

Volume 26 Issue 4 Price 50¢ April 1987

TOSA NEWS

The Official Publication of the Theatre Organ Society
of Australia, N.S.W. Division, Inc.
Address - Box 474 Sutherland 2232
Registered by Australia Post - Publication No. N.B.H. 1038



DONNA PARKER
Special Concert Artist
for the
15th TOSA
National Convention



DONNA PARKER IN CONCERT

Sunday 19th April at 2.00pm.

Capri Theatre Adelaide

DIRECTORYTHEATRE ORGAN SOCIETY OF AUSTRALIA (N.S.W. DIVISION) INC.

PATRON Ian Davies

PRESIDENT Phyllis Wilson (759 6050)

VICE PRESIDENTS Cliff Bingham (476 2363) John Shaw (759 5825)

SECRETARY Bob McMinn (542 3937)

ASSISTANT SECRETARY Pam McMinn (542 3937)

TREASURER John Rattray (517 2247)

MEMBERSHIP SECRETARY Bob McMinn (542 3937)

RESEARCH AND ARCHIVES Ian Cameron (048 411616)

PRACTICE CONVENOR Bob Staunton (607 8925)

COMMITTEE Bill Schumacher, Neil Palmer, Ron Wilson, Jack Lawson
Margaret Hall, Merv Palmer

MINUTE SECRETARY Murray Reis

TOSA NEWS EDITOR Ron Wilson (759 6050)

TOSA NEWS PRINTING Ron Wilson

PHOTOGRAPHY Barry Tooker

CONCERT RECORDING Bill Schumacher and Ron Wilson

CONCERT TAPE HIRING Neil Palmer (798 6742)

CONCERT TICKET BOOKINGS Frank Rohanek (747 1240)

HOME PARTIES Andrea Harrison (520 8632)

Address all correspondence to:-
The Secretary, T.O.S.A. (N.S.W. Division) Inc.
Box 474 P.O. Sutherland N.S.W. 2232.

MARJ AND LANCE WELLS RETIRE

After many years of hard work for TOSA, Marj and Lance Wells have retired from addressing and mailing the Society's News Letter - TOSA NEWS.

In the very early days of the Society, envelopes were addressed by hand, which was a slow process. When the membership grew and sufficient funds became available, the Society bought a second hand Elliott Addressing Machine which made the job a lot easier. Later on, the machine was replaced with another addressing machine which was in far better condition.

Never the less, it was a time consuming job, both for Marj and Lance, who had to keep up to date with the membership list, adding or subtracting to it as members either renewed or dropped out. After the envelopes were addressed, they were then sorted into postcode order before the post office would accept them.

On behalf of the Executive and Committee, we would like to take this opportunity to thank you both for your dedication to the 15 years of hard work you were involved in mailing TOSANEWS. Good luck and all the very best in the future.

DATES FOR YOUR DIARY



APRIL

MONDAY 6th at 7.30pm.
COMMITTEE MEETING

WEDNESDAY 8th at 7.30pm.
CLUB NIGHT
MARRICKVILLE TOWN HALL
Details are in this issue.

FRIDAY 17th - MONDAY 20th
NATIONAL CONVENTION
ADELAIDE

MAY

MONDAY 4th at 7.30pm.
COMMITTEE MEETING

SATURDAY 9th at 2.30pm.
BONDI-WAVERLY RSL CLUB
GRAY STREET BONDI JUNCTION
Patron Ian Davies, is once again inviting members and their friends to attend an afternoon of organ and piano music. Proceeds go towards the Capitol Organ Fund.
Admission:- \$4.00

FRIDAY 15th at 7.00pm.
Buffet dinner party at the home of Colin Tringham.
6 Tunks Street, Waverton (Close to station).
Colin will serve a full hot buffet dinner. In addition, he will demonstrate a computer that drives a music synthesizer plus two antique disc music boxes.
Colin also has a unique Gulbransen Rialto organ.
Cost \$15.00 Limit of 14.
Please ring 957 5539 - before 9.00pm.

WEDNESDAY 20th at 7.30pm.
QUARTERLY MEMBERS MEETING
MARRICKVILLE TOWN HALL

SUNDAY 24th at 2.00pm.
2CBA-FM CONCERT
MARRICKVILLE TOWN HALL
Featuring Bill Schumacher, Valda Lang, Patricia Wooldridge, John Brosnan and Mark Walton.
Admission :- Adults \$9.00
TOSA Member \$7.00
Pensioner \$6.00
TOSA Pensioner \$5.00

JUNE

MONDAY 1st at 7.30pm.
COMMITTEE MEETING

SUNDAY 7th at 2.00pm.
NORTH SYDNEY BOWLING CLUB
Afternoon of entertainment for the Capitol Organ Fund.
Come and hear your TOSA artists play the Conn Artiste and maybe have a play yourself.
Cost:- Gents \$5.00 Ladies \$4.00
Please bring something to share for afternoon tea.

SUNDAY 28th at 2.00pm.
PAID CONCERT
MARRICKVILLE TOWN HALL
Featuring David Parsons and Gus Merzi.
Admission:- Adults \$9.00 Members \$7.00
Pensioner \$6.00 TOSA Pensioner \$5.00
Children under the age of 15 admitted free.

JULY

MONDAY 6th at 7.30pm.
COMMITTEE MEETING

SUNDAY 19th at 2.15pm.
HOME ORGAN PARTY
SELWYN THEATRE
13 Rosemont Avenue Mortdale.
Hear John Shaw, Joan Ingall, David Devonport and Ron Smith.
Proceeds in aid of the Capitol Organ Fund.
Cost:- Gents \$4.00 Ladies \$3.00 plus a plate. For bookings, ring Ritchie Willis on 57 3581.

