

TOSA NEWS

September 2009
Volume 48 No.08

Price: \$2.00

Marrickville Town Hall, 25th October



***David Bailey &
Erika Boorman***

Directory

Patrons

John Gorrie and John Atwell

President

Geoff Brimley 6351 3122 *president@tosa.net.au*

Vice Presidents

John Shaw 9759 5825
Neil Palmer 9798 6742 (after 7pm)

Secretary

Deirdre McMullan 4878 5179 (phone/fax) *secretary@tosa.net.au*
230, Spring Hill Rd, Mittagong, NSW, 2575

Treasurer

Kath Harding 9629 2257 *treasurer@tosa.net.au*

Membership Secretary

Walter Pearce 9716 0151 *membership@tosa.net.au*
P.O. Box 243, Burwood, NSW, 1805

Committee

Barry Tooker
Walter Pearce
John Weismantel
Robert Gliddon
John Andrews
Ernie Vale

Research and Archives

Ian Cameron 4841 1616

TOSA NEWS Editor

Ernie Vale 0415 626 064 *editor@tosa.net.au*
P.O. Box A2322, Sydney South, NSW, 1235

Marrickville Practice Convenor

Neil Palmer 9798 6742 (after 7pm)

Orion Practice Convenor

Walter Pearce 9716 0151

Ticket Secretary (Concert Bookings)

Kath Harding 9629 2257

Artist Liaison Officers

Walter Pearce 9716 0151
John Shaw 9759 5825

Photography

Barry Tooker 9744 1535

Publicity Officer

John Shaw 9759 5825

Printing by Rob Gliddon

From the President



Many of you will have noticed a new face at the Membership desk at the last several concerts. Our long-standing Membership Secretary, Walter Pearce, has felt it necessary to slow down a little and has over recent months been training Bob Alleway as his replacement. I wish to officially welcome Bob to the position although Walter will continue to give guidance when necessary as well as continue with his other duties.

Much of the work for the Society is carried out by very few. Most positions do not have a backup and the Committee is very conscious of the danger in this. Perhaps you are able to give some limited assistance without assuming total responsibility for a position. Such assistance is what makes volunteer work satisfying. For example, we always need ushers at concerts. All that is required is a smile, a friendly disposition and some good old commonsense. Would you please consider volunteering your services and speak with one of our Committee or give me a quick call.

Possibly you are able to consider a more formal position. Have you ever considered nominating for a position on the TOSA Committee? All positions become vacant at the Annual General Meeting and any and every member with a minimum six months membership of this Society has the right to nominate for a position. Please consider what you might be able to do for your Society. Just note the closing date for nominations and don't miss out.

Happy organizing

Geoff Brimley

Editorial



This month we have the return visit of Brett Valliant and I strongly recommend that you be at the Orion on the 23rd for another great concert. Brett is another young man with an international reputation for great musicianship and his cheery presentation.

If you have friends who enjoy music of the keyboard variety and particularly if you have children, neices and/or nephews who have never heard the Mighty Wurlitzer please encourage them to come along using the Free Ticket offer in this issue.

This issue includes the first of a number of articles on organs that will be featured at the ATOS Annual Convention in Seattle 2010.

In response to the inquiry last year about a suitable method of filing the new A5 format of TOSA News - research has determined the most convenient method is to purchase an A4 two ring binder and a box of Copy Safe Sheet Protectors A4 size. The TOSA News can then be opened out at its middle and slipped into one of the copy safe protectors. The protector can then be clipped into the A4 binder.

Please mark your calendars for the Home Organ Party at Peter Robinson's in October to play the Allen T321 Q which was revoiced by Mark Herman and Jim Clinch.

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

Enjoy the music,
Ernie Vale
PO Box A2322
SYDNEY SOUTH, NSW, 1235
editor@tosa.net.au

From the Mailbox...



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

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

Please submit all comments via email to:

The Editor editor@tosa.net.au

or in writing to:

The Editor - TOSA News (NSW Div)

PO Box A2322

SYDNEY SOUTH, NSW, 1235

Mary Davies Birthday

The wife of the late Ian Davies (former Patron of TOSA NSW Divn) will celebrate her 90th Birthday on Tuesday 16th September. Happy Birthday Mary from TOSA NSW Divn Executive and Committee.
advised by Barry Tooker

New Members

TOSA (NSW) welcomes these new members and wish them a long and happy stay:

Mrs Pieta Ratcliff	Potts Point
Mr Kel Ratcliff	Potts Point
Mrs Norma Arden	Caringbah

Mr Norman Black	Port Macquarie
Miss Margaret Brooke	Lindfield
Mr Ronald Brown	Haberfield
Mr Brian Dunne	Yagoona
Mrs Helen Harkness	Kingsgrove
Mr Fred Hawkins	

Countdown to TOSA (NSW) AGM

The date for the AGM is Sunday
15th November 2009
at The Selwyn Theatre
13 Rosemont Ave, Mortdale 2:00pm

Notice of any Motions or Special Resolutions for the AGM should be sent to:

**The Secretary TOSA NSW Div,
230 Spring Hill Road
Mittagong, NSW 2575**

and must reach the Secretary no later than 11th October 2009 to enable them to be advised to members in the November issue of TOSA News.

