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T.O.S.A. NEWS

THE OFFICIAL PUBLICATION OF THE THEATRE ORGAN SOCIETY OF AUSTRALIA, N.S.W. DIVISION

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T.O.S.A. DIARY. 1979.

Sunday 25th February.

Peter Held is our first Concert Artist of the year. Peter is a brilliant organist with many years of experience behind him. Peter has given Concerts before both for the Theatre Organ Society as well as the Sutherland Civic Centre and for many years was resident organist at a leading R.S.L. Club.

A good afternoon of music is assured. This Concert will begin at 2.30pm and is the first of the Free Concerts of the year.

SUNDAY 25th MARCH HAS BEEN CANCELLED OWING TO A DOUBLE BOOKING OF THE TOWN HALL BUT, SUBJECT TO CONFIRMATION, WILL BE HELD NOW ON SUNDAY 18th MARCH.

This will be our first paid Concert of the year and will, subject to confirmation, feature members Bill Schumacher and Cliff Bingham with Guest Artist Paul Maybury.

Both Bill Schumacher and Cliff Bingham are well known organists, Bill is the resident organist at the Burning Log Restaurant, Dural, where he plays a large Thomas Palace 3 manual instrument whilst Cliff has had a couple of record albums to his credit and is currently Manager of the Winton Music Stores.

This Concert will begin at 2.30pm and prices will be advised in due course.

SUNDAY 29th April.

This Concert will be a Charity Concert and some of the details still have to be sorted out. Our Vice-President, Doug Smith has been working on the details which we hope to be able to publish in full in the February issue.

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Sunday 24th June.

T.O.S.A. Diary.. Continued.

This Concert will feature Janice Wilson, Noel Smith, Richard James and Margeret Hall and will be the second Free Concert of the year.

Janice Wilson needs no introduction as she has performed for the Society on a number of occasions. Janice and Noel Smith will be known to members of the St. George and Sutherland Family Orgna Club as they look after most of the details of this thriving Club.

Richard James is a young organist who plays very well and has a liking for the music of Barry Manilow.

Margeret Hall is the resident organiste at the Mecca Theatre at Hurstville and, as such, is the only theatre organist playing a legitimate theatre pipe organ in N.S.W.

This Concert will begin at 2.30pm.

OBITUARY.

It is with extreme regret that I have to inform you of the death of one of our members, Max Slender of Bexley who was involved in a fatal car accident recently.

His good wife is in hospital and we can only hope that she will be able to overcome this sudden and terrible event.

Our sincere condolences go out to the Slender family and friends on this sad occasion.

Hon. Secretary.

PRACTICE ARRANGEMENTS: MARRICKVILLE TOWN HALL,

Recently I have been informed by the caretaker of Marrickville Town Hall that he has found doors open and lights left on in the Town Hall after the practice sessions have ceased and, on each of the dates that have been mentioned, a check of the practice list shows that the first person has arrived, opened the organ and left leaving the instrument for the next person after their hour had finished. The next person has arrived and had their hour and left things going for the third person. What has happened is that they have left things going and the third person has not turned up for practice at all.

The best arrangement of course is for the person who opens the instrument to stay with it all night and to close it up at 10.00pm but there are time when this is not practical and the first person has to leave.

Where this happens would each practising member please remain until the next member arrives. If, after a reasonable time has elapsed, the next person does not show up, please turn off the organ and turn off the lights and lock the hall up as you go.

Then would you please notify the Practice Convener, Chris Palmer (926-534), of what you have done so that I can try and find out if that person that did not show up is still interested or whatever. The onus is on the person who cannot attend to inform the Practice Convener prior to the event.

The incident concerning the lights being left on is not the first time that this has happened, one one occasion the console was found out in the Concert position, (in front of the stage), and, more recently, someone was heard practising on a Sunday morning!!. Practice on a Sunday morning is strictly limited to Concert Artists only on the morning of the Concert.

It would seem that certain members are taking a few liberties in their practice arrangements.

Over

PRACTICE ARRANGEMENTS. Continued.

Members who practice on the Wurlitzer must realise that they are in charge of a most valuable instrument located in a Town Hall which is part of a Municipality in which they do not live and are therefore not ratepayers and must respect the position at all times.