SPECIAL NOTICE

ORGAN SECURITY - KEY STOCKTAKE

Would all T.O.S.A. members who hold keys which provide access to the Wur-litzer organ console, please forward the following information to the practice Convenor as soon as possible, your name, address, and phone number along with your key number, either at the next TOSA function or by post to:-

R.W. Stanton
46 Marie Street
LURNEA 2170
Phone 607 8925

NOTES FROM THE SECRETARY

No doubt you have all heard the saying "Which do you want first, the good news or the bad news?".

THE BAD NEWS.

In a world where inflation is running at almost 10% per annum and every other day, some commodity or another goes up in price, it is only to be expected that TOSA must eventually raise their concert ticket prices. In January this year, we were told by Marrickville Council, that the cost of hiring the Marrickville Town hall would increase by 14%. At this time your committee are still having discussions about when that increase is to take affect, but take affect it surely will. In addition, every other cost to TOSA, right down to and including the cost of the cardboard on which we print the tickets has increased in price.

Your committee have decided that the following ticket price structure must apply from the next concert:

Members of the public	\$9.00
TOSA - Full member and associates	\$7.00
Non member pensioners	\$6.00
Pensioner members	\$5.00

You will note that we have introduced a fourth ticket price and this has been done deliberately as the committee feel that as a large number of our members are pensioners that they ought to have an advantage over non-member pensioners.

The whole question of pensioner entitlement WILL however be policed by the ticket sales people and your Pension Benefit Card will be required to be produced to obtain the concession. We trust that nobody takes offence at the request to produce a Pension Benefit Card, but we can only extend the concession to those persons who are entitled to it.

THE GOOD NEWS is that there is no more bad news.

Bob McMinn
Secretary.

WHO IS JOHN PARKER

We have all been waiting and talking and working and waiting for almost 15 years. In February 1972, the Wurlitzer Organ was removed from the Capitol Theatre. In 1987 despite a lot of hard work by many people, we are still waiting for that organ to come to life in it's new home.

Earlier this month, I was invited to meet with officers of Canterbury Council, and when your President and I did meet with them they conveyed to us their concern over the apparent slowness in bringing the project to completion. Coincidental with this meeting, we received an offer from a New Zealand organ builder of very high repute to assist us with the installation.

I am now pleased to be able to announce to you that at long last, the waiting, but not the working, is almost over. Your committee, after a lot of consideration, and weighing the costs and many other matters, have decided to employ that organ builder on a full time basis. That organ builder is John Parker.

Whilst the agreement with John is still being worked out and put on paper, we feel that we must, having made the decision, inform you, the members, at the earliest possible time.

John will, it is hoped, take up his position as soon as possible after Easter and will work WITH those volunteer workers who have been doing so much of the behind the scenes work. We are indeed fortunate to have been in a position to afford to acquire John's services and have as well, confirmed our arrangement with George Stephens in Adelaide for him to continue in the role of consultant to TOSA (NSW Div) Inc.

Both Doug Smith and Norm Weismantel, who along with others, have been heavily involved in the project over recent times have welcomed the appointment of a "professional" to the project and indeed feel that they can learn from John. The joint co-ordinators, Ian Somerville and Jack Lawson will continue in their roles and see themselves working alongside John to bring the installation to completion.

The appointment of a paid person to the project will, of course, mean that the cost estimates of the project will need to be revised, however, we are confident that sufficient funds will be available both from those monies now in hand and monies that can and will be raised over the ensuing months.

In conclusion, I would say to you that this decision is, next to the decision taken, so many years ago to form TOSA (NSW), probably the most momentous decision ever faced by a TOSA committee and I am proud and delighted to have been a part of making the decision. I am sure that in making those remarks, I am not alone. We now need the support of you the members to get behind our concerts and other fundraising efforts, to support our endeavors, for one purpose and one purpose only, to hear once again the ex Capitol Organ in it's new home - The Campsie Centre.

Bob McMinn
Secretary.

THEATRE ORGAN WORKSHOP

The first in a series of workshop sessions is to be conducted by Margaret Hall and Bill Schumacher on Tuesday 12th of May. The venue will be Marrickville Town Hall, and will commence at 7.30pm.

Margaret and Bill will offer advice on theatre organ styling, registration and general musicianship.

This evening will not be open to everyone, but we invite applications from those genuinely interested in improving their manageability of the theatre pipe organ. We ask you to prepare one or two pieces in advance, nominate them on the application form included in the last issue of TOSA NEWS.

THEATRE ORGAN WORKSHOP
118 Moore Street,
Hurstville
N.S.W. 2220.

From these applications, a small number will be selected for the first workshop on 12th May. This will also indicate the general enthusiasm for subsequent sessions to be held - dates to be advised.

The cost - \$2.00
Enquiries, phone Margaret Hall on
502 3279

NEWS BRIEFS

CLUB NIGHT - THE COMMITTEE ENTERTAINS

A fun evening of music with Neil Palmer, Bill Schumacher, Cliff Bingham and John Rattray.

Also featured will be a slide segment of Australian and overseas organs and organists, both past and present (see Cliff Bingham with hair!!.)

A special attraction of the evening will be a trading-table. Please bring a new or second-hand easily saleable item with proceeds going to the Orion Centre Organ fund. Suitable items might be small gifts, records, tapes, music, plants etc. If possible, please put a price ticket on your donated item. Please bring something to share for supper.

COME ONE - COME ALL

A FUN NIGHT IS ASSURED

WORKSHOP AND CHAMBER INSPECTION

Over the past few months the committee has been approached by several interested members in either viewing the work-shop in the church hall at Lakemba where the Capitol restoration takes place or inside the organ chambers at the Orion Centre at Campsie.

For those wishing to visit the church hall, please contact Doug Smith on 750 0917. Those members who would like to see inside the chambers at Campsie, please contact Jack Lawson on 569 3775.