Nominations are open for the annual election of Office-bearers and Committee- *see Nomination Form Insert.*

Nominations must reach the Returning Officer no later than Sunday 4th October 2009. If sent by post nominations must be received no later than the last mail on Friday 2nd October 2009.

To watch out for..

Sunday October 11 Home Organ Party 2.00pm Peter Robinson's Allen T321 Q (Renaissance Quantum)

Sunday October 25 David Bailey & Erika Boorman 2.00 pm Marrickville Town Hall

Sunday 15 November Annual General Meeting 2.00pm 13 Rosemont Avenue MORTDALE

Sunday December 13 Tony Fenelon 2.00 pm Orion Centre Theatre, Campsie

But wait, there's more!!

**A.T.O.S. Convention, 2010 will be in Seattle, Washington.
Overture June 28
Main Events June 29 - July 3
Encore July 4**

- 7 music filled days including concerts on 14 organs by world - class performers and local stars
- Several historically significant instruments and venues
- Based in Seattle with day-trips to the north, south, and east
- Luxury hotel accommodations at an incredible bargain price
- Plenty of exciting Puget Sound sightseeing opportunities

Now would be a good time for T.O.S.A. members to start saving and planning to attend. From the organ point of view there are quite a few original installations as well as some excellent latter day ones. See the articles on Seattle Organs in each issue of TOSA News from now until June 2010.

Advertising Rates in TOSA News

For Members:

Small, Organ related ads = FREE!

For all other cases:

Small bubble = \$11.00

Quarter Page = \$24.75

Half Page = \$49.50

Full Page = \$99.00

Full Page Insert = \$125.00

Members' Playing Events 2009 Dates

The Orion Campsie

2nd Thursday 1:30pm

July	9
August	13
September	10
October	8
November	12
December	10

To be sure there is no last minute cancellation at the Orion please ring Walter on 9716 0151

Marrickville Town Hall

4th Monday evening at 7:30pm

July	27
August	24
September	28
October	26
November	23

To be sure there is no last minute cancellation at Marrickville please ring Neil on 9798 6742 after 7:00pm

From Rod Blackmores Australasian Theatre Organs

Arcadia Theatre, WurliTzer Theatre Organ

Opus No. 1167 Style H

2 manuals 10 ranks

The Arcadia Theatre in Victoria Avenue (west), Chatswood, (a north shore suburb of Sydney), first opened in 1915, privately owned and built by the Crispe family. In later years until its close as a cinema in 1961 it was leased to and managed by the Hoyts circuit. Following closure it was leased for a time by the Crispe estate to the Australian Broadcasting Commission as rehearsal and recording studios for the Sydney Symphony Orchestra. The building was finally demolished in 1989.

The WurliTzer organ, opus 1167, was the second of the "mighty WurliTzers" to be installed in a theatre in New South Wales, following not far behind the installation at the Prince Edward theatre, Sydney, and being of a similar size. The opening of the organ was performed by the same organist, **Eddie Horton** from U.S.A. on Monday, 8th February 1926. **Eddie** was followed in 1929 by **Julia Dawn** (also from the U.S.) The organ was installed in two chambers, one on either side of the stage and the console was originally on a raised platform at the left. In 1936 the theatre was remodelled and the console installed in a niche underneath the main chamber on the left (as seen in the photo on the right.) A separate grille at stage level on the right concealed an upright WurliTzer piano connected to the organ.

The re-opening of the organ in its new position was played by **Barrie Brettoneer** on 13th June 1936. Many well-known and received organists who performed at the Arcadia over the years included:

Nicholas Robins, Barrie Brettoneer, Des Tanner, Jim Williams, Penn Hughes, Denis Palmistra, Charles Tuckwell, Paul Cullen and Idwal Jenkins. This was the first pipe organ ever heard by the author of this site in his childhood when he stayed with aunts at Chatswood in the early 1940s; I had the good fortune from 1959 to 1961 to have out-of-hours access to play on this WurliTzer. In the few years leading up to closure on 26th April 1961 the organ was only heard on Saturday nights, again played by **Barrie Brettoneer**, without payment. The final film session was played for by theatre organ buff **Ron West**.

In 1962 the Crispe family donated the organ to the citizens of Willoughby and from 1969 the organ was reinstalled in the Civic Centre in Victoria Avenue (east), Chatswood. A number of "openings" at this new location were far from successful, due to insufficient attention being given by Council to the requirements for refurbishment. After intensive voluntary effort, the final official opening (played by organist **David Parsons**) took place on 31st July 1994. Organ concerts are presented there 3 or 4 times a year, and the organ occasionally used for other functions. Current Council plans are to demolish the Civic Centre and rebuild, with closer attention being given to the organ's requirements in a new auditorium. An English Horn rank has been added.

Disposition of organ at the Willoughby Civic Centre:

Main chamber (left) Diapason, Violin, Open Flute, Clarinet,
Celeste, English Horn
Solo chamber (right) Tibia Clausa, Kinura, Orchestral Oboe
Vox Humana, Tuba.



Arcadia Theatre Console installed in a niche underneath the main chamber on the left of the screen

FOR SALE.

The Spinnet Organ
with the great sounds of
the Wurlitzer Theatre Pipe Organ.

You will have to hear it
to believe it!!!!