What we have to realise is that whilst we are in the Town Hall we are also to quite a degree liable for the security of the Town Hall while we are there. It is our job to make sure that the Town Hall is secured when we leave it and it should never be left open and unattended waiting for the next person who practices to close the Town Hall.

It may be that the person who practices from 8pm till 9pm has to hurry off or whatever and the next person has not as yet arrived but the most important thing is the security of the Town Hall and the organ so please close it up after you. If the person who was coming at 9.00pm did arrive late and found the place locked up then they would be a bit earlier the next time.

Needless to say, anyone who moves the console from the wall stands every chance of making the organ unplayable as the cable is in a very shaky condition at the moment and the life of the cable is something that is being examined at this moment.

Each person who is on the practice list will be contacted very soon to find out if their present times are convenient and indeed, if they are still interested in practicing even, (there are some people who have not practiced for quite some time that have not informed the Practice Convener!!), as there have been several changes in the practice list, sufficient to warrant a complete revision of the list.

Very shortly envelopes will be supplied in a small box in the console and each person who practices will have to place their money in the envelope, seal it and place in a small box in the Solo Chamber ante-room. This is largely because our Treasurer reports that not all the practice money has been received as would be expected according to the practice list as it stands.

Therefore, would all people going to practice make sure that they carry a \$2.00 bill each time that they attend. Don't forget to write your name on the outside of the envelope and also the date please!!

Any person who leaves the organ and the Town Hall without locking it up and turning off the lights etc., or directly or indirectly brings the Society into conflict with Council would risk being called to explain their actions before Committee and would risk losing their practice rights on the Wurlitzer.

CLASSIFIED ADVERTISEMENTS.

One KAWAI Model E 2 C with Leslie Tone Cabinet Model 147, \$1300 or nearest offer. Please contact Rev. Hurford, P.O. Box 163, Coffs Harbour or phone 066-523424 for further details.

One YAMAHA E 10 Console, as new, 18 months old, \$3750 or nearest offer. Please contact Rev. J. Hall, Phone 042-711226. All Saints Rectory, Princes Highway, Figtree.

WANTED.

One old metal filing cabinet, three or four drawers for workshop to house music, back copies of magazines etc., the prices asked are very dear in the shops for these old cabinets, and the one that I have is packed tight. Please contact the Editor if you know where one is lying around not being used.

MUSICAL DEFINITIONS.With acknowledgments to 'Tibia' and S.A. TOSA NEWS.

QUAVER: What musicians do before their first public appearance.
 SEMI-QUAVER: What musicians do before their second public appearance.
 SHARP: A musician who claims a new instrument off income tax while still using the old one he has written off years ago.
 NOTES: Things you get too few of in your pay.
 TREBLE: Three winners at Randwick.
 FLATS: Something you can't find for less than \$35.00 per week.
 KEYS: Things for opening doors in flats you can't find for less than \$35.00 per week.
 CRESCENDO: Saturday morning with a housefull of children.
 MODERATO: drinking or diving habits with a beer or a petrol strike.
 CLEF: A thing you can fall over if you are too close to the edge.

THE MIGHTIEST CONTINUES A WURLITZER TRADITION.by Jerry Kenney of the WurliTzer Company and reproduced from S.A. TOSA NEWS.

The mightiest WurliTzer is more than just a museum piece. It is a living example of the best of the organ-builders art, and it's installation follows the WurliTzer/ Hope-Jones tradition of unique instruments designed to enhance the the locations that house them.

This quality of uniqueness may seem ironic in that WurliTzer's standard specifications and mass production techniques made many of Hope-Jone's innovations technically and economically feasible. But irony is one of the qualities that distinguishes true art.

Purists may argue that the mightiest WurliTzer should be built to a strict of specifications. And it is, inasmuch as all of the instrument's components meet original WurliTzer specifications. And when completed, the organ will be capable of reproducing a complete range of WurliTzer pipe organ sounds. But to say that the mightiest should reflect a specific style of instrument or unification formula would be to ignore a basic point of authenticity. Because few, if any, of the more than 2,200 WurliTzer pipe organs exactly match the specifications drawn up for the 100 or so different styles developed over the decades.