CONGRATULATIONS

Congratulations to long standing TOSA members Clive and Flora Gliddon, who have just celebrated their 50th wedding anniversary.

Also on the list for congratulations are Arthur and Dorothy Cammel, who are also celebrating their 50th wedding anniversary, along with Merv and Eunice Palmer who have just celebrated their 40th wedding anniversary.

NEWS BRIEFS

FOR SALE

For sale - Hammond 'Colonade' Console organ, 61 keys on both upper and lower keyboards.

Leslie speakers, melody maker, philharmonic strings, percussion, presets, animation easy play, 16 rhythms (4 variations).

Organ is in first class condition - 1 owner - 2.1/2 years old.
\$14,000 new - sell \$9,500
For further details ring (043)92 5601
Central coast

---oOo---

For sale - Yamaha - Model B30R
2-44 note keyboards - 13 pedals.
This organ is in excellent condition and comes complete with stool and a lot of music - ideal for student.
Price: Negotiable.
For all details, ring 887 3992.

PROPOSED LADIES AUXILIARY

It has been suggested that TOSA would benefit by having a ladies auxiliary.

Accordingly, any ladies who maybe interested, should contact John Shaw on 759 5825.

TAPE LIBRARY

Would the following members who have outstanding tapes from the Tape Library, please return them at the concert, OR post them to: 304 Parramatta Road, Ashfield, 2131.

G. Brown
(Tony Fenelon and John Atwell 27/5/84)

C. Craike
(Hall/Palmer/Schumacher/Davies) 30/9/84

D. Golby (Len Rawle 24/11/85)

M. Gray (Candi Carley 14/4/85)

LYN LARSEN COMPACT DISCS NOW AVAILABLE

"UP & AWAY - THE WORLDS GREATEST MARCHES"

A selection of popular marches including: Under The Double Eagle, Washington Post, 76 Trombones, Stars and Stripes Forever, etc.

An actual recording of an F-15 Jet Fighter taking off is also included.. a REAL test for the Hi-Fi and speakers (not to mention the organ's THREE 32 ft stops!).

"FILMTRAX"

Featuring music from the films - Fantasia, Words and Music, The Wizard of Oz, E.T. and Star Wars.

Both compact discs feature Lyn Larsen playing the magnificent 4 - manual 39 - rank "Paramount" Wurlitzer Theatre Pipe Organ in the Century II Convention Centre, Wichita, Kansas, U.S.A.

This instrument was originally installed in the famed Times-Square Paramount Theatre, New York, and became the standard against which all other installations were judged.

TOSA members will no doubt remember the outstanding sell-out concert by Lyn Larsen and Tony Fenelon at Marrickville Town Hall in February 1985.

The compact discs are available from the Record Bar at Marrickville concerts for \$28.00 each.

Enquiries phone (02) 798 6742

NEW MEMBERS

A cordial welcome is extended to the following members.

W.S. Boyce, K. Bowie, P. Lindsay, N. Byrne, N. Ryan, P.L. King, P. Luci.

CONCERT REVIEW
SUNDAY 1ST MARCH 1987
MARRICKVILLE TOWN HALL

(By Cliff Bingham)

In spite of a wet, grey afternoon, a large crowd of people turned out to the free concert at Marrickville Town Hall on Sunday, March 1st and were treated to an entertaining afternoon of good theatre organ music with a strong show-time flavour. (What a pity the same support is not given to the majority of the paid concerts.

If it was, the concert may well have been played at the Campsie Orion Centre on our other Wurlitzer.)

First up was Andrea Harrison, looking very attractive in a soft pink dress. (I'm enough of a M.C.P. to believe that a pretty young lady should dress like one.) Andrea's opening number was "Valencia", which featured some interesting chord sequences and key changes. Her first bracket included a bluesy "Autumn in New York", "Prelude in Classical Style" by Gordon Young and a sassy "Girl like a Pussycat" with some nice untremmed registrations. I would like to have heard some more classical registrations in the Young Prelude as the organ does have good diapason and flute ranks.

A real surprise was young David Riley, a student of well known teacher and long-time TOSA supporter, Joe Maennl. Joe has obviously spent a great deal of time on the arrangements and young David did Joe proud with his performances of "Flamingo", "Honeysuckle Rose" and "When I get to old to Dream". David has still to come to grips with registering a theatre pipe organ, and hopefully, may take advantage of the workshops planned at Marrickville in the coming months.

Next to the console was Canberra favorite, Clinton White, who showed what practice can achieve (particularly when you have a theatre organ on your doorstep,) with a polished performance which included "Another Opening, Another Show", a refreshing arrangement of "Sound of Music" with some nice 2nd touch chimes and concluding the first half appropriately with "You're never Fully Dressed Without a Smile".

After interval, (food and drink of the usual high standard), Andrea resumed with a rather subdued "Get Happy" and continued with a couple of unusual but interesting numbers, "Love Look Away" and "Loveman". It was good to hear some new pieces. A clever arrangement (David Smith?) of "Greensleeves" was most enjoyable. Andrea concluded her part of the program with "Surrey with the Fringe on Top".

Clinton returned to the console with a rousing version of "Man of La Mancha" and followed up with "I Know Him so Well" - a very pretty ballad.

The program concluded with "I Could Have Danced all Night" and a fine selection from "42nd Street". Clinton's playing reflected the effort he had obviously put into his arrangements and registrations all of which culminated in a polished and enjoyable performance.

All artists are to be complimented on a varied and contrasting program, resulting in a most entertaining afternoon.



David Riley at the console of the Wurlitzer, about to announce his next number.

