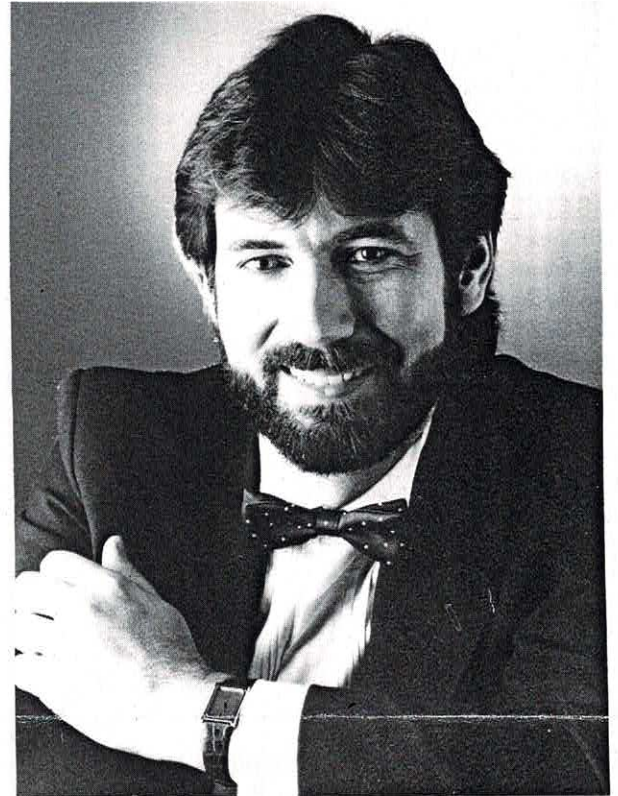
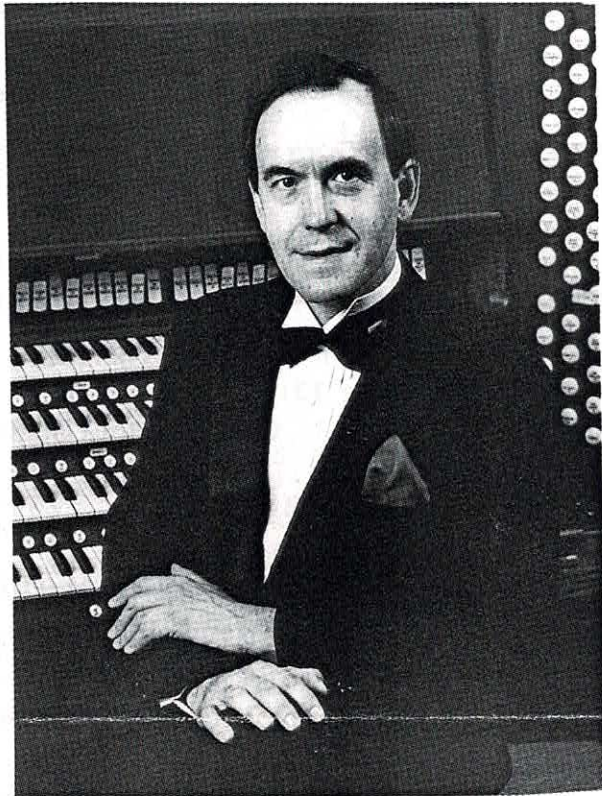


TOSA *NEWS*

2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

TWO SPECIAL EVENTS



**THOMAS
MURRAY**

**10th August at 8pm
Sydney Town Hall**

**RAY
THORNLEY**

**28th August at 2pm
Orion Centre**

Volume 33
Issue 8
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TOSA NEWS

AUGUST, 1994

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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COMING EVENTS

JULY

Wednesday 27 at 7.45pm Charlie Balogh

(See page 3) Workshop

Orion Centre Campsie

AUGUST

Monday 1 at 7.30pm Committee Meeting

Wednesday 10 at 8.00pm Thomas Murray

(See page 7) Concert

Sydney Town Hall

Sunday 28 at 2.00pm Ray Thornley

(See page 13) Concert

Orion Centre Campsie

SEPTEMBER

Monday 5 at 7.30pm Committee Meeting

Wednesday 14 at 7.30pm Members' Playing

Night

OCTOBER

Sunday 9 at 2.00pm Walter Strony

Concert

Orion Centre Campsie

Monday 10 at 7.30pm Committee Meeting

**REMEMBER TO TUNE IN
TO 2 CBA-FM 103.2**



EVERY MONDAY at 9.00 pm.

For "Theatre Organ Highlights"

Presented by Chris Styles

Editorial

About 15 people attended our recent **Members' Playing Night** at the **Orion Centre** on 29th June. With only 5 active players amongst them, they received extra playing time, while some of the other members perused the interstate and international newsletters and journals of the various theatre organ societies. The playing members who enjoyed their extended time were **Tom Barber, Bruce Bisby, Ron Ivan, Jack McDonald** and **Colin Tringham**. **Cliff Bingham** and **Bill Schumacher** played a couple of numbers to round off a very pleasant evening.

The committee hopes that more people will attend future playing nights to make them worthwhile for the **Society** in general, whereas I suspect those who attended are quite happy with the extra playing time which they receive when there are not many other players present. The next playing night is scheduled for Wednesday, 14th September. If you wish to participate, put the date in your diary now, especially if you forgot about our last one.

The committee has asked me to thank **Bill Tougher** for the donation of some historical documents which could well be the basis for some interesting articles in future **TOSA News**. We are very grateful to have received them for our archives.

If you change your address, don't forget to inform our Membership Secretary, so that **TOSA's** records can be kept up to date.

Best Wishes
Colin Groves



WELCOME TO NEW MEMBERS

TOSA (NSW) is pleased to welcome the following new members and we wish them all a long and happy association with our **Society** :

Joe Wathon - Carramar
Donald Neal - North Sydney
Elise Jewell - Manly
Glenys Badman - Sutherland
Reg & Rita Cant - Shoalhaven Heads
Bert & Ethel Jay - Miranda
Colin Watson - Eastwood
Phillip & Shirley Gale - Lidcombe
Glenda Sorensen - Miranda
Iris McKiver - Charmhaven
Vera Dusting - Mortdale
Joan Chamberlain - Mount Warrigal
Geoffrey & Ruth Brimley - Mount
Victoria



I haven't been a membership secretary of anything, prior to 1994, so this is all a bit new to me - except that I've had enough computer experience not to feel a complete idiot about entering and updating records.

But processing over 500 renewals and new members over the last couple of months, using an old database which randomly took the liberty of duplicating and/or deleting people has been a bit of a stress now and then!!

Anyway, over 80% of members have renewed - and that's terrific. Now all records have been transferred to a nice new computer database, which so far doesn't seem to make mistakes - which is great news too!

Thank you everyone who filled in the renewal form this year. It gave us a chance to update and correct the **TOSA** records, many of which were a bit dated.

If you have any problems concerning your membership, please phone me any evening after 7pm on 716 0151 or write to PO Box 243, **Burwood**, NSW, 2134. And to those 3 or 4 people who had to call to find out why they were not receiving **TOSA News** - only to discover they had been "deleted" - my apology!

I think the sailing should be plainer from here on...

Walter Pearce
Membership Secretary

LAST MINUTE REMINDER

TOSA has arranged a special **Charlie Balogh** workshop evening to be held at the **Orion Centre** on **Wednesday, 27th July** at **7.45pm**.

Come and learn more about the theatre organ from our distinguished guest.