YAMAHA A R 100 \$5,500

Phone Jim 02 9453 0175
Belrose



**David Bailey will play
Music from the 20s & 30s**

All I Do is Dream of You
Singing in the Rain
You Were Meant For Me
You are My Lucky Star & more



**Erica Boorman will sing
Sophie Tucker songs including:**

There'll be some changes made
Man I Love
April in Paris
Life begins at Forty

Home Organ Party

Peter Robinson's Place
13 Harley Crescent, Eastwood

Note Now Sunday 11 October 2009, 2:00pm

Please book by phoning Peter on 9804 0916

Allen T321 Q (Renaissance Quantum) Organ



The organ has just been revoiced by Mark Herman & Jim Clinch and sounds great in Peter's music room.

Bring your music and have a play

Please also bring a plate for afternoon tea.

Please Note the date is **Sunday 11** October 2009 at 2:00pm

Fund Raiser – Wurlitzer Tapestry

Long time member Mal MacKay has donated to TOSA NSW Division a framed Tapestry of a Wurlitzer Console, made by his late wife Pat, to raise money for the Christie restoration fund.

The console is white on a maroon background and is nicely framed. A colour photo of the tapestry can be seen on the TOSA NSW web site, www.tosa.net.au.

The silent auction closed on Sunday 23rd August 2009 and the winning bid will be published in the October issue of TOSA News.

The tapestry was on display at all TOSA activities and Concerts together with the amount of the current highest bid until 23rd August.



Concert & Membership Prices

The following TOSA concert ticket prices now apply:

	Australian Artists	Overseas Artists
Non-members	\$25.00	\$27.50
Non-member Pensioner	\$22.00	\$25.00
TOSA Members	\$20.00	\$20.00
Students 15-21yrs	\$10.00	\$10.00

Child under 15yrs accompanying an adult: FREE!

Annual Membership Fees are now:

\$30.00 for Full membership, and

\$20.00 for Concession, Country, Interstate & Overseas.

Membership enquiries Walter Pearce 9716 0151 membership@tosa.net.au

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

SPILLS - THEN THRILLS AT THE SYDNEY OPERA HOUSE

By Mark Fisher

There were sighs of relief all round when the sprinkler heads and smoke detectors in the Opera House Grand Organ were replaced, without any incident, last year. Although the smoke detector system had been previously upgraded twice over the years, the 15 sprinkler heads were those installed in 1968 prior to the installation of any part of the organ.

This program of up-grading took place right through the Opera House - an enormous task which had to be completed in 10 months, in order to fulfil the licencing requirements of a Place of Public Entertainment (POPE Licence).

The task in the organ was extremely intricate; and made all the more difficult by the need to have regular use of the instrument during the changeover. The contractors from the various fire protection companies were carefully monitored to ensure no damage was caused; and the harness and hoisting required to get to positions 16 metres above the floor, and into the most remote corners, without damaging any pipes or action, was very impressive.

The presence of a sprinkler system is most definitely the least appreciated stop on the organ, for any organ builder, however, despite a number of activations of the smoke and heat detectors over the years (all false alarms), which resulted in CO2 gas being discharged into all of the 9 blowers, the sprinkler system had remained commendably dormant for 40 years.

During January of this year, problems began to manifest themselves in the Ruck-Positive division, as stops began to stick. An examination revealed that, during the replacement of the sprinkler heads in the Concert Hall ceiling, above the organ Console, some water had accidentally spilled down as the old heads were being removed, allowing the black, oily and corrosive stagnant water to fall onto the Ruck-Positiv cases, through the louvered top panels and onto the pipes and windchests below. Unfortunately, no advice of the accidental spillover, some two months

before, had been given and the water had found its way down through the pipes toe-holes and pooled on the stop action sliders, eventually 'glueing' them either on or off.

The Ruck-Positiv windchests, pipes and casework are located out in front of the main organ on either side of the Console. They are, therefore, within the Concert Hall, not the organ loft and were not afforded the same very close monitoring as the main organ area in the loft.

Work commenced in late April (as an insurance claim) to strip and clean the Ruck-Positiv. All the pipes, including the facade, were removed and stored temporarily throughout the organ walkways, prior to washing, wiping clean and drying. The rack-boards, and toe-boards were lifted to expose the upper boards immediately above the stop sliders. Everything was cleaned down to this level and finally the large, one-piece upper boards were lifted to expose the stop sliders and bearers. All traces of dirt were removed from the tables, sliders and bearers and the whole carefully reassembled and tested, step by step. The Sharp windchests are unique, in that the sliders run between surfaces of formica on both the top of the table and underside of the upper boards, all lapped to a tolerance of a few thousandths of an inch. This, with the addition of careful and exact shimming, allows the stop sliders to be driven on and off directly by just a normal 12v note magnet. The system permits a very compact windchest layout and instantaneous stop changes, but it does require that the free-running sliders are always free of dirt and/or sticky water spills.

Cleaning the casework and removal of the facade pipes for cleaning, required the use of two winch-operated gantries, set up in the Concert Hall on wire cables suspended from above the ceiling. It was the first time since 1972 that I had visited these areas of the organ and the raising and lowering of the platforms enabled much easier access than the clambering up and down over scaffolding, which I had done across the main organ facade in 1972 and 1995. It was a real thrill to once again be up, above and in front of the Ruck-Positiv, high above the choir seating.