ORION REPORT
(By Jack Lawson)

As reported in previous issues of TOSA NEWS that parts for the Capitol Wurlitzer were missing, Jack and his helpers have carried out a full pipe count and shows the following results:-

FLUTE RANK	All pipes accounted for
TIBIA	" " " "
VOX HUMANA	56 Pipes accounted for. No's 57 - 61 missing.
KINURA	60 Pipes accounted for. No. 24 pipe missing.
CLARINET	All pipes accounted for.
QUINTADENA	" " " "
SOLO STRING	" " " "
V.D.O.	83 Pipes accounted for. No's 83 & 85 pipes are missing.
V.C.	All pipes accounted for.
TRUMPET	54 Pipes accounted for. No's 4,5,6,7,8,9, & 16 are missing. Also boot for pipe No. 30.
DIAPHONE RANK	all accounted for
DIAPASON	" " " "

I again ask anyone who has any pipes or organ pieces at their home, to contact me on 569 3775. The inspection of these pipes showed some damage has occurred due to the number of times they had been moved since coming out of the Capitol Theatre. The worst damage occurred to the V.D.O. & V.C. ranks which are frail string pipes, but **PLEASE**, if you know where those 7 brass trumpet resonators are, please let me know, this will save the Society over \$2,000 to replace them.

All the pipe work is now stored in the main chamber in preparation to erect shutters, wall mount the marimba harp and roof mount the toy-counter.

Two chests are now fully refurbished by Doug Smith's work team and await delivery to Campsie. A third chest is almost finished.

More information next issue.

STOP PRESS STOP PRESS

ANOTHER WURLITZER FOR SYDNEY

Officials of the Powerhouse Museum have advised that they have purchased a 3 manual 11 rank Wurlitzer.

Plans have been altered to include the organ in a 300 plus seat theatre fronting Harris Street, Ultimo, and within stage two of the museum complex.

The Society has been promised more details on this most exciting and innovative project for next month's TOSA NEWS.

FOR SALE FOR SALE

ELLIOTT ADDRESSING MACHINE

This machine has been used by Marj and Lance Wells, who have been involved with the addressing and mailing of the Society's Newsletter, TOSA NEWS.

The machine is in excellent condition and comes complete with a 20 drawer steel filing cabinet, box of stencils and ink.

PRICE :- \$200 O.N.O.

NEWS FROM MELBOURNE
APRIL

SUNDAY 12th at 2.00pm.

RICHARD HORE IN CONCERT playing the Christie Theatre Pipe Organ.
Admission: \$8.00 Concession \$5.00
TOSA Members \$7.00 & \$4.00
Children under 15 free.

TUESDAY 28th at 8.00pm.

MOORABBIN TOWN HALL
50/50 DANCING TO CYRIL PEARL AT THE WURLITZER ORGAN.
Admission \$4.00 Enquiries 848 1243.

NEWS FROM CANBERRA

APRIL 11th at 8.00pm.

ALBERT HALL CANBERRA
SILENT MOVIE NIGHT with DAVID JOHNSTON
Adults \$10.00 TOSA Member \$10.00.
Pensioner/Student \$8.00. Children under the age of 12 - \$8.00.

NEWS FROM WESTERN AUSTRALIATHE KARRINYUP WURLITZERTHE LOCAL SCENE

Theatre pipe organs were only installed in two Perth cinemas, a 3 manual Wurlitzer at the Ambassadors in Hay Street and a 2 manual Wurlitzer at the Regent (Later renamed Metro) in William Street. The Prince of Wales Cinema (now Myers/Boans city store) and one of Fremantle's houses featured Wurlitzer fotoplayer organs. These were small instruments with auto roll playing feature. Both of these were later broken up, the pipes being incorporated in local church organs.

The two bigger Wurlitzers were in popular use until the mid forties when the Ambassador's organ was removed and re-installed with some additions in the Melbourne Regent Theatre, which had lost its organ in a fire.

The two manual instrument at the Metro was not used for twenty years or so, when John Fuhrmann was engaged to play pre-show and intermission music in the late 60's, a position he was to hold until 1972 when the theatre was demolished and rebuilt as Wesley Arcade

During this period Ray Clements had formed the local branch of the Theatre Organ Society of Australia and was playing an electronic instrument regularly at the Town Cinema. Interest in theatre organ was suddenly very high, in fact, around 1970 several Perth cinemas featured electronic organs. Many concerts were presented at the Metro.

It was in 1970 that the Theatre Organ Society purchased the Compton organ from the Plaza Cinema, Worthing, England. Arrangements had been made to install it in the Fremantle Town Hall, but problems were encountered and the instrument was sold to Bob Purvis. The organ was installed in the new Purvisonic Sound Headquarters by a team of volunteers guided by Ray Clements and John Fuhrmann, followed by several concerts.

The opening concert featured Hubert Selby, Ray and John and Bob Purvis himself. When Ray and John purchased the Metro Wurlitzer in 1972, involvement in the Compton project regrettably ceased and the instrument was more or less unused until the present T.O.S.A. team started to bring it into shape again. This organ will, hopefully, soon have a new home under the auspices of the Theatre Organ Society.

THE KARRINYUP WURLITZER

This is now a composite of five organs. Twelve of its fifteen, soon to be sixteen, ranks (diapason, flute, clarinet, viol, viol celeste, vox humana, tibia clausa, tuba kinura, krumet, oboe and brass trumpet) came from the original Metro Cinema, Perth installation. The remaining ranks, a second tibia, additional vox humana and a salicional, come from a Los Angeles Pizza Parlour, Paramount Pizza house in Indianapolis and a residence installation in Idaho respectively.

The three manual console has seen considerable service and was originally shipped as Opus 977 in 1924 to Scheuter's Theatre in Long Beach, California. It was registered as a two manual six rank style "D". The console and pipework were returned to the North Tonawanda Wurlitzer factory for a rebuild and extensions in 1934. It re-emerged as a three manual eight rank and was shipped to the Golden Concert Studios of Radio Station KFPY in Spokane, a city of 200,000 on the Eastern border of the state of Washington.