Admission is \$15 and includes a light supper. Please contact our ticket secretary, **George Newell**, on **750 0362** if you wish to attend.

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



NEWS FROM ALL OVER

THOMAS MURRAY

The June edition of the **ATOS International News** carried the following interesting snippet about our next artist, under the heading "Crawford's Playing Inspired Classic Organist":

"Classic organist **Thomas Murray** was inspired by the recordings of **Jesse Crawford**, according to an interview-feature published in the current issue of *The Diapason*. 'We had an old-fashioned **Victrola** with many of **Crawford's** 10-inch black label **Victor** records.' Growing up in the immediate post-WW II years, at the age of 5 or 6, he listened to these records. 'I had no idea what an organ *looked* like, but I loved the sound.'

He later was fascinated by the pre-war **Hammond** in his church, on which he later began playing for services at the age of 10."

Thomas Murray will be playing the magnificent **Sydney Town Hall** organ for us on Wednesday, 10th August at 8.00pm. Tickets at the door.

CHATSWOOD WURLI

News of the **Chatswood** organ and some of its history comes via another item of interest from the June edition of **ATOS International News** which was entitled "Perseverance Pays Off - by **George R. Kershner**":

"**Wurlitzer** devotion - an affair lasting nearly 19 years - has ensured the **Wurlitzer** organ in **Willoughby Civic Centre, New South Wales, Australia**, will again make music.

Aussie organ enthusiast **Harold Duffell** has spent all of his spare time for the past 18 years rebuilding **Opus**

1167, a **Style H, 2/10** that was shipped from **North Tonawanda** in 1925 to the **Arcadia Theatre** in the **Sydney** suburb.

The organ was donated in 1962 to the citizens of **Willoughby** by the **Crispe** family, owners of the theatre; they had closed the house in 1961. Stored by the **City Council** for about 8 years, a great deal of damage was caused. Timber warped, fungus grew, moths got in, pipes were damaged and rust was a big problem.

The organ, which originally had 730 pipes and 88 stops, now has 827 pipes and 103 stops. **Australian** theatre organist **David Parsons** will spend 3 months checking out the instrument. A public performance will follow.

Mayor **John Squire** noted 'the time and expense will be well spent when we hear the beautiful music that will give pleasure to all.'

SLEIGH BELLS

Pass the spare Sleigh Bells please!

Rob Gliddon has informed us of a very generous donation to the **Society** by our wonderful **American** benefactors, and he fills in some background details about this special event:

More than a few people who comprise our regular patrons at concerts at the **Orion Centre** have said, "We never hear any items which feature the **Tuned Sleigh Bells**".

There is one good reason for this - 5 of the 25 tuned notes in this unit are missing. How can you feature them when C, D, E, F, and G, right in the centre of the compass are missing? - very difficult you can be sure.

Sometime, way back, probably in the 1940's, when the **State Theatre, Sydney**, still had a resident orchestra, those 5 straps of **Sleigh Bells** were "borrowed" from the **Capitol Wurlitzer** for a performance and somehow "lost" by person or persons unknown.

When the **Theatre Organ Society** took over the care of the **Capitol Wurlitzer** we gave up all hope of ever finding them (though we tried), and equally, it was unlikely that we would ever be able to obtain replacements. Organ technicians usually talk about **Sleigh Bells** from broken sets and "hens' teeth" in the same sentence!

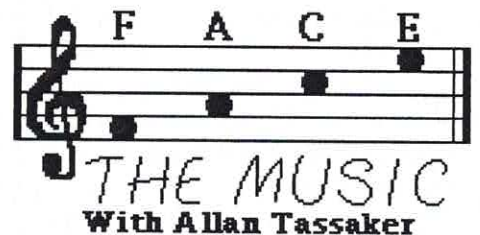
Following the rebuilding and installation of the **Capitol Wurlitzer** in the **Orion Centre**, it was again agreed that it would be desirable to find replacements, but where??? There was the possibility of advertising in the columns of **Theatre Organ** magazine in **USA**, but we never quite got around to that task.

It was mentioned to our friend and Life Member, **Russ Evans** of **Seattle, Washington**, and whilst he agreed it would be an almost impossible undertaking, he would keep his eyes open for the missing notes.

About a year ago **Russ**, together with **Bill Bunch** (one of the founding members of the **American Theatre Organ Society**), was visiting a friend in **Boston** and whilst looking over his **Wurlitzer** **Russ** happened to ask if he knew of any broken sets of **Sleigh Bells**. Well, he just happened to have an incomplete set!! **Bingo!**

Russ negotiated a deal to trade the missing five notes for a small **Wurlitzer** tremulant. **Russ** has donated the **Sleigh Bells** to the **Society** as his "1994 contribution".

Once again we have to say a big **THANK YOU** to **Russ** and his wife, **JoAnn**, for their continuing interest in the **Australian** theatre organ scene and in **TOSA (NSW Division)** in particular.



A friend whom **Allan Tassaker** had not seen for many years rang him the other day and asked to meet him in **Centennial Park**.

"But how will I know you?" asked **Allan**.

"That's easy," replied **Allan's** long-forgotten friend. "I'll be looking like I'm playing an organ."

"What do you mean?" queried **Allan**.

His friend replied:

"I'll be holding **TWO SETS OF KEYS** and **SITTING ON A BENCH** **FACING THE SCALES** ... and I'll be **fiddling** around with a **BLACK AND WHITE RAG!**"

Allan found his friend!

FOR SALE

Yamaha FS70 Organ
3 Manual
Walnut Cabinet as new
Roll Top
Padded Stool
Instruction Manual
Original Cost: \$11,500
Selling Price: \$3,200 o.n.o.
Phone: 53 8340

FOR SALE

Allen Digital Computer 125
Classical Organ
Radial Pedal Board with
6 Kick Pistons
Contemporary AGO Console
30 Adjustable Pistons
Card Index System
Separate Tone Cabinet and
Gyro Rotating Speakers
Perfect Condition
Price: \$7,250 o.n.o.
Phone: (063) 51 4979 a.h.

FOR SALE

Wurlitzer Electronic Organ
Model 950TA
Walnut Colour
In Very Good Condition and
Perfect Working Order
Please phone :
Allan or Beverley Simpson
456 2159 (work) or
570 1005 (home)
\$4,500 o.n.o.

FOR SALE

Yamaha FS70 Organ
TM5 Tone Cabinet
Both in Perfect Condition
Contact Max Allen
16 Burdett St,
Tinonee, 2430
Phone: (065) 531431
\$3,750

HEATH WOOSTER

*Heath Wooster sent TOSA (NSW) a fax to explain that he is changing his surname from **Whale** to **Wooster** and filling in some details about his recent successes, announced briefly in last months' TOSA News.*

Heath Wooster (formerly **Whale**) is 16 years old and has just won the Intermediate section (18 years and under) of the **American Theatre Organ Society's 1994 Young Organist Competition**. Young theatre organist from around the world submit an audio tape of their playing, which is judged by 6 judges in **America**. The contestants have to play a bright opener, a ballad, a classical organ piece and a set piece, in this case selections from *South Pacific*.

As winner, **Heath** was then invited to play at the **National American Theatre Organ Society Convention** held in **Fresno, California** from 28th June to 2nd July this year.