Evolution occurred because the instrument designers and installers were continually innovating according to the state of the art at the time of installation and to the requirements of each location. For example, rather than there being 200 or so pure style D's, most of the specifications were modified with the addition of optional features, and were revised to fit the installation. The evolution of the Mighty WurliTzer, then, followed two courses. The first was on the engineering drawing boards and in the sound laboratories at North Tonawonda. But the second course was in the theatres, halls, residences and houses of worship in which these instruments were installed.

The Mightiest WurliTzer, then, follows this evolutionary tradition. True, the instrument will include a fantastic array of typical WurliTzer theatre and liturgical organ features selected from four decades of experience. But, because of it's size and and scope, it may also show pipe organ enthusiasts a few innovations made possible by it's ideal location. Although more than five dozen ranks of pipes may encompass more possibilities than even the most eager enthusiast may dream of, the Mightiest will also feature some innovations, especially in the area of unification. These innovations are being developed right now as the installation is completed. The exact scope of these innovations won't be realised until they are actually combined. But we can assure theatre organ enthusiasts several delightful surprises - surprises that are authentically within the WurliTzer tradition.

THE MIGHTIEST CONTINUES A WURLITZER TRADITION. (Continued).

Meanwhile, here are some indications of the size and scope of this instrument. For example, in the 100 or so specification lists of the original WurliTzer/Hope Jones Unit Orchestras, ranks at the 32' level were somewhat rare, and at best, there was only one in these instruments that had them. The Mightiest will have three 32' ranks.

There are over five dozen capture pistons on the Mightiest including single and a double touch combinations. The pistons will include a Sforzando, something few theatre organs boasted of, most of which were Mighty WurliTzers. Of course, the pistons will include a general cancel for all stops.

The more than 340 stop tablets that curve around the newly refinished console have all been etched individually, using the original plates and equipment from the North Tonawanda workshops. Over 30 couplers will provide exciting inter and intra manual combinations. The organ features over two dozen tremulants, six expression pedals, plus an additive crescendo pedal, will enhance the full organ sound.

In addition to the five Tibia and five Vox ranks, the Mightiest will have a Floating Orchestral division of 19 ranks.

But this is merely a hint of the full scope of the instrument. The tradition of innovation is not open-ended by any means. In fact, the organs completion is clearly in sight. Much of what has been done is based on consultation with the recognized authorities - the giants among American Theatre Organ Society membership. After a final check of the installation with these authorities, more details will become known.

IDEAS DEPARTMENT.

by Chris Palmer.

One of the problems that falls on an organist is that he can frequently be called upon to play the organ in a place where there is only power and no instrument at all. If you have this problem there are a few solutions to it and one way is to either cart an instrument around on a truck or similar or cart a small combo type instrument around in the car.

The problem with the first idea is that carting an ordinary or domestic type organ poses many problems and one has to take exceptional care not to scratch the cabinet or otherwise damage the instrument or, if one hires the instrument one has to deduct the hire charges from the amount one makes on the job. Also, the ordinary or domestic organ may not have the required power when you get to the job.

The other alternative is to own a combo or portable type instrument which you can stick in the car and away you go!, the only restriction here is that the organ as such will only plug into a guitar amplifier or similar and the combo type instrument really needs a Tone Cabinet to give it some bite.

Having a Hammond in my living room connected to a Leslie 147 I have always felt that that would be an ideal sort of a musical arrangement to have on the job but the problems of carting the Hammond around were just too immense as anyone who has moved a tone wheel Hammond will be aware of. Another problem is that as I only have a sedan car I would need a truck or large van at least.

Even if I had the means of transporting the organ around I would still have to rely on a helper to get it in and out of the van/truck/lorry and into the place where I was going to use it and also back when I was finished.