In 1949 the radio station moved its location and the organ was eventually acquired by Balcon and Vaughn of Seattle (a local firm of organ builders). Further extensions occurred before it was installed in the Roldadium skating rink in 1953.

Noted theatre organ technician Bill Carson purchased the organ in the sixties and installed it in his house. He was able to acquire the top portion of a Wurlitzer Style 260 Double Bolster stop rail and added it to the original, resulting in the Kurrinyup console.

SPECIFICATION OF THE KARRINYUP WURLITZER PIPE ORGAN

Since arriving in Western Australia, the stop rails have been further enlarged resulting in a tonal specification of 178 stops. This has made possible the most flexible and unified set of tibias and possibly the most exotic coupler division available on any theatre organ in Australia.

To accommodate all the extra stops, an extra two Wurlitzer relay switchstacks have been purchased, making a total of three. A rare feature is the inclusion of two second touch relays. These make possible an enlarged second touch division. Second touch is a further set of voices that are available by pressing the notes down deeper.

ACKNOWLEDGEMENTS

A special mention must be made of Stan Overington who skillfully restored the timber work on the console and lovingly applied the many coats of ivory lacquer. In the relay room, many switches had to be relocated and rewired. This involved many hundreds of soldered connections. Lots of miniature bellows have also had to be releathered. In these areas, much needed help has been given by Stan Higgot, Mike Edwards, Alan Doodson, Doug Miller, Noel Miles, Keith Hahn - who also very kindly organized his son to lay the carpet on the stage, and a special mention to Vince Parnell who spent many, many hours working behind the scenes.

To ALL of the above, a very big "Thank You".

The Karrinyup Wurlitzer is owned and operated by "Stirling Theatre Organ Productions" and has been installed in the Kurrinyup Community Centre for your enjoyment.

The organ is leased to the City of Stirling for an extended period.

Many thanks to John Fuhrmann for the above article. Editor.

<u>SOLO</u>	<u>GREAT</u>	
16' TUBA	16' POST HORN ten C*	2' TIBIA (S)
16' TIBIA CLAUSA (S)	16' OPHICLIEDE	2' FIFTEENTH
16' TIBIA CLAUSA (M)	16' TRUMPET ten C	2' FLUTE
ten C	16' BASS	1 3/5' TIBIA
16' ORCHESTRAL OBOE	16' TIBIA CLAUSA (S)	1 3/5' FLUTE
ten C	16' TIBIA CLAUSA (M)	1 1/3' TIBIA
16' BRASS TRUMPET	ten C	1' TIBIA FIFE
ten C		
16' KRUMET ten C	16' KRUMET	MARIMBA HARP *
8' POST HORN *	16' CLARINET	CHRYSSOGLOT
8' TRUMPET	16' CELESTE & VIOL	GLOCKENSPIEL
8' TUBA	16' BOURDON	XYLOPHONE
8' DIAPASON	16' SALICIONAL	GREAT SUBOCTAVE
8' TIBIA CLAUSA (S)	16' VOX HUMANA (S)	GREAT OCTAVE
8' TIBIA CLAUSA (M)	ten C	SOLO TO GREAT 16'
8' ORCHESTRAL OBOE	16' VOX HUMANA (M)	<u>GREAT 2ND TOUCH</u>
8' KINURA	ten C	16' TUBA
8' CLARINET	8' POST HORN *	8' POST HORN *
8' CELESTE & VIOL	8' TRUMPET	8' TRUMPET
8' VOX HUMANA	8' TUBA	16' ACCOMP 2ND TOUCH
5 1/3' TIBIA FIFTH (M)	8' DIAPASON	<u>ACCOMP 2ND TOUCH</u>
4' TIBIA PICCOLO (M)	8' TIBIA CLAUSA (S)	8' POST HORN *
2 2/3' TIBIA TWELFTH	8' TIBIA CLAUSA (M)	8' TUBA
2' TIBIA (S) (M)	8' ORCHESTRAL OBOE	8' KINURA
1' TIBIA FIFE (S)	8' KINURA	8' TIBIA (S)
CHRYSSOGLOTT	8' KRUMET	8' CLARINET
GLOCKENSPIEL	8' CLARINET	4' TIBIA (S)
MARIMBA HARP *	8' CELESTE & VIOL	CHIMES
XYLOPHONE	8' FLUTE	GLOCKENSPIEL
SLEIGHBELLS	8' SALICIONAL	SOLO TO ACCOMP 4'
CATHEDRAL CHIMES	8' VOX HUMANA (S)	TRIANGLE
<u>SOLO COUPLER SECTION</u>	8' VOX HUMANA (M)	<u>GENERAL</u>
16' SUB OCTAVE	5 1/3' TIBIA (S)	CELESTE OFF
6 2/5' THIRD	4' CLARION	
5 1/3' FIFTH	4' OCTAVE	
4 4/9' SEVENTH	4' TIBIA PICCOLO (S)	
4' OCTAVE	4' TIBIA PICCOLO (M)	
3 5/9' ELEVENTH	4' CELESTE & VIOL	
2 2/3' TWELFTH	4' FLUTE	
GREAT TO SOLO	4' SALICET	
SOLO	4' VOX HUMANA (M)	
	3 1/5' TIBIA TENTH (S)	
	2 2/3' TIBIA TWELFTH (S)	
	2 2/3' FLUTE TWELFTH	