Heath recorded his tape at the **Dendy Theatre, Brighton**, where he is the youngest resident theatre organist in the world. An honorary position, he plays the mighty **Wurlitzer** every Saturday night to the general public before the commencement of the movies, the same as theatre organs used to be played years ago in the **Capitol, State, and Regent Theatres** in **Melbourne**. The **Dendy** organ is the 1923 **Wurlitzer** that is owned by the **Victorian Division of the Theatre Organ Society of Australia**, and which was originally installed in the **Capitol Theatre, Melbourne**.

When **Heath** was 8 years old he commenced learning electronic organ with **Mr Addam Stobbs** who is director of **Melbourne Music Life**. **Heath** sits practical, theory and performance exams with **Yamaha** and the **Australian Guild of Music and Speech**. Last exam he gained an international award for music excellence and he is currently studying for a Proficiency Diploma. **Heath** enjoys playing a variety of electronic and theatre organs as well as piano, synthesizers and M.I.D.I. music.

During the past few years, **Heath** has won many awards in **Ballarat's** Royal South Street Competitions, in **Ringwood, Dandenong** and **Footscray** Eisteddfods, as well as successfully competing in the **Yamaha Electone**

Festivals. In June this year he was the winner of Keyboard Corner, **Boronia Electone Festival** and he represented them in the **Yamaha Electone Festival's** State Final, winning the junior section,

Heath has performed in concerts locally and interstate, often being junior artist with many leading organists. He has, for example, performed on many occasions in concerts with **David Johnston**, who was the first resident organist at the **Dendy**. Several times he has been invited to talk about theatre organ on radio.

He has been playing theatre organ since 1991, and 1993 he was selected as one of the 8 young **Australians** to play in the 21st **National Theatre Organ Convention** held in **Adelaide**.

Shortly after, he was awarded an **American Theatre Organ Society Scholarship** (1 of 10 offered worldwide to students between the ages of 13 and 22 years). This was used to have theatre organ tuition with **Dr John Atwell**. He has just found out that he has been awarded the same scholarship for 1994.

Heath is a member of several organ societies and frequently attends their concerts. He is also a keen photographer and has won many awards for his work. He hopes to pursue his studies in both music and photography as a career.

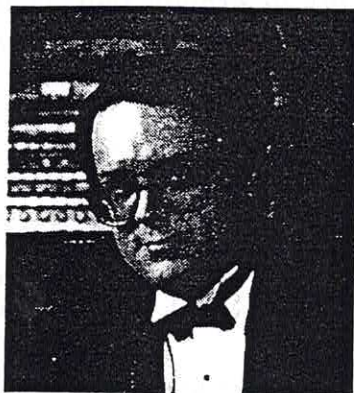
A fund-raising variety concerts were quickly organised at the **Ringwood Performing Arts Centre** and in **Warragul** in June to assist **Heath** with his expenses on his trip to the **ATOS Convention** with his mother **Glenyce** as chaperone.

*Young Australian theatre organists have certainly done Australia proud in recent years in the ATOS competitions, with successes for **John Giacchi, Sean Henderson** and **Chris McPhee**.*

*TOSA (NSW) congratulates **Heath** on his outstanding achievements and we look forward to hearing him demonstrate his talents on one of our organs in the not too distant future.*

An Article by CHARLIE BALOGH

Bill Schumacher found this interesting "Theatre Organ" article by our July artist, in which he gives his views on the modern additions to theatre organ playing.



Pipes & Synths

by Charlie Balogh

In this age of fast changes in the music industry, I felt that I wanted to express some of my own thoughts and observations on various aspects of the theatre organ as it relates to the myriad of electronic instruments that are becoming a major part of today's music scene. My motivation for this article stems in part from a shorter article by Alden Stockebrand (September/October 1989), and a desire to promote a better understanding of why some of my colleagues and I have chosen to begin integrating these new instruments into our theatre organ presentations.

For the past 16 years, I've been performing in a pipe organ-equipped restaurant. This has given me some insight into how the public views our favorite instrument. Playing a theatre organ for John Q. Public is an enlightening experience in comparison to playing for people who are already familiar with theatre organ music. This is especially apparent with young people who will sometimes let you know in graphic terms whether you are entertaining them. Most people, however, are greatly impressed upon hearing the instrument for the first time. And this first impression is an initial step in gaining the modern listener's interest in the theatre organ. But there is a point at which this potential theatre organ enthusiast may lose interest.

Radio, TV, and other types of mass media unfortunately condition a large portion of the public into a pattern of music listening which encompasses only a small segment of the world's music output — a segment in which the sounds and rhythms are incredibly dynamic. So . . . if the public doesn't hear those things with which they are already familiar and comfortable, their initial enthusiasm for the organ may begin to wane. Therefore, we are challenged to keep their interest so they will actively seek more in the way of theatre organ music. The inherent value of today's music can and will be debated for decades. It is unfortunate that all forms of music are not presented and promoted equally. As a result, it's rather difficult to foster a new interest in the theatre organ considering the forces at work against us.

Today's music is decidedly percussive, rhythmic, and electronically dynamic. In some instances, it almost attacks the listener. Consequently, when this music is performed on the pipe organ, some of that excitement is lost in translation, so to speak, because of the slower response time which is characteristic of pipe organ sound. In order to afford the theatre organ that apparent musical punch and mainstream appeal, some new technologies are being incorporated into its presentation.

SYNTHESIZERS!!! Apparently a dirty word in the theatre organ world. The word itself sounds cold and artificial. But rest assured, synthesizers are not the musical mutants or space age geeks that some people would have you believe. Admittedly, a lot of traditionalists are put off by synthesizers because of the weird and sometimes bizarre "bleeps," "bloops," and "squawks" that these devices can create. Those sounds, however, are only a minute example of the almost infinite variety of sounds that are available to the musician who makes use of synthesizers. These instruments have seen great changes since the days of Wendy Carlos and her "Switched On Bach" recordings in the early 70s. The units of those days are musical dinosaurs compared with the "state-of-the-art" products appearing today. Modern day "synths," as they can be referred to, are incredibly sophisticated and beautiful sounding musical instruments. There are also many different types of synths

available. However, they can be divided into three general categories: analog synths, digital synths, and digital samplers. Analog synths generate sound by means of one or more electronic tone oscillators. (Most electronic organs used this system before the advent of digital sound.) That sound is then bent, twisted, and generally turned inside out to produce the desired effect. This method is flexible and very usable but is oftentimes cumbersome and difficult in performance situations where quick changes in sound are required. Digital synths are a relatively recent innovation and represent an evolutionary step in synth technology. They use a computer-generated waveform which is sent through a series of modifiers called algorithms and then translated into sound by means of a digital-analog converter. This system affords the performer a great deal more creative freedom as opposed to an analog device. Digital synthesis is a general category in which many manufacturers have entries. Yamaha was the innovator in this field. Their keyboards make use of what they term "FM tone generation." Other companies have developed their own versions of "FM" in order to compete. But they all fall into the digital synthesis category. The third synth category is that of the digital sampler which is, in effect, a sonic camera. That is, it takes a snapshot of any sound, changes it into computer code, assigns it to a keyboard, and then converts it back to an audio signal when a key is played. This system makes it possible to recreate highly complex acoustic instrument sounds with an uncanny degree of realism. If you have the opportunity, give a listen to the piano sound on a Kurzweil keyboard. It is a phenomenal re-creation of a full-size concert grand. There are, of course, many other brands of samplers available which can produce the same quality of sound. The listener ultimately has to decide which one he prefers. (Affordability is also a factor). It is this technology which makes it possible to electronically create an entire orchestra which sounds incredibly real and vibrant. Any one of these instruments is immensely versatile. And they are becoming even more versatile and musical each year. Sometimes each month! Yamaha has recently introduced a new instrument which combines digital synthesis with digital sampling to create even more realism and flexibility for the performer. If given a chance, they can be a terrific addition to theatre organ sound.