The internal organ loft area is supported by humidifiers, a fact that makes for some interesting climatic comparisons, now that the Concert Hall is not air-conditioned continually. The opportunity was taken, whilst all the pipes were removed and the windchest tops lifted, to extend the effect of the humidifiers to the pipes and windchests of the Ruck-Positiv.

Given that the organ was always to be host to a sprinkler system, Ronald Sharp used coachwood waterproof sea-ply exclusively in the windchests and wind systems of the Concert Hall organ. The staining by the dirty water has impregnated the plywood surfaces of the wind-chests, flooring around the Console and some of the Ruck-Positiv casework, but its effect on the vital areas of the pipes and stop sliders has been able to be completely eliminated.

from The Sydney Organ Journal Vol.3, No. 3

The Incredible Hammond Organ By Jimmie Smith

My first Hammond Organ was bought ten years ago (ie 1954). I was playing piano in small bands around Philadelphia and was so impressed with the incredible number and variety of sounds you can get with the Hammond that I couldn't rest until I had my own.

I never did take lessons, just taught myself. First, I learned about the drawbars and what each one stood for. As time passed, I experimented trying out all the different sounds. Next came the presets. I tried them out too but I don't use them much except when playing ballads or something sweet and soft.

When it came to the foot pedals, I made a chart of them and put it on the wall in front of me so I wouldn't have to look down. My first method was just using the toe. In the earlier days I was a tap dancer so the transition to heel and toe playing was made without too much trouble. One thing I learned was that you have to have a relaxed ankle. I would write out different bass lines to try for different tempi in order to relax the ankle. One useful learning technique

was to put my favourite records on and then play the bass line along with them to see if I could play the pedals without looking down and only occasionally using my chart on the wall. This worked out fine.

When you are properly co-ordinated, you get an even flow in the bass. Most often, organists are uneven in their playing of pedals, heavy here and light there.

Soon I was putting hands and feet together and achieving co-ordination.

My first job with the organ was at a Philadelphia supper club, playing a duo with drums. It was here I began further experimenting with different drawbar settings and using different effects and dynamics. It was before these audiences that the Jimmy Smith sound evolved.

People always ask me about this sound. This probably is best explained in my approach to the organ. While others think of the organ as a full orchestra, I think of it as a horn. I've always been an admirer of Charlie Parker . . . and try to sound like him. I wanted that single-line sound like a trumpet, a tenor or an alto saxophone.

Shortly afterward, I recorded for Blue Note and my records began to get popular. After seven years with Blue Note (and twenty-one LP's later) I moved to MGM records. My first big record for them was "Walk On The Wild Side," from the movie of the same name. On this record I used a sole setting of 88 8000 001 on the upper manual on B preset, vibrato off, and percussion on.

After much harassment from fellow organists, fans, and musicians it is my intention to publish an organ book. This book will show musically exactly what I find very difficult to explain editorially.

Ever since I was a child, I wanted to play the better type of music, even classics. I haven't done anything like that, but I'm going to. I'm going to scare a lot of people with the incredible number of tones on the Hammond Organ before I die.

from Hammond Times Vol 26 No. 2
July August 1964

TOSA NSW Division Presents
a performance by
two great Australian artists
David Bailey at the Keyboard
and
Jazz Singer Erika Boorman



**David playing the former Prince Edward Theatre
Mighty Wurlitzer**

“ Boom or Bust”
Music from the 20s & 30s

**Marrickville Town Hall,
Marrickville Road, Marrickville**

Sunday 25 October 2009 at 2:00pm
(Disabled Access available via ramp beside Fire Station)

Free parking near the Town Hall

Bookings: (02) 9629 2257

Visa & Mastercard accepted

David Bailey

Since discovering the cinema organ in 2001, David has become increasingly interested in the rare and vast tonal and dynamic abilities of this most interesting instrument.

Through performing for many organ societies in Brisbane and interstate, David has acquired invaluable knowledge on every aspect of the cinema organ. He is now keen to venture down new musical avenues and bring the seldom heard voice of the cinema organ to a new audience.

Cinema organs are rare across the globe and until recently Brisbane possessed only one. With the installation of the Wurlitzer style 260 (formerly of Brisbane's Regent theatre) in the Australian Cinematheque in Brisbane, a new opportunity to experience films from the silent era has arrived. David is now kept busy composing and performing scores to augment films from the first age of cinema.

Erika Boorman - Vocals

Erika Boorman started out singing at an early age and with only a limited amount of formal training she began performing in various semi-professional musicals. After experimenting with contemporary music, writing and performing originals, Erika was lured back to her lifelong passion – Jazz. She moved on to working with a guitarist and then in two trios, the most recent being "The Swinging Cats". Now, after having her three children Erika is once again on an endeavour to reacquaint herself with Jazz, the genre she loves the most.

The movie "Singing in the Rain" included amongst others the following numbers:

All I Do is Dream of You
Singing in the Rain
You Were Meant For Me
You are My Lucky Star

Sophie Tucker songs included the following:

There'll be some changes made
Man I Love
April in Paris
Life begins at Forty

**Tickets: Members \$20; Non Member Pensioner \$22
Non-Members \$25; Student (15 – 21 Years) \$10**

**If it is your or a friends first visit to a TOSA Concert it is Free
for them by completing the Free Ticket Offer Form**

**Group bookings for 10 or more adults \$20 per person
Bookings: (02) 9629 2257
Visa & Mastercard accepted**

London's Regal Theatre in Marble Arch

...