I have been playing professionally for over 20 years, including piano, piano accordion and so on and over the last 3 years have been also playing the organ. Years of playing piano in various places proved that the piano one is

IDEAS DEPARTMENT. (Continued).

asked to play on ie either out of tune, out of regulation or has broken strings etc., and quite some time ago I decided that playing on pianos that were located in clubs etc., was not necessarily a good thing. Over the years I have replaced strings in pianos, pulled them into tune and so on whereas now I all I do is play one quick note on the piano and decide whether to play it or my own electric. Those of you who have played an electric piano know that they are different to play on, don't go out of tune and can be completely adjusted to play at the volume required for the job. Also, the electric piano usually has several voicings which can be used to good effect and the whole concept of the electric piano fits in with a group situation very well.

But when one has a Hammond and a Tone Cabinet in the home one can get spoiled a bit and this brings you up to a situation where you would like to play organ on a job but where the domestic Hammond or whatever does not lend itself to the job because of the transportation problems involved. What is required is an organ that is designed from the bottom up as a combo organ. This is easily sorted out but the next problem is the Tone Cabinet which is really a prime requirement if the organ is to sound any good at all.

Well, I got a combo organ and a second Leslie tone cabinet but still had the problem of how to get it around without going out and buying a van or utility and so on. A Leslie Model 147 weighs 149lbs so I had to lighten it to move it myself so I still had problems.

I pulled the Leslie apart and found that there was the top rotor and speaker and motor assemble in the top portion and the bottom had similar plus the power amplifier. The space between the top and the bottom had nothing in it at all and I could see no reason why the unit could not be cut in half for easy transportation.

I decided to do this and removed all the components from the cabinet for both restoration and also protection during the big cut. I reassembled the panels so that I had one complete shell and simply measured it and then cut it up into two separate halves. Having cut it up I then sanded the two halves back and painted the cabinet flat black. It is necessary to glue and screw four blocks to the inside edges of the bottom part of the cabinet so that when the top half is placed over it it will mate perfectly. A point here is that if the sawing has not been 100% accurate, don't worry, the top half will mate perfectly with the bottom half anyway.

Handles should be attached to the top and bottom portion for carrying purposes and, apart from the wiring, that is it. Now, the wiring, the top speaker has two wires which connect to the crossover which is now in the bottom half. These are already connected to a plug and simply plug into the crossover. Then there are two white wires and two brown wires which connect the rotor motors to the amplifier. These should be cut and soldered to a four pin 240 volt plug. The other end of these wires should be soldered to a four pin socket so that the motors can be connected up.

Most of the Leslie Model 147 Cabinets require a seperate Connector Kit and, with some modification, this can now be screwed directly into the bottom portion of the tone cabinet and coupled up to the amplifier direct. The opportunity to add the Leslie brake thus stopping the rotors completely is possible also at this point.

The Leslie amplifier can be modified to accept a jack plug direct from the organ carrying the signal without altering the existing circuit. The jack plug is an addition only and simply parallels two of the pins on the chassis.

The idea is to have as few leads as possible between the organ and tone cabinet and, by re-designing the connector kit slightly I have now got a power lead that plugs direct into the tone cabinet, the socket for the signal from the organ. and also a four pin socket to take the four wire cable for the Fast/Slow/Stop controls for the rotors in the cabinet.

Continued.

IDEAS DEPARTMENT. (Continued).

A switch needs to be attached to the organ to control the speed of the Rotors. Usually there is space on the organ to mount the switch which can be the original Leslie control switch if space permits. In my instrument I was able to use the original switch mounted inside a metal endblock leaving only the rocker arm exposed. With regard to the rotor speed switch this is simply an on/off switch and the Leslie is wired up normally in such a way that when the switch is open or off the rotors are on high speed. When in the traditional organ you operate the switch to the Choral position you switch on or close the switch which activates a relay on the amplifier causing the motors to go to the slow speed. If you cannot obtain a standard Leslie speed control switch or space does not permit it's installation there are several miniature 240volt switches on the market that can do the job equally as well. All you need to do is remember that when the switch is off the rotors are in the Tremelo position. I used what is known as 'figure eight' in the wiring for the rotors between the organ and the tone cabinet. At this point the possibility exists for the Brake which will make the tone cabinet into a single straight channel when required. To do this, you will notice a small five pin plug on top of the amplifier. This plug has a dummy wire running between two pins and is designed to take the original Brake fitting. Take this plug, remove the dummy wire and run two wires into it where the dummy wires were. If you connect these two new wires up to the four pin plug with the other two from the slow/fast pins on the control kit you are in a position to run a four wire cable of the famous 'figure eight' to the organ proper where you will now need to fit a second switch. The first switch will control the speed of the rotors and the second switch will turn the rotors off, only when the first switch is in the Chorale or slow position. This works out all right because when you turn the rotors from fast to slow they slow down very quickly and you can then turn them off and they will stop straight away. If you simply disconnect the power from the rotors when they are in the full speed position they take some time to come to a stop. The advantages of including the brake at this point are that the organ can be run through the Leslie with vibrato on and an electric piano can be run through it also either via a mixer or by connecting it to the organ directly.