Now we get to the problem of how to integrate all this electronic wizardry with pipes. There are three ways to control a synth while playing the organ. The first is very basic and cumbersome. This involves setting the synth keyboard directly on the music rack or some place where it can be reached and played with one or both hands. An awkward and uncomfortable situation when one considers the size of some theatre organ consoles. (I speak from first hand experience). The second method is more logical and practical. In this case, the synth is keyed electronically from the organ keyboard via a system called MIDI, (Musical Instrument Digital Interface). MIDI is a standardized computer code which was adopted by the makers of electronic instruments. This enables any electronic instrument from any manufacturer to communicate with others of the same type. The theatre organs which have had computer-based relays installed in them possess this ability and can "talk" to the new instruments so that they can be played directly from the organ keyboard. However, only a limited number of such organs exist at the present time. Which leads us to our third method of synth control, sequencing. So far, this is the most convenient form of control in use by organists who choose to avail themselves of synthesizer units. In this case, the performer utilizes a computer to play the synth automatically while he or she plays the organ. This is also a point of controversy with many listeners. (i.e. — "We didn't come to hear a computer, we came to hear the organist!"). What most listeners fail to realize is that the music being played by the computer was arranged and played by the organist originally. We've all heard the statement that a computer can only do what a human being tells it to do. Therefore, a computerized music sequence is, in essence, an electronic extension of a human performer. In this way, the performer is able to extend beyond the physical limit to two hands and two feet.

The process of arranging for pipe organ and synths is often challenging and time consuming. My own approach is one in which I view myself as a soloist with an orchestra, the synths being

Pipes & Synths (Cont'd)

the orchestra. I write the parts which the orchestra is going to play. I then play those parts into the computer's memory. This process is referred to as sequencing. The computer then acts as a conductor for the orchestra which is playing the music sequence I've written. It is most definitely not a tape recording! The computer actually plays the synth just as if I were physically playing the keys. This is a method of music production for which I have been truly thankful over the past few years. I have often been frustrated when arranging a piece of music for organ which is orchestral in nature or associated with a big band because there are always parts of the arrangement that must be left out in order to reduce the score down to a manageable arrangement for two hands and feet. And when I try to adapt the latest "Top 10 Hit" for the theatre organ alone, the resulting transcription is dull and vanilla sounding when compared to the original. But with synths, I now have the ability to make that arrangement as complete as my heart desires. Because of the computer's incredible amount of memory and ability to crunch numbers, I can also impart to the sequence nearly every bit of phrasing, nuance, and imagination which characterizes my playing style. It is very human sounding and not at all artificial or mechanical. In other words, it has become my music. In addition, I can combine synth sounds and pipe sounds to create new timbres which have been previously non-existent. This opens up a whole new realm of possibilities for registration that wouldn't have been possible otherwise.

I believe that the reason I became a theatre organist was because of my desire to literally "play" an orchestra. With the advent of these new synths, that goal comes closer to being reached. My intent is not to sublimate the theatre organ but to augment it and perhaps re-define the term "unit orchestra" with an eye on the 21st century. And so I sincerely hope it is clear to the reader at this point that an organist who uses computerized synths in his or her program is not merely playing "canned" music along with the organ, but actually adding an extra dimension of their talent to the performance.

There are a number of striking similarities between the organ and the synthesizer. So many of them in fact, that space limitations do not permit a complete discussion of all of them here. (Perhaps in a future article?) Hence, there is sufficient evidence to say that the theatre organ and the modern day synth are kissin' cousins! It might be said that Robert Hope-Jones, father of the theatre organ, and Robert Moog, designer of the Moog Synthesizer, had much in common with each other concerning their respective inventions. The only differences being the result of the times in which they did their work and the tools available to them. Some interesting food for thought.

So far I've focused on the external means of preparing the theatre organ for the future. However, it is evident that the instrument itself is changing rapidly. It has been said before that if some manufacturers had continued to build theatre organs up to the present day, they might have made some intriguing innovations in design beyond those we have come to accept as standard features. (i.e. second touch, pizzicato touch, sostenuto, etc.). Some of the newer installations being made today are of highly modified instruments compared to those of only 10 or 15 years ago. And there are those of us who would rather not see these changes take place, preferring to keep the instruments as they were originally designed. That is certainly a laudable goal. But the changes taking place in the theatre organ are anything but detrimental. These new organs have computer-operated relay and combination action systems, radically new winding designs, and greatly expanded stoprail specifications that afford the organist an unparalleled amount of versatility and ease of control. The Wilcox residence organ, the Organ Stop Pizza organ in Mesa, and the Shea's Buffalo organ in New York are just a few shining examples of these new "old" instruments. Historically, theatre organs are only a flash in the pan compared to their liturgical counterparts and in reality are still infants in the music world. But they have undergone sweeping changes in a very short time. However, theatre organs aren't the only instruments that have undergone drastic changes in design. The piano is another case in point. For example, the instrument on which Beethoven performed is a 98-pound weakling compared to a present day concert grand. It has

gone through an evolutionary process necessitated by the ever-changing music needs of the times. (I think Ludwig would have been fascinated with a modern day Bosendorfer!). This process of change is inevitable with all musical instruments and sometimes necessary for their survival in the music world.

I believe that the future of the instrument will depend on how well it adapts to its musical environment. The use of synths in conjunction with pipes can be very beneficial and may be the next step in a continuing evolution. It takes a great deal of patience and experimentation in order to achieve an acceptable balance between these instruments. But the time and effort spent on these endeavors are well worth the fantastic results that can be accomplished. The benefits will not only extend to the presentation of pop music, but many other forms as well. It is now possible to interpret symphonic literature more realistically and with dazzling results. Older standards from the 20s, 30s, and 40s can be given glittering new arrangements as well. All of these things can help make possible a broader range of appeal for audiences who will ultimately determine the fate of theatre organs. Several prominent artists have already made successful efforts in these areas. Exciting things are in store for future audiences as we continue to improve upon these ideas.

I hope that this essay will generate some additional comments and discussion between other readers and those of us who are making a living playing theatre organs. By doing so, we will help to provide a better climate for constructive change. My comments are strictly from a performer's point of view and scarcely begin to address the large number of issues governing the future of theatre organs. I merely hope that they may shed some light on how some of us, as performers, view our work.

In closing, I would remind everyone that if Robert Hope-Jones hadn't had the desire to break with tradition and begin to experiment with pipe organ design, the instrument which we so love might merely have been a random thought rather than a pleasant reality.

A SPECIAL REMINDER

Sydney Town Hall, Sydney Square

Wednesday, 10 August, 1994 at 8.00 pm.