A Magnificent Christie Organ

From an article by David H. Hayes in the Summer 1963 issue of Theatre Organ

The organ at the Regal, Marble Arch, is to my mind, one of the most characteristic creations of that great artist, Herbert Norman, and as such it commands the respect and admiration of all organ lovers. The Regal is not a large theatre, and its interior decoration scheme is of an intimate and delicate character: hence the organ partakes of the same nature and blends perfectly with the beauty of its surroundings.

Being an unique and individual work of art, built and designed to secure perfection, regardless of expense, it has little in common with the ordinary 'mass production' type of cinema organ, and is a shining example of what can be done when an organ builder is given a free hand and allowed to express his individuality without being unduly hampered by commercial restrictions.



The above words form the opinion of the late Quentin M. Maclean, who drew up the original specifications with Mr. Norman of Messrs. Wm. Hill & Norman and Beard Ltd., well known British firms of straight organ builders and of Christie Unit Organs. Also included in these consultations was the late

Arthur Meale, who at that time was one of the most famous recitalists in the country, and official organist at the Methodist Central Hall, Westminster. His nephew and theatre organist Neville Meale has some of the original correspondence relevant to the specification and costing of this organ.

The instrument was installed just in time for the opening of the cinema in November 1928. This was the same year and month as the opening of the first four-manual Wurlitzer in Britain at The Empire Theatre in Leicester Square (now demolished, but the organ was saved by Theatre Organ Club member Len Rawle).

Behind scenes at most official openings there is usually an atmosphere of panic, and so it was at the Regal. The builders got so far behind schedule that they had to work overtime with extra shifts. This in turn put everyone else behind -- the electricians, the furnishers, the decorators, not to mention the organ builders.

The chambers were extremely small, considering the size of the organ, and one had to be quite a contortionist to move around in them. This did not help in trying to maintain the installation in the tall, narrow chambers with pipes stacked in three tiers.

Towards the end, the noise of the various workmen made it virtually impossible to tune the organ during the daytime, so it was decided to tune at night. But adjacent to the new cinema was a men's hostel run by a religious organization that filed a complaint in court to secure an injunction prohibiting the tuning or playing of the organ from about 11 p.m. at night until sunrise.

Nonetheless, the organ was ready for the grand opening of the theatre, and Quentin Maclean was the Regal's first resident organist. At this time the big scenery dock shutters were open almost continuously. The anti-noise injunction still remained, and it was not only because of the pre-opening noises, but because of Maclean's midnight recording sessions. Strangely, the complaints were mainly against the blower, and not the organ itself.

The console is on its own lift in the center of the orchestra pit, and the organ is in two chambers both on the right side of the stage. The swell shades open towards the stage to reflect the sound from the screen to provide the ideal silent film accompaniments for which this instrument was designed. This accounts for the large number of softer stops.



On the opposite side is a chamber which houses a costly carillon of 32 cast tower bells played from the organ console, operated by special pneumatic motors.

The original plan was to have the carillon in the roof, presumably not playable from the console, but eventually the bells were hung inside from the main girders of the building. This worked until 1947 when it was decided (of all criminal things) to amplify the organ from that grille opening. The swell shutters were used for mounting the loudspeakers, and a few bells were unhung. The carillon remains in place, however.

In comparison with many American theatres, the 2000-seat Regal is not considered very

large. Contrary to expectations, full organ is exciting but not in any way overpowering.

The 30 registers (36 ranks) are housed in two chambers. Chamber "A" contains the Diapason Phonon, Open Diapason, Hohl Flute, Tibia Clausa, Gedeckt, Strings (2 ranks), Viole, Viole d'Orchestre, Viole d'Amour, Saxophone, Vox Humana, Tuba Horn, Fanfare Trumpet, and Ophicleide.

Chamber "B" houses the Diaphone Horn, Gemshorn, Diapason, Orchestral Flute, Tibia Minor, Violins (2 ranks) Muted Strings (2 ranks), Clarinet, Violincello, Salicional, Quintadena, Musette, Orchestral Oboe, Oboe Horn, Tuba Sonora, Trumpet, and four-rank Cornet de Violes.

Chamber "A" contains about 1000 pipes, and "B" about 1500, as well as a very full range of percussions -- Cathedral Chimes, Muted Chimes, Tubular Chimes, Sleigh Bells, Xylophone, Vibraphone, Glockenspiel, Orchestral Bells, Harp, and a full array of drums, cymbals and sound effects. There was an upright piano in the pit which has since disappeared.

Since many of the ranks extended to 16', and with all the percussions and effects, there was very little speaking room for the pipes. Later, out came the sound effects, including a realistic 'crockery crash' and a 'thunder' sheet. Various chests were moved forward and the Diapason Phonon 8' was rewired to the piano stop keys, giving an extra Diapason chorus at 16', 8', 4', 2'.

This is a magnificent cinema organ with many unexpected tone colors that enable classic organ literature and orchestral music to be faithfully rendered. For a cinema organ, the pedal is particularly impressive with 13 stops at 16' pitch. Wind pressures vary from 5" to 25".