I have had no trouble with the cut down tone cabinet, which, when assembled is identical to it's original condition in size etc., and have the advantage of being able to transport it from point to point. The Leslie 147 was one of finest cabinets that was built, and is quite identical to the 122 in most respects. The model 122 was designed purely for Hammonds, whilst the model 147 will take almost any single channel organ or signal.

As there are quite a number of these tone cabinets coming on the market at quite a reasonable cost in the classified ads., section of the papers then other members who play commercially like I do may find this to be an idea worthy of consideration.

Logically of course, the idea is to go and buy a brand new Leslie which you will find will cost you the earth and still won't fit into the family car easily. This puts you back to square one where you require a van and so on.

By buying a second hand tone cabinet and cutting it into two you will have the tonal advantages of the large cabinet without either the bulk of it or the problems associated with carting it around. I have seen the newer cabinets that are vinyl covered, these look alright for a while but they also can get quite scruffy in time.

To move this around a small trolley is advisable, this can be made from a sheet of five ply, with two pieces of 3"x3" glued and screwed onto it with four heavy duty swivel castors attached. On top put two pieces of old car tyre so that the organ or whatever will not slide across the top of the trolley.

If anyone requires any more details, please contact the Editor.

THEATRE ORGAN BROADCAST.

Community Radio Station 2MBS-FM will be broadcasting an hour of Theatre organ Music on Tuesday 16th January from 4.00pm till 5.00pm.

ANNUAL SUBSCRIPTIONS.

The time has come for the renewal of the Annual Subscription and forms were sent out with the November and also the December issue.

Membership Rates are as follows:-

\$8.00 Metropolitan Members.

\$4.00 Country, Interstate, Pensioner and Overseas Members.

\$4.00 Student Membership.

The Student Membership is available to bona fide students who should submit full details of the educational institutions that they are attending on a full time basis for consideration by the Membership Secretary.

Student Membership has several advantages which include receiving the T.O.S.A. News, practice rights on the Society Wurlitzer etc.,.

Payment of 50% extra subscription in addition to the existing membership subscription will enable the spouse of a member to vote at Society meetings. This is an optional payment only and does not include a subscription to the T.O.S.A. News.

Please make Cheques etc., payable to T.O.S.A. for your subscription and print your name on the back of the Cheque and post it to the Membership Secretary, 47 Horbury Street, Sans Souci. 2219.

Subscriptions are due NOW!!!

FEBRUARY EDITION.

Still to be published is a review of the Tony Fenelon Concert and also a review of the Cabaret held on 1st December.

Neither of these has arrived to date and to get the January edition printed it will have to be at the printers prior to Christmas as the printers will be having a break of the Christmas period.

A quite common practice is to combine the January with the February edition and I notice that several of the other States will be doing this.

We will be publishing a separate edition for each month and, depending on just how things go, should be able to bring you the reviews as described.

At this point of time however, the Society thanks Jack Lawson and his team for the wonderful work that is put into the Cabaret. I have it that the decorations to the Town Hall are excellent and that everyone who goes has a fantastic time.

Jack has been doing the Cabaret for some time now and it is splendid efforts like Jack's that make a Society such as ours a good one to be in. Thank you Jack for all the hard work and also thanks to your team that are right behind you.

You may have noticed that the spacing was a bit out in the last News, this was caused by some problem with the tripewriter which has now been rectified by I.B.M. The fault seemed to show up in the specifications for the Town Hall Organ.

Till next time. Editor.