Celebrity Recital by Thomas Murray
Professor of Music and Organist,
Yale University

A programme (subject to confirmation) of
Transcriptions:

J.S. Bach – 'Sinfonia' from *Cantata No.29*

Two pieces transcribed from the piano repertoire:

MacDowell – 'A.D. 1620' from *Sea Pieces*, Op.55

Debussy – *Deuxième Arabesque*

Wagner – 'Grand March' from *Tannhäuser*

Kreisler – *Liebesfreud*

Grieg – Selections from *Peer Gynt Suite No.1*

and Original Organ Compositions:

Mendelssohn – *Sonata No.1 in f minor*, Op.65

Thalben Ball – *Elegy in F*

(in memory of C. Hubert H. Parry)

Vierne – 'Final' from *Symphonie I*

Thomas Murray's Recital is being sponsored
by the Organ Society of Sydney in association with the
Theatre Organ Society of Australia (NSW Division)

Tickets \$10.00, \$8.00 (concession) or \$25.00 (Family)

BUILDING FUND

Vice President, John Shaw, outlines TOSA (NSW)'s important new "Building Fund" initiative, for the information of members and potential benefactors of the Society.

At the bi-annual General Meeting held at the **Orion** on Wednesday, 1st June, 1994, I was pleased to announce the outcome of the committee's decision to establish a long-term Building Fund, as approved by our members who attended our last Annual General Meeting.

Acting on the advice of our accountants, **Mitchell and Partners**, it has been decided to open a special I.B.D. Account, entitled "Theatre Organ Society of Australia (N.S.W.) Division) Inc. Building Fund". All monies in relation to the building fund, whether it be bequests, gifts, proceeds of special events, etc., will be deposited into this account.

For those of you who were unaware of the planned setting up of a building fund, I shall repeat details of my initial report to our last two general meetings. The intentions and purpose of setting up this fund is to set a long-term goal of being able to finance the purchase of a building suitable to house a theatre organ, which **TOSA** could own and call home. Although perhaps very ambitious, the original founders of our Society were also very ambitious in forming a small group of people together to pay for the purchase of a theatre organ. They achieved their goal. Today **TOSA** owns three theatre organs.

Now there is the challenge of achieving another goal, larger perhaps but not so large relatively, in terms of comparing our membership numbers in 1994 with those of almost 30 years ago. The advantages of **TOSA** owning its own home are many, but mainly having control over unlimited access to the

organ and constant exposure of the instrument would alone make it more than worthwhile. Before any preconceived ideas as to whether the building should be an old theatre, public hall, church building, factory or ex-club premises are materialised, it remains in the hands of our members and friends as to the amount of funds that can be generated, even if it takes 10 to 20 years.

It is a most ambitious project which is exciting and which perhaps could be called another "Pipedream", but it could all come true if enough people share the motivation, enthusiasm and dedication towards this goal. It also requires enough people with motivated generosity to establish enough capital for the project to succeed. Finally, it is up to you, our members and friends.

The following options are open to those who are willing to assist in raising the required capital :

1. Bequests

Certainly a delicate subject but one which needs to be addressed and which was graciously received at the bi-annual meeting. Whether it be an amount of \$100 or \$100,000, every bequest is a valuable contribution to our Society, and will greatly assist in reaching our goal;

2. Gifts and Donations

Both will be accepted continuously from now on, until our objective is achieved. All gifts will be received with gratitude and every individual dollar appreciated. Unfortunately under present legislation, gifts can not be made tax-deductible;

3. Individual Fund Raising

There may be some members who may not be in a position to make a monetary donation but who may wish to contribute their time or skills to a fund-raising event. This may be made, for example, by arranging a trading table, or hosting a garage sale to which members would be asked to donate any unwanted objects, etc. Hosting home-organ afternoons or evenings may also be another source of contributing to the fund. The committee looks forward to any of your ideas on this subject, as we will need a variety of events if it becomes necessary to save for a decade or two. However, the more ideas we think of, bearing in mind the great rewards in this accomplishment, the more the time frame could be reduced.

Now for the answer to the obvious question! - What happens if, at the conclusion of the maximum time frame, we have a large shortfall in our target and we are consequently unable to purchase a property? The answer is that all monies in the fund would be spent on improving our existing organs, or alternatively on acquiring another instrument, whichever the committee of the day may determine.

TOSA executive and committee look forward to your support of the building fund, and also to your continued support of all the hard-working members of the committee and its helpers in their continued efforts to further enhance our Society.

We shall be pleased to answer any enquires you wish to make in regard to the building fund and its objectives.

John M. Shaw
Vice President

Historical Notes : Looking Back

Committee member, *Rob Gliddon*, writes about a recent finding in his files :

"Recently, whilst thumbing through some back issues of the **UK's Cinema Organ Journal**, I came across the following article which was published way back in the April, 1963, edition of this magazine.

Apart from its historical value, two questions come to mind:

(a) Why was **Wurlitzer** not represented in these discussions? and

(b) What relevance does it have to **Australia**, when all the theatre organs in this country were installed by 1932, at least one year prior to this meeting taking place?

Firstly, careful study of the following stop layout will reveal that **Christie** and **Compton** were just coming into line with what was virtually standard **Wurlitzer** practice by then and had been for some time. Secondly, during the 1970's we had a number of instruments imported from the **UK** which followed this standard stop layout - namely the 3-manual, 8 rank **Christie** in **Kelvin Grove High School, Brisbane** (ex-**Granada Theatre, Maidstone, Kent**); **Blair Linnett's 3/6 Compton, Brisbane** (ex-**Regal Theatre, Chester, Cheshire**); **Ballarat's 3/7 Compton** (ex-**Ritz Theatre, Warrington, Lancashire**). Hope you enjoy reading this piece of Cinema Organ history."

INCORPORATED SOCIETY OF MUSICIANS CINEMA ORGANISTS' SECTION

STANDARDIZATION OF ORGAN CONSOLE FOR A CINEMA OR THEATRE ORGAN

★

At a meeting of the Committee held at the Society's Offices on Wednesday, 8th November, 1933, which was attended by representatives of the John Compton Organ Co. Ltd. and Messrs. W. Hill & Sons and Norman & Beard Ltd., the following standardized specification for the Console of a Cinema Organ was agreed:—

Console and Pedals: General Measurements

According to Royal College of Organists standard.

Standard Lay-out

Whatever the specification, the Lay-out should be on standard lines. The Stop Keys should be in blocks, with departments definitely marked.

Manuals

The Manuals should be designated as follows:—

2-MANUAL INSTRUMENT: 1, Accompaniment; 2, Great (and Solo).

3-MANUAL INSTRUMENT: 1, Accompaniment; 2, Great; 3, Solo.

NOTE.—When the third Manual is merely a Coupler Manual, it should be so designated.

4-MANUAL INSTRUMENT: 1, Accompaniment; 2, Great; 3, Solo; 4, Orchestral.

NOTE.—In all cases, Manuals are numbered from the lowest upwards, the Stop-Crescendo Pedal to operate on the second Manual.

Lay-out for Stop Keys

FOR A 2-MANUAL INSTRUMENT: Left-hand Block—Pedals; Centre Block—Accompaniment; Right-hand Block—Great.

FOR A 3-MANUAL INSTRUMENT: Left-hand Block—Pedals; Left Centre Block—Accompaniment; Centre Block—Great; Right-hand Block—Solo.

FOR A 4-MANUAL INSTRUMENT: Left-hand Block—Pedals; Left-Centre Block—Accompaniment; Centre Block—Great; Right Centre Block—Solo; Right-hand Block—Orchestral.

SECOND-TOUCH STOPS and TREMULANTS should all be grouped separately, immediately over the top Manual, reading from left to right in the following order: Accompaniment—Second Touch; Great—Second Touch; Solo—Second Touch; Tremulants.

In each Block of Manual Stops the 16ft. Stops should be placed at the left-hand end of row, or, if there are two rows of Stop Keys, the left-hand end of bottom row; 8ft. and 4ft. Stops to follow.