<u>ACCOMPANIMENT</u>	<u>PEDAL</u>	<u>EFFECTS ON TOE STUDS</u>
8' POST HORN *	32' BOURDON (result)	BIRD WHISTLE
8' TRUMPET	16' TUBA	KLAXON CAR HORN
8' TUBA	16' BASS	TRAIN WHISTLE
8' DIAPASON	16' TIBIA	HORSES HOOVES
7' TIBIA CLAUSA (S)	16' BOURDON	FIRE GONG
8' TIBIA CLAUSA (M)	8' POST HORN *	SURF
8' ORCHESTRAL OBOE	8' TRUMPET	TRIANGLE
8' KINURA	8' TUBA	CRASH CYMBAL
8' CLARINET	8' DIAPASON	TREMULANTS
8' KRUMET	8' TIBIA CLAUSA (S)	DIAPASON/FLUTE
8' CELESTE & VIOL	8' TIBIA CLAUSA (M)	MAIN
8' FLUTE	8' OBOE	TUBA
8' SALICIONAL	8' CLARINET	SOLO REEDS
8' VOX HUMANA (S)	8' CELLO	TIBIA (SOLO)
8' VOX HUMANA (M)	8' FLUTE	TIBIA (MAIN)
4' OCTAVE DIAPASON	8' SALICIONAL	VOX HUMANA (SOLO)
4' TIBIA PICCOLO (S)	4' VIOLIN	VOX HUMANA (MAIN)
4' TIBIA PICCOLO (M)	<u>GREAT TO PEDAL</u>	<u>EXPRESSION PEDALS</u>
4' CELESTE & VIOL	BASS DRUM	SOLO
4' FLUTE	KETTLE DRUM	MAIN
4' SALICET	CRASH CYMBAL	CRESCENDO
4' VOX HUMANA (S)	TRIANGLE	<u>PIANO PEDALS</u>
4' VOX HUMANA (M)	CYMBALS	SFORZANDO
2 2/3' FLUTE	PIZZICATO	SNARE ROLL/CRASH
2' TIBIA PICCOLO(S)	SOLO TO GREAT	<u>WIND SUPPLY</u>
2' TIBIA PICCOLO(M)	SOLO TO ACCOMP.	DISCUSS BLOWER
2' FLUTE	SOLO TO PEDAL	CAPACITY 1750c.f.m.
MARIMBA *		STATIC WIND PRESSURE
CHRYSSOGLOT		21" wg
ACCOMP. OCTAVE		MOTOR 10 h.p.
SNARE DRUM		
TAMBOURINE		
CASTANETS		
CHINESE BLOCK		
RIDE CYMBAL		
TOM TOM		

LEGEND:

(S) = Solo Chamber
 (M) = Main Chamber
 * = Prepared for effect

BECOME A REGISTRATION

GOURMET CHEF.

Concluding the article started last issue we'll examine some of the basic theatre organ stops and their orchestral counterparts - - -

Strings: The basic instrument of the orchestra, which covers the normal range of hearing from the lowest to the highest pitch ... 16'C to the top note of the manual at 4' pitch. Think of the strings as green vegetables.

Diapason: The basic tone of the church organ, not found in the orchestra. This stop covers the greatest range of any instrument ... 32'C to the top note of the manual at 2' pitch, and has been known to go even higher. In some cases it can be used in the manner of a French Horn on the theatre organ. Think of this stop as you would potato.

Tibia Clausa: The basic flute tone of the theatre organ, not found in the orchestra. This stop can cover the range from 32'C to the top manual note at 2' pitch. Having a characteristic mellow sobbing effect, this stop can be treated as if it were a human singing voice, and is most useful from 4'C up. The lower part of the Tibia is often used to give solidity to the Pedal, and used at 8' pitch in the Pedal, can sometimes sound like a plucked string bass. Think of this stop as meat.

Trumpet: A brass instrument used for solos, chorus effects and loud or snappy accompaniment. Ranges from tenor Eflat to the top note on the manual at 8' pitch. Except for lack of variations in tremolo, this organ stop sometimes sounds like the real thing. Think of this stop as you would salad (It can either blend in with the rest of the food or stand by itself.)

Tuba: This stop in the organ is usually not as bright as a real tuba, although in some cases, it may sound more like a trumpet or trombone. The orchestral instrument covers the range from 16'F to about middle E-flat. The Tuba Horn

often has a muted sound more like the French Horn. Think of this stop as you would a rich, fancy bread.

Clarinet: The organ stop most closely resembling the orchestral instrument it is supposed to imitate. The range is from tenor E-flat to the top manual note at 2' pitch, although both the instrument and organ stop begin to sound flute-like above middle G. Usually the tenor and lower-middle octave have the most character, and are usually most realistic when used without tremulant. Think of this stop as gravy.

Orchestral Oboe: A solo and "colour" reed, actually classed as a Woodwind along with the Clarinet and Flute-Piccolo. The normal range is middle D to the top manual G at 4' pitch, although the Bassoon carries the same tone quality down to B-flat below the lowest manual C at 8' pitch. The organ stop is most useful in the middle two octaves starting at middle C. Think of this stop as fruit.

Flute-Piccolo: Both a solo and accompanimental or foundational instrument covering the range from middle D to the top manual note at 2' pitch. The Concert Flute can often sound like the real thing, but as found in the theatre organ, is usually much softer than a real flute. The piccolo derived from the Tibia may sound very much like the real thing when played fast, or trilled notes without tremulant, but usually not used in this manner on the theatre organ except perhaps as a solo obligato to a march. Think of this stop as a bread or pastry.

Kinura: A stop peculiar to the theatre organ, although its sound is very similar to the Regal family of stops found on baroque organs. This is a reed having very little fundamental tone, and gives a splash of firey colour to the full ensemble, adding brilliance much as the Mixture stops add brilliance in a church organ. As a solo stop, the Kinura is hardly ever used by itself except for comic effect because its lack of fundamental tone makes the pitch of the note difficult to recognize. When used in combination with the Tibia, the extreme contrast makes a delightful novelty effect. The best range is the middle three octaves at 8' pitch. Most emphatically a condiment, and should

be treated like garlic.