The Liberty Theatre Seattle

From the Puget Sound Pipeline March 1999

Seattle is acknowledged to be the "Cradle of the American Theatre Pipe Organ" by virtue of the fact that the first really successful Wurlitzer was installed in the Liberty Theatre. Chairman of the Board Fanny R. Wurlitzer, of the company bearing his name, told members of the American Theatre Organ Enthusiasts attending the 1964 national convention in Buffalo that organs had been built before the Liberty instrument was sold and installed, but this particular one was the start of the outstanding success the firm would experience in the coming golden years of the silent era. Because of this one organ, the one that did so much to establish the theatre pipe organ as a means of putting movie patrons "in the picture", making them live with the action, Seattle has become legendary. For the theatre organ buff this city is the cradle of the theatre instrument. There were many birth places of theatre organs, and North Tonawanda is considered of prime importance because it was a Wurlitzer that was distinctively 'first' to win the enthusiastic support of the American public. This is evident yet today. Whenever reference is made to a theatre instrument, emphasis is most likely to be placed on 'it's a Wurlitzer!' whether the organ happens to be one of this make or of some other manufacture.

In addition to being the 'cradle', Seattle is also an outstanding city of theatres and theatre organs. There had been silent motion pictures in the city for some time before the famed Liberty Wurlitzer was installed and set the pace for all America.

One of the world's cosmopolitan centres, Seattle was blessed, so to speak, with a great variety of theatres. From the early days of the famed silent era, through the

The ornate console has some 250 stop tabs. There are 16 couplers, 31 second touch facilities, 40 double touch pistons, 10 tremulants, 38 stops for percussion control, 21 percussion stops, 26 effects stops, and cancel bars for each section, a feature of Christie organs. The four manuals are designated Accompaniment, Great, Orchestral, and Solo. There are Swell shoes for each chamber and a balanced general crescendo pedal with indicator. This must be one of the few theatre organs that has 40 pedal pistons -- meaning that 40 different pedal combinations can be set for the second touch of the 40 thumb pistons.

The Regal Marble Arch organ was removed from the theatre in 1964. In 2002, the organ remains in storage under very poor conditions. It is unlikely this magnificent instrument will ever play again.

Give Away

Harmonium - Brattleboro 1900
Estey with Cedar Cabinet
in good playing order

Free to pick up from Greystanes

Phone Maria on 9604 8797 h
0421 892 818 m

construction period of the great picture palaces, the theatre patrons have been able to enter temples far more elaborate than the Chinese emperors ever dreamed of - palaces that would honour to the greatest kings of Europe - and Egyptian edifices any of the pharaohs would have been astounded to see. In one instance, even King Neptune might have been happy to hold court in a theatre that was named in his honour - the Neptune which is a neighbourhood house. Some of these 'cinemansions, have been destroyed. Others, the Orpheum, for example, are soon to be razed. Some of the larger theatres will remain as long as the need for a motion picture house exists. And within their walls, where they are still installed, the pipe organs are almost certain to remain, since the rebirth of theatre organ is enjoying mushrooming popularity. *(lets hope there is another rebirth in the beginning of this century, Editor)*

Mention of the Liberty Wurlitzer is made in an article published in Theatre Organ World and written by Eugene Stuart Barrie. Barrie was visiting relatives in Seattle in 1914 when he saw outside the newly opened house an announcement about the Wurlitzer Hope-Jones Unit Orchestra presided over by a 'Master of the Organ' called Henry Murtagh. Duly investigating the interior of the theatre, Barrie was spellbound by the sound he heard. He writes: " As to Henry Murtagh, he seemed part of this unique instrument so well had he applied himself to the mastering of its complexities. As I sat listening in the balcony, I thought Henry Murtagh the most fortunate musician in America. For the next three weeks most of my days were spent as close as i could get to the console behind Henry Murtagh's back."

"In those days the picture theatres were very dark and organists did not take bows. Therefore I felt reasonably unselfconscious sitting there so many days of the week. I

think I must have mentally photographed every tablet, every shade of tone, every 'effect' of that, to me magnificent instrument. I well remember how long I was puzzled by the tones produced by the Second Touches - and of course the 'why' and 'how' of this secondary tone-production was a complete mystery to me.

What made the Liberty Theatre unique was the fact that until it was built, motion picture theatres were converted legitimate and vaudeville houses. The Liberty was the first structure of its kind designed expressly as a motion picture house. It was also the first motion picture theatre where the Wurlitzer Company was consulted about acoustics and proper placement of a pipe organ. Wurlitzer engineers were able to plan their installation and the final result made organ history. At the opening of this theatre, patrons jammed the sidewalks and Seattle police detailed special squads of officers to maintain order during the first week the theatre was open. For three weeks the crowds were phenomenal as one of the outstanding features was the great Wurlitzer. This organ also became the demonstrator for the North Tonawanda firm and theatre men from all over the world came to see and listen to it. As it has been stated, the success of this installation was the turning point in the fortunes of the Wurlitzer Company. The Liberty Theatre organ proved to theatre owners and operators just how much they needed a Wurlitzer. As one owner was to write later: " There are times when the pictures are not so good, but with our music (ie, the Wurlitzer) they go over big!"

The Liberty Wurlitzer was sold to First Nazarene Church of Spokane in 1974, and is still there today. This organ has been recently restored and will be featured as part of the ATOS Annual Convention in 2010.

More information on this Wurlitzer in the October issue of TOSA News.