Tonal Percussions, Non-tonal Percussions and Couplers should follow immediately after the 2ft. and Mutation Stops in the following order:—

- | Tonal | | |
|----------------------|----------------|----------------------|
| 1. Xylophone. | 5. Vibraphone. | 9. Pianoforte 16 ft. |
| 2. Glockenspiel. | 6. Harp. | 10. do. 8 ft. |
| 3. Orchestral Bells. | 7. Marimba. | 11. do. 4 ft. |
| 4. Chrysoglott. | 8. Chimes. | |

- | Non-Tonal | | |
|-------------------|----------------------|-------------------|
| 1. Bass Drum (f). | 4. Side Drum (roll). | 7. Cymbal (roll). |
| 2. do. (p). | 5. Triangle. | 8. do. (crash). |
| 3. do. (roll). | 6. Cymbal (tap). | |

NOTE.—It is suggested that Bass Drum and Side Drum should be Separately available by Stop Key on 1st or 2nd touch.

(Continued on page 10)

The order of Units should be as given below in all pitches.

Placing of Units

BRASS—Including Tuba Mibabilis, English Horn, Trumpet, Tuba Horn; **DIAPASONS**—Diaphonic Diapasons, Horn Diapasons, etc.; **TIBIAS**; **VOX HUMANA**; **WOOD WIND**—Including Clarinet, Orchestral Oboe, Krumet, Saxophone; **STRINGS**; **FLUTES**.

In all cases, a larger Scale Stop should precede one of smaller Scale in each of the above Sections.

Stop Key Colours

All Reeds: Light Red; All Couplers: Black; All Tonal Percussion Stops to have a **BLACK LINE** between NAME and PITCH; All Non-tonal Percussion Stops to have a **RED HORIZONTAL LINE** under NAME; All the rest: White; Black lettering on Red and White.

Swell Chambers

AS FAR AS POSSIBLE, all Units used mainly for accompanying purposes should be placed in a Chamber controlled by the Left-hand Pedal. Stops mainly used for Solo purposes should be placed in the Chamber controlled by the Right-hand Pedal. The latter Stops should be differentiated from the former by means of a SPOT over or on the Stop Keys.

Effects

TONAL PERCUSSIONS should be placed in Right-hand Chamber, with the exception of **HARP**, **VIBRAPHONE** and **CHRYSOGLOTT**, which should be located with the Non-tonal Percussions in the Left-hand Chamber.

Touch—Depth and Weight

Depth of Touch should be: 1st touch— $5/16$ "; 2nd touch—plus $\frac{1}{8}$ ".

Weight of Touch should be: 1st touch— $3\frac{1}{2}$ ozs.; 2nd touch—plus $4\frac{1}{2}$ ozs.

General Suggestions

1. Xylophone and Glockenspiel should have a 42-note compass from G to C.

2. A small red signal light should be provided on or near to the Console to indicate when the blowing apparatus is in action.

3. At least ten Pistons should be provided on each Manual, the first five being arranged to provide the usual build-up of tone.

Fred and Juanita Weeks of Wentworthville write about memories triggered by a name mentioned in June's TOSA News and they have included the historical cutting on the right :

"We are intrigued by a para. in the article which appeared in June TOSA News, on page 8, on the former **Gordon Movie Theatre** and the reference to entertainer, **Rus Garling**, who "became the new owner and put in a **Christie organ**".

Although our response is unlikely to be of assistance to **John Lanser** in his research, we thought the following incidence relative to **Rus Garling** might be of general interest to readers.

We always knew of the indirect connection, through the family of **Bell**, with the **Garling** family name and from old newspaper cuttings we can report the following information relative to **Rus Garling** :

It appears his father was **Percival Stuart Garling** and his mother **Margaret Isabella**. Their daughter, **Lilias**, (sister of **Rus**) is referred to and pictured in the accompanying newspaper cutting, in relation to the **Cootamundra - Charleville** section of the Airmail service to **England** of the time. Reference is also made to chief pilot, **Arthur Butler** and **Mrs Butler**. The newspaper cutting was probably taken from the **Sydney Morning Herald** and is unfortunately undated.

Not exactly "theatre organ news", except in reference to the **Christie**, but an example of what one single mention of a name can reveal."

Historical Notes (Cont'd)

NAMED 'PLANES

Women's Part

AIR MAIL SERVICE

AEROPLANES for the Cootamundra-Charleville section of the air-mail service to England were "christened" during the recent air pageant at Cootamundra.

Miss Lilias Garling, whose father, Mr. P. S. Garling, of Longueville, is the backer of the Cootamundra-Charleville section of the service, named one machine "Cootamundra." Mrs. Arthur Butler, wife of the chief pilot of the service, who is a



MISS GARLING

cousin of Miss Garling, named another 'plane "Charleville."

Bottles of champagne were attached to the 'planes with white ribbon and broken with small hammers.

Mr. A. R. (Rus) Garling, a brother of Miss Garling, accompanied Mr. Butler on his trip from Cootamundra to Charleville, and will fly back during the week to join his father, with whom he will motor to Sydney.

During Miss Garling's visit to Cootamundra, she flew, accompanied by her parents and Mr. Francis, M.H.R., to Canberra. Mr. Francis had opened the aerodrome at Cootamundra.

MOSMAN'S STANDAART

A report and photos by **Barry Tooker** on the *Members' Playing Afternoon at Mosman Baptist Church.*

Sunday, 12th June, 1994

It was a beautiful sunny afternoon. A small crowd had arrived early and was waiting for our President **Cliff Bingham** to get the key and open the **Mosman Baptist Church**. By 2.00pm, the church was three quarters full and **Cliff** started the proceedings by announcing the first artist of the day, **Wendy Hambly** (right).

Wendy opened her part of the concert with a bright and breezy *On A Wonderful Day Like Today*, played on full organ.

She made mention that the organ bench was so highly polished that one had to be careful not to slide right off it. *Some Day My Heart Will Awake* was played using the softer Flutes. Next she thought of travelling in her dreams and visiting *San Francisco*.

Sigmund Romberg's Serenade from *The Student Prince* followed. We were now



introduced to **Theodore Bruno Threadbare**, a well-dressed teddy bear friend of **Wendy's**, who sat next to the console and listened as she played *The Teddy Bears' Picnic*.

Waltz Of my Heart was followed by a special treat, as **Wendy** played a pretty tune she composed in 1991, called *I'm Just Pretending*. Many of our members have hidden talents, don't they? She finished her part of the program with a rousing *Mardi Gras March*.

Cliff returned to introduce our next artist, **Colin Tringham** (left). Opening with *It's A Good Day For Singing A Song*, **Colin** informed us that he often entertains people in nursing homes and retirement villages, and they all enjoy music from the shows. He thought we would like some of the same, so

he played us some selections from *State Fair*.

Time now for a novelty number - *Spaghetti Rag*. At home I have a recording of **Lyn Larsen** playing *People*, and **Colin** played a very nice rendition of this tune.

A scintillating version of *Holiday For Strings* followed, and he finished with well-played selections from *South Pacific*.

Then came a welcome refreshment break.

Cliff now introduced **Ron Ivan** (right) from the **Central Coast**. **Ron** gained his love of the theatre organ 54 years ago when he waggged school to go to the theatre.