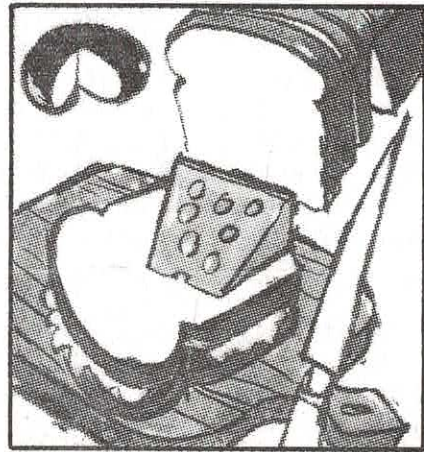
Post Horn: The organ counterpart of "English Post Horns" or festival trumpets, used for fanfares. Typically labelled "English Horn", it is not at all like a real English Horn, which is a Woodwind sounding much like an Oboe. The Post Horn is used for Brass Chorus effects or "riffs" and in isolated cases, may carry a short countermelody. It should never be used with tremulant, and should always be used sparingly. Think of this stop as pepper.

Oboe Horn: A solo voice having a quality more like a real English Horn usually soft enough to be used as a foundation stop, useful in accompaniment. The bass is more like the Bassoon than the bass of the Orchestral Oboe, and is a very good Pedal stop, especially at 16' pitch. The normal range of 16'C to the top manual note at 8' pitch. Think of this stop as meat.

Vox Humana: Translated, "Human Voice", this stop can have the same effect as a humming human voice (not a singing voice), and is most effective from tenor C, to the C above middle C, above which it begins to take on a nondescript "falsetto" quality. When played in chords by itself with the swell shades closed, it takes on an angelic quality. Treat as sweet relish.

Pitch: Since the unification in a theatre organ enables the organist to combine the different voices at several pitches, you should know what the pitch numbers mean. On the organ, the pitch of a stop sounded from middle C on the keyboard will match middle C on the piano when the natural open length of the bottom manual C pipe of that stop is 8' long. Such a stop is thus designated 8' pitch. In other words, the bottom manual pipe of any stop will have a "speaking length" at about the footage given with the stop. The actual length of stoppered pipes is about half the "speaking length" and certain reed pipes may have lengths much shorter and not at all related to pitch. Each halving of the length produces a note sounding an octave higher. Thus a 16' stop sounds an octave lower than an 8' stop ... a 4' twice as high or an octave higher than the 8', and so on.

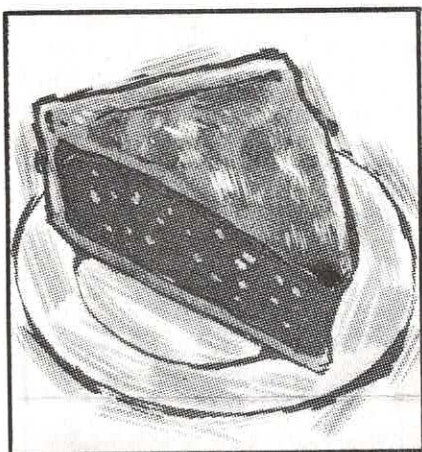
Fractional pitches, such as 2 2/3' are called "mutations" (not mixtures) and in a unit organ, actually play a note other than an octave interval of the key pressed. The 2 2/3' for example, is the closest note on the keyboard to the twelfth harmonic of the 8'C, and is G two octaves above 8'C. The note actually played when a mutation is used on a theatre organ is slightly out of tune with the natural harmonic, and may sound harsh. This is overcome in the church organ by using separate ranks of pipes for the mutations, and tuning them to the harmonics of the 8' and 4' stops. The pitch of the pedalboard is an octave lower than the manuals, so that bottom C is designated as 16' pitch.



Couplers: These are devices which enable you to play the stops registered on the manual from another, either at the same pitch, or at other pitches. Couplers can also be used to duplicate the registration on a given manual an octave higher or lower. If the Solo to Accompaniment 8' coupler is on all stops registered on the Solo will play at the same pitch on the Accompaniment as if the two keyboards were physically "coupled" together. This coupler will not make Accompaniment stops play on the Solo, however. A 16' coupler plays all stops registered an octave lower; the 4' an octave higher. Use the couplers with care because they affect every stop at every pitch. If, for example, you registered the Tibia at 16' and 4', and the Vox at 8', you would have a pretty solo combination. Adding the 16' coupler would cause the Tibia to play at 32', 16', 8', and 4', and the Vox would play at 16' and 8' ... an instant transformation to

"pretty ugly!"

Only use the coupler when you cannot get the desired sound from the available stops. Use the 4' coupler when you cannot get enough brilliance using the 4' and 2' stops. Avoid playing in the top two octaves when you use the 4' coupler. Use the 16' coupler for a full ensemble effect when you are playing in the top octaves. Never play below middle C with the 16' coupler on, and never register BOTH 16' stops and the 16' coupler unless you intend to play in the top octave and a half.



Location of Stops: There is no universal rule governing the location of stops on a theatre organ, although in some cases, stop order may vaguely follow the pitch-power rule common to church organs. The pitch-power order merely places the stops of a given pitch in order according to loudness, with the pitches arranged from lowest to highest. This rule is often modified to place stops, which are often used together, adjacent when possible. Sometimes stops of a family are placed together.

Wurlitzer used a stop arrangement which seems to fall into none of these categories, yet, as it turns out, it is a type of pitch-power arrangement. With only a few exceptions, Wurlitzer grouped the stops so that if all stops of a given pitch were on, removing those at the left of the group make the greatest difference, and removing those at the right of the group make the least difference. While I have never grasped the complete logic behind this arrangement, I have tested this theory on several instruments, and on a well-balanced Wurlitzer, the system seems to work.