Marrickville Town Hall - How To Get There

Marrickville Town Hall is located on the corner of Petersham Road and Marrickville Road.

There is a disabled access ramp on the Firestation side of the building.

Marrickville Station (on the Bankstown line): Turn right into Illawarra Road then veer left up Petersham Road to Marrickville Road.

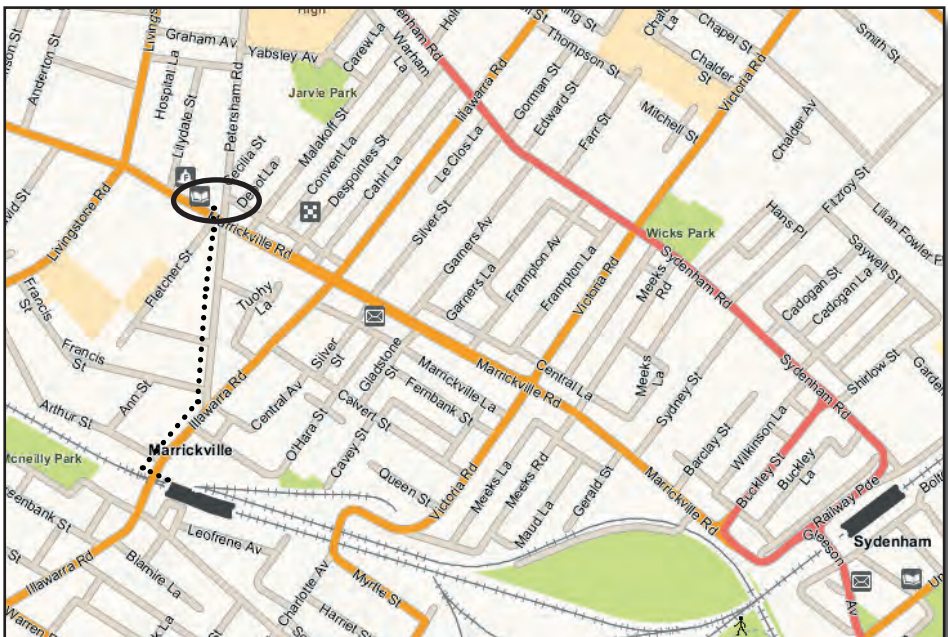
Alternatively, take the 426 bus from stand A Circular Quay at 1.05pm and Railway Square, Central at 1.19pm. Arrives Marrickville Road near Town Hall

(Illawarra Road) 1.38pm.

The nearest council carpark to Marrickville Town Hall is accessed from Touhy Lane, off Petersham Road at the rear of St Clement's Church. It is rooftop parking and is known as Banana Joe's Parking.

**NOTE: TOSA has approval to park here in excess of 2 hours on concert days.*

Please refer to the map below for a detailed view, or search for Marrickville Library on www.whereis.com on the web, or www.131500.com.au for transport details.



Free Ticket Offer!

Do you have friends who have never been to a TOSA Concert?

Invitation

If your friends have never been to a TOSA Theatre Organ Concert before, here is your chance to invite them to experience a presentation by

David Bailey & Erika Boorman

The time: *2pm on Sunday 25th October*

The place: *Marrickville Town Hall*

Post this form, enclosing a self-addressed, stamped envelope to:

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

An official numbered ticket must be obtained from our Ticket Secretary by mail in advance.

This invitation will not be accepted to gain entry at the door.

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

Name: _____ **Phone:** _____

Address: _____

_____ **Postcode:** _____

Name: _____ **Phone:** _____

Address: _____

Colours of the King

(Programme of Organ Music Society of Sydney) Prepared and presented by Andrew Grahame.

2MBS FM 102.5

2nd Saturday of each month,
5 – 6 pm

The Theatre Organ

Prepared and presented by
Andrew Grahame

2MBS FM 102.5

3rd Saturday of each month,
6.30 – 7.00 pm

Details of Other Music Clubs

TOSA Qld Divn -

1st Sunday of each month
Inquiries Mike Gillies - 3279 3930

Conn-Sole Music Club -

4th Sunday of each month
Inquiries Brian Clark 3888 6234

Wurlitzer Music Club -

1st Sunday of each month
Inquiries Brian Bull 5572 8913

Rhapsody Music Club -

4th Sunday of each month
Inquiries Barry Porter 5574 4341

The Tweed Links Music Club -

1st Sunday of each month
Inquiries Jean Stone 5590 5778

Queensland Accordion Club -

2nd Sunday of each month
Inquiries Ashley Ebsworth
5539 5656

Sunshine Coast Organ Society -

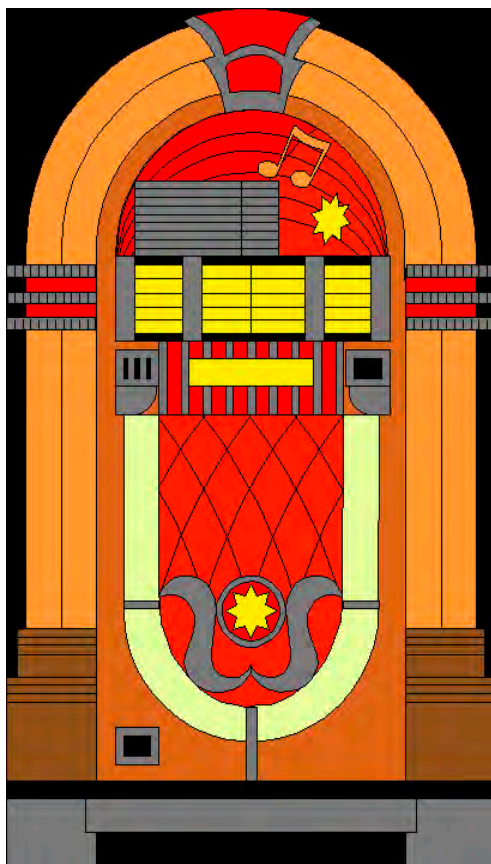
2nd Sunday of each month
Inquiries Marie Davis 5494 7559