He opened with a **Disney** favourite, *When You Wish Upon a Star*, followed by *This Could Be The Start of Something Big*. Thanks *For The Memory* came next, then *Love Is Just Around the Corner*. A novelty number, *Tra Le La De Dah*, was well received. **Ron** doesn't claim to be another **George Wright** but he



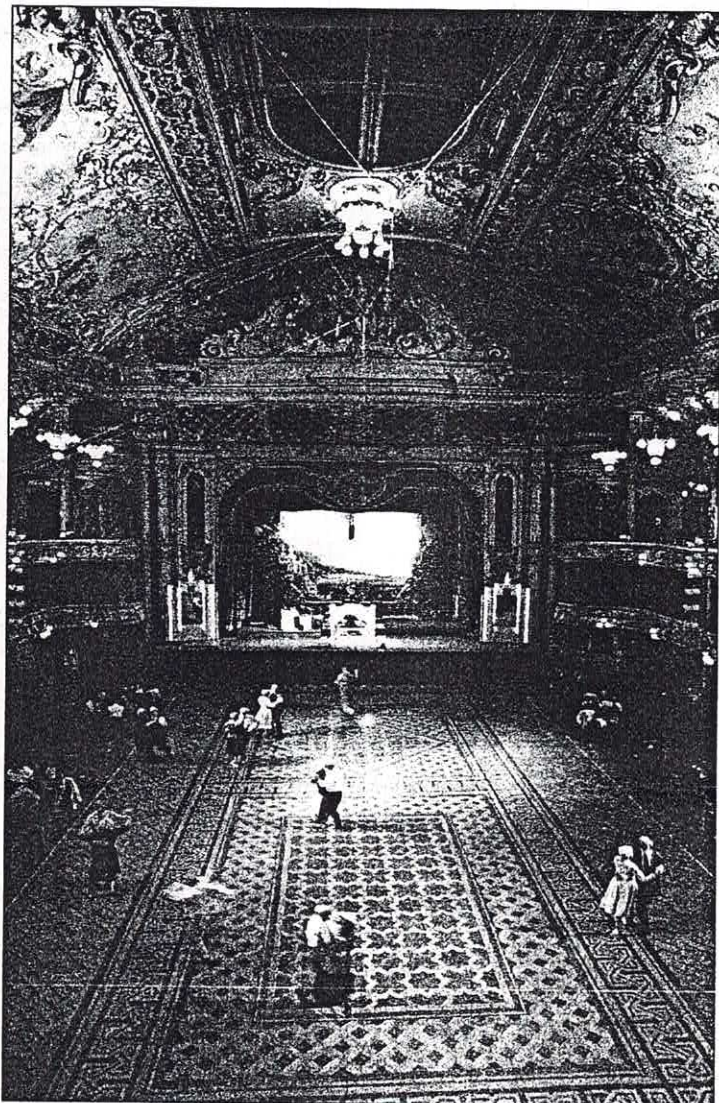
played a good version of *If I Had You* and *That's My Desire*, including the little-played verse. He finished up with *Summertime In Venice* and *The Spanish Gypsy Dance*.

Cliff demonstrated his mastery of the console when he gave us his version of **George Blackmore's** *Dendy March*. He then concluded the afternoon's entertainment by playing a Hymn in many different styles and keys.

Many thanks to the artists who so capably demonstrated the versatility of this dual purpose organ and entertained us with each of their different styles. Many thanks also to **Mosman Baptist Church** for the invitation to hear a unique organ, so rare in this country. And a big hand to all those behind the scenes who organised the function and provided the afternoon tea.



Committee member, Ross Adams, passed on this item from The Daily Telegraph (UK), February, 1994 :



Blackpool Tower rises above the 1890s terraces, *bottom left*, to reach its full height of 518ft. *Right*: the gilded ballroom enthral youngsters Pictures: Clare Arron

The Tower and the glory

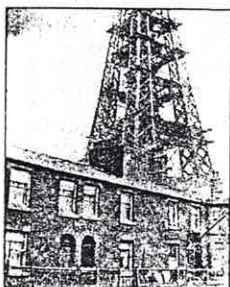
THE Queen and Prince Philip are to mark the centenary of Blackpool Tower with a visit to the resort on July 22, writes Richard Spencer.

The visit will be the culmination of a series of celebrations around the Grade I listed building, and will be among the less controversial ways in which the anniversary is being marked.

Locals first had to come to terms with a decision to repaint the Tower gold instead

of its traditional red-rust colour. But an attempt by its owners, First Leisure, to turn over one side to a large advertisement for the soft drinks company Pepsi Cola has provoked outrage.

It is hoped to complete the repainting by the anniversary on May 14. On that date entry will cost the original price — 6d — so long as customers can provide it in pre-decimal currency. Beer will cost one old penny a pint on the same basis.



A PROFILE OF OUR NEXT ARTIST at the ORION CENTRE :

RAY THORNLEY

Ray Thornley is one of those incredibly talented musicians who have led many hundreds of Australians into playing their own keyboard instruments. Ray has travelled extensively around **Australia to Yamaha Living Music Centres** playing the **Yamaha Electone**. He has played for product releases, concerts for **Yamaha** dealers and has conducted clinics for music teachers.

Although **Ray** has been mainly known for his activity in the electronic organ field for many years, early in his musical career he was resident organist at the **Victory Theatre in Kogarah** for several years at the time when the theatre boasted a **2/7 Christie**.

In 1972 **Ray** was awarded the first place in the **City of Sydney Eisteddfod** in the **Open Electronic Organ** section and was invited to play at an exhibition concert. Since 1976 **Ray** has been giving recitals throughout **Australasia**, with concert performances in **Japan, USA, New Zealand and Singapore**. He has given solo television performances in **Hobart, Brisbane, Adelaide** and on regional stations.

Ray has performed on many occasions with his long-time friend and fellow musician, **Tony Fenelon**, as half of their duo which plays concerts on electronic organ and piano. On these occasions **Ray** proves the

versatility of the modern-day keyboard as an orchestrating instrument and, as those who have had the good fortune to attend his concerts will attest, displays his exceptional dexterity. They have performed at many venues throughout **Australia** including the **Newcastle Conservatorium of Music**, the **Adelaide and Brisbane Town Halls** and a live broadcast from the **Sydney Opera House**.

Ray's credentials include a **Bachelor of Science (Eng.)** from the **University of NSW (1975)**, a **Licentiate of the Yamaha Music Foundation (1983)** and studies in electronic music, acoustics and solid-state physics.

He has conducted seminars for the **Yamaha Music Foundation** in **Japan, Singapore and Australia**, was a guest lecturer at the **Yamaha Music Foundation (Aust.) Teacher Conventions** of 1990 and 1991. He has been an adjudicator for the **City of Sydney Eisteddfod, Dandenong** and other regional eisteddfods, including the **1993 Royal South Street Eisteddfod in Ballarat**.

With his vast knowledge of computer-assisted music which he has accumulated in more recent years through the changing technology inherent in today's keyboard instruments, **Ray** has been internationally recognised in his close association with the **Yamaha** new-product design

department.

Ray has released 8 solo recordings, one of which won "**Most Popular Electronic Organ Record in Australia**" (**Keyboard World, 1980**) and he was voted "**Most Popular Electronic Organist**" in 1978, 1979 and 1980, and on this last occasion also picked up the "**Overall Best Australian Organist**" award. As well as taking part in its Inaugural Concert, he was a featured organist on the well-known recording of **Adelaide's Capri Theatre Organ, "Five Alive"**, along with **Neil Jensen, John Atwell, David Johnston and Tony Fenelon**.