The only point of assistance here is that if you are playing an unfamiliar Wurlitzer, and find that a particular combination is too loud, try taking off stops at the left of the pitch group first ... otherwise you will remove all the soft stops, and when you finally get to the loud stops there may be nothing left on at all.

Percussions and Traps: These stops can easily become the most misused in the organ, especially when there is an attempt to create a "band organ" effect. Use the Xylophone and Glockenspiel on single-stroke only, avoiding big chords or couplers. Never use the Orchestra Bells or Sleigh Bells with chords unless you want your audience to quickly depart! Play only melody or short countermelody on any of these percussions ... NEVER accompaniment! Save the Chrysoglott, Marimba Harp or Piano for the accompaniment.

Be careful using traps, especially if they reiterate. You MUST keep the rhythm going as long as these effects are used. As soon as you attempt holding even one legato note in your left hand, the shakers and rattlers will jangle incessantly and immediately wipe out any effect you may have created by using them in the first place. Personally, I view all reiterating percussions and traps as un-musical, and would prefer to see all such instruments connected to strike once each time the key were struck. Then if the organist wants repeated notes, he can very well play them that way, as would a real percussionist.

Use the percussions and traps with a bit of judgement. Here again, let the orchestra be your example.

Common Sense Recipes: Every good chef or gourmet cook works from recipes of some sort. They may be only a bare outline, but are never taken lightly. Just as one can learn to cook by following recipes, one can learn a great deal about registration by following suggested combinations. Unfortunately, we see few recipes for good theatre organ registration. The average sheet music or collection gives vague combinations which may fit a certain brand of electronic organ. Suggested registration for pipe organ, however, often looks like

a collection of names read off the local church organ, and is of no real assistance.

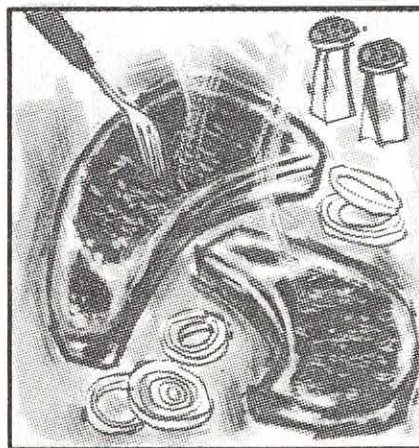
Let's look at some basic combinations. For accompaniment, start with the Concert Flute or Strings (Viola d'Orchestre, Celeste, Salicional) at 8'. For a warmer sound, lean towards the flute and less strings. To make the flute sound warmer or lusher, add the Vox Humana 8' or a flute celeste (if there is one). Curiously enough, adding the Vox Humana 8' to strings will create a bigger, more shimmering string sound, or an effect much like a string section backing a humming chorus (Ray Conniff effect). Combining the Flute 8' and string at 8' gives a broader, fuller effect. If you need to build the accompaniment, add the Flute 4' or strings at 4', or a Woodwind reed at 8', such as the Oboe Horn or Clarinet. The Diapason 8' will add solidity, but be aware that the accompaniment may also become heavy or "woofy" with some Diapasons. Avoid using the Tibia 8' as an accompanimental stop, as it will create a bloated sound lacking clarity. Never use the Tibia in the left hand when you are playing a rhythmical accompaniment as the wide excursion of the Tibia tremulant will create a gasping laugh effect. Instead, try adding a reed such as the Trumpet or Tuba. If you do, don't suddenly insert a series of legato chords, as the left hand will then completely take over. The Tibia 4' can often fill in a legato accompaniment without being muddy.

In general, you should select Pedal stops from the same families you have chosen for the Accompaniment, remembering that 16' is the basic pitch. If you are playing a ballad, stick with a soft 16' stop such as the Bourdon or String (if there is one at 16') and the Flute or 'Cello at 8'. The 8' Diapason and Tibia will add force to the Pedal, and make the pitch of the bass line easier to follow, especially on fast pieces. Remember that the Diaphone and Ophicliede 16' will "speak" faster than the Bourdon or Tibia 16', and use them on fast pieces when you need more "oomph" in the Pedal.

When registering for a single note solo, think back to the orchestra. Keep the

registration simple. Individual solo reeds are a safe bet at 8'. If you want a fuller sound, add the Diapason or Tibia at 8'. If you want a more colourful sound, add the Flute or Tibia at 4'. An Oboe, Trumpet or Tuba at 8' and Tibia at 4' is one of the nicest solo combinations, yet there are "concert" artists, who haven't discovered this yet, judging by their programmes and recordings.

Having selected a reed for solo, say you want more reed sound ... for instance, something between the Oboe and Trumpet in loudness. Add the 2 2/3'. The "twelfth" will reinforce the reed harmonics noticeably. For variety or buildup, try adding a string 8' or 4', or the Vox Humana 8' or even 16'.



When playing block chords, base your registration on strings, Flute and Tibia at 8' and 4' (any combination of these) and Vox Humana 8' or Oboe 8' and 4'. To build on this base, add higher pitches of Flutes and lower pitches of strings and reeds. Avoid using the Tibia at several adjacent pitches as this will create a muddy sound. Instead try "open" pitch intervals such as 16' and 4', 16' and 2', 8' and 2 2/3', etc.

When registering "Full Organ", DON'T! Leave the Vox Humana out of the ensemble when you register "brass". Leave the Kinura or Post Horn off until you have set up a good orchestral ensemble. If you need a bit of "sass" or colour, add these stops at the lowest pitch you have included in the registration. If you must use the 4' coupler, DON'T register any reeds at 4'!

The Tibia is most effective when used at two, or at the most, three pitches ... no more. One "typical" Crawford combination combines Tibia 16' and 4' with Vox Humana 16' & 