Redcliffe Keyboard & Music Club

2nd Sunday of each month

Cairns Organ Society -

3rd Sunday of each month
Inquiries Margaret Pearson
4055 8607



Is this a Wurlitzer ?

Roland

www.rolandcorp.com.au



AT-900

Elegant, Expressive, Timeless — An Instrument for the Ages Roland Organ — MUSIC ATELIER

From generation to generation, families around the world have filled their homes with the joyful sound of the organ. As the centerpiece of social gatherings and events, the organ has become more than just a musical instrument — it is an icon of expression, enjoyment, and entertainment.

Embodying Roland's world-leading digital technology, the MUSIC ATELIER organ inherits the full, rich sound and elegant design of a traditional organ combined with the most expressive and advanced home-organ features. For all who love the organ, we proudly present the magic of MUSIC ATELIER.

THE
pianoforte
www.pianoforte.com.au



Chatswood

621-627 Pacific Hwy. (via Gordon Ave.) Ph: (02) 9411 8911

Rydalmere

283B Victoria Rd. (cnr. Euston St.) Ph: (02) 9898 9887

Seven Hills

3/81-83 Station Rd. Ph: (02) 9838 8832

Booking Form

Post to: The Ticket Secretary
18 Acres Road, Kellyville, NSW, 2155

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

David Bailey & Erika Boorman 2:00pm Sunday October 25
Marrickville Town Hall, Marrickville Road, Marrickville

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

Please send me:

- | | |
|---|---------------------|
| <input type="checkbox"/> Member tickets @ \$20.00 | Total \$ _____ |
| <input type="checkbox"/> Non-Member Pensioner Tickets @22.00 | Total \$ _____ |
| <input type="checkbox"/> Non-Member Tickets @ \$25 | Total \$ _____ |
| <input type="checkbox"/> Student Tickets (15 – 21 yrs) @ \$10.00 | Total \$ _____ |
| <input type="checkbox"/> Group booking 10 or more tickets @\$20 ea person | Total \$ _____ |
| | Full Total \$ _____ |

Children accompanied by a paying adult – FREE
(but you should request a reserved seat for them)

My Name: _____

My Address: _____

Postcode: _____ My Phone No. is: () _____

I enclose a Cheque or Money Order

Payable to : TOSA (NSW Div.) for \$ _____ **Or**

Charge my Mastercard Visa Card

No: _____ Expiry date: ___/___/___

Signed: _____

Please include a stamped, self-addressed envelope with payment.

Mastercard/Visa may be phoned through, in which case a small charge will be made for postage.

Please indicate your preferred seating location eg. row no. or position: _____

Members Diary

October 2009

Sunday 11 at 2:00pm Home Party

Peter Robinson's, Allen T321 Q 3 Manual
13 Harley Crescent, Eastwood
Open Console
see more details in this issue

Monday 12 October Marrickville Town Hall Function sponsored by Marrickville Council featuring the Wurlitzer

More details in the October TOSA News

****Sunday 25 at 2:00pm, Marrickville Town Hall David Bailey with Erika Boorman "Boom and Bust"**

Music from the 20's & 30's including from
Singing in the Rain and some great Sophie Tucker songs

Radio

Highland FM 107.1 for "Sweet & Lovely" every Sunday at 5:30pm presented by Chris Styles.

www.highlandfm.org.au then go to the 'SOUND LOUNGE';
click on the Mike Icon and wait for Windows Media Player to open.

Radio Northern Beaches 2MWM-FM 88.7 & 90.3 for "Theatre Organ Magic"
the first Sunday of the month at 12 noon presented by John Batts

Radio 2MBS-FM 102.5 "Colours of the King" (program of the Organ Music Society of Sydney)

2nd Saturday of each month, 5pm till 6 pm

Radio 2MBS-FM 102.5 "The Theatre Organ" 3rd Saturday of each month, 6.30 – 7.00 pm

Web Sites of Interest:

www.tosa.net.au

www.theatreorgansaustralia.info (history of cinema organ installations in Australasia)
www.sydneyorgan.com (our sister society, the Organ Music Society of Sydney OMSS)
<http://www.blackheath-compton.org.uk>
www.musicalmuseum.co.uk

TOSA NEWS

September 2009
Volume 48 No.08

**PRINT
POST**
PP255003/01823

**POSTAGE
PAID
AUSTRALIA**

Official Publication of the Theatre Organ Society of Australia (NSW Division) Inc.

230, Spring Hill Rd, Mittagong, NSW 2575

If undeliverable please return to :

PO Box 243

Burwood NSW 1805

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