One of the primary reasons **Ray** has received enthusiastic receptions wherever he has performed is his styling. His up-to-date, yet easy-on-the-ear arrangements are widely acclaimed. As audiences in both **Australia and America** will bear out, **Ray's** popularity results from the fact that he is first and foremost an entertainer - one of the best! **Ray Thornley** is a keyboard artist with a difference and his concert last September at the **Orion** was greatly enjoyed by all those present. His music and his concerts are most definitely not to be missed by anyone who enjoys music.

Come and hear this great entertainer on Sunday, 28th August at 2.00pm at the **Orion Centre Campsie**.

Musical Programme

Programme Content
will consist of music from the following categories:

- Orchestral** Nutcracker Suite
- Musicals** South Pacific
The Phantom of the Opera
- Popular** With One Look
Friends for Life
3 Italian Songs
Australian Compositions
- Classical** Toccata in F - Widor
Trumpet Vol
Jesu Joy of Man's Desiring
Waltz from Faust - Soldiers Chorus
- Operatic** La Boheme - Your Tiny Hand Is Frozen
Cavaleria Rusticana
- Intermezzo Easter Anthem
- Marches** Blaze Away
Old Comrades March
- Tribute Time**
- Novelty** Clock Factory
Steam Train Sequences
Tijuana Taxi

Profile - David Parsons, OAM

• Artist • Active Member of the Theatre Organ Society of Australia • Assistant City Organist (Theatre) of Sydney (1979-1983), giving regular concerts on the Sydney Town Hall Organ
• One of the Inaugural Recitalists at the Opening of the Opera House Organ in 1979 and still holds the record of the greatest attendance at any Opera House concert • Awardee, Order of Australia Medal (OAM), 1985 Queen's Birthday Honours List for Services to the Community
• Awardee, Paul Harris Fellow Medal, Rotary International, 1992 • He is no stranger to theatre organs having played the following: State Theatre Wurlitzer, Sydney; Capitol Theatre Wurlitzer, Sydney; Prince Edward Theatre Wurlitzer, Sydney; Regent Theatre Wurlitzer, Sydney; Regent Theatre Wurlitzer, Melbourne; Capitol Theatre Wurlitzer, Brisbane; Kelvin Grove High School, Compton, Brisbane; Her Majesty's Theatre, Compton, Ballarat; Collegiate Girls School Wurlitzer, Hobart; Kings Theatre, Christie, Gordon; and now, Willoughby Wurlitzer Organ! • He considers it a great honour to open our restored Wurlitzer Organ on this auspicious occasion.



The Official Opening of the Willoughby Wurlitzer

Theatre Pipe Organ



Organist - David Parsons, OAM

TOWN HALL, CIVIC CENTRE
CHATSWOOD

31 JULY 1994

*Willoughby City Council
Mayor's Room*

Administrative Centre

411 Victoria Avenue, Chatswood NSW 2067

PO Box 57, Chatswood NSW 2057

Telephone: (02) 412-9100



History of the Wurlitzer Hope-Jones Unit Orchestra Organ

The Wurlitzer Organ was built in the USA to be installed in the Arcadia Theatre, Victoria Avenue, Chatswood. Known as a Hope-Jones Unit Orchestra, it was claimed at the time to be the biggest in the state, but it was actually a cousin to the Prince Edward organ, now in the Marrickville Town Hall. The opening performer was Eddie Horton, an American who opened other Wurlitzers in New South Wales.

In the theatre, the organ provided pleasant music before and after the movies as well as during the interval. Chatswood theatre patrons were very fortunate for they enjoyed an orchestra as well as the organ. During film screenings, the orchestra could relax but the organist had a really-exacting job to do – he had to provide background music when desirable as well as come in with sound effects such as whistles, honking motor horns, drums etc at the very right moment. His task was made all the more difficult because of the nasty angle from which he viewed the screen.

Theatre patronage declined over the years, so the orchestra was dispensed with but the organ remained in service right up to the time when the theatre closed down in 1961. From nearly all the other venues, the organs had long since been removed. Rather than sell it, the trustees chose to donate this Wurlitzer to the citizens of Willoughby handing it over to the Council to store and later install when a suitable home could be provided for the instrument. Over those years, moths, mice, fungus growths and rust caused much deterioration while many precious pipes were damaged beyond repair. Numerous components were lost while the handsome Wurlitzer piano disappeared!

The late Ald R H Dougherty, Mayor at the time, was actively promoting the organ and its installation in the new Civic Centre Concert Hall, but it was soon discovered that preparatory work had been far less than satisfactory. When expert opinion was sought, it was decided that the whole organ should be dismantled and rebuilt, taking advantage of modern technology and materials while all missing components should be replaced. The aim was to upgrade at the lowest practicable cost, yet doing the work thoroughly to ensure reliability. The vast majority of the work was carried out by volunteers, mostly retired – professional support being engaged only where necessary. The dedication and expertise displayed by several volunteers was matched only by their professional standing, their efforts producing results which the listening audience is certain to appreciate.

MAJOR ITEM: Two 3HP motors drive twin blowers to supply the necessary wind whereas there was formerly only one of 5HP. The addition of a Post Horn lifts the number of ranks (voices) from ten to eleven and, with additional tibias, the pipe brigade rises from 730 to 827. The organist has 103 stops at his fingertips as against the original 88. New materials have been used for gaskets, valves and almost all the air motors (bellows). Wind arteries, which leaked so severely, have been replaced throughout with PVC pipes while all wiring is new. A marimba harp, which has forty notes, is suspended from the ceiling of the Main chamber. The original cable, of hundreds of wires from the console to the chambers, has been replaced with a flat 26-wire ribbon which conveys every signal from the console to an off-stage computer, which sorts out the information, together with the electronic circuitry in the chambers. This refined American organ control system, designed by the Devtronix Company, reads every note and stop well over three hundred times per second.

Because another piano could not be accommodated in the Concert Hall and since Ald Dougherty specified that all missing components be replaced, an electronic piano has been integrated – thus, enabling a harpsichord to be available also. Notes of the keyboards as well as those of the pedal board have all been resurfaced. Last but not least, the console locks away behind a roller shutter which is normally concealed from view by gold velvet curtains. □

Message from the Mayor

Willoughby City is very lucky and proud to be the owner of this great Wurlitzer Pipe Organ. On this occasion of the first public performance of the refurbished Organ, I express heartfelt thanks on behalf of the City to the Crispe family for donating it in the first place, and also to Mr Harold Duffell for his relentless dedication in restoring the Organ to its present grandeur. I also thank all others involved in bringing this project to a melodious conclusion.

This is a very important occasion, an afternoon where we can all sit back, listen and enjoy an instrument of a bygone era. For some of us, it will bring back many happy memories of movie going, before television took away some of its lustre. For others, it will be a journey back in time, to experience a taste of what their grandparents enjoyed so much.

Today, though, we have the benefit of modern technology blended with the nostalgia of the old. This afternoon, we will be able to experience the very best of both the past and the present, harmonising beautifully.

Only the best components the world has to offer have gone into rebuilding and restoring this musical treasure. As can be expected, these do not come cheaply. However, I am sure that, as time goes by, the investment will be appreciated more and more, and, importantly, by future generations.

So sit back with me, relax and enjoy an afternoon of enchanting music brought to us by the very talented Mr David Parsons, OAM.

*John Squire
Mayor*

31 July 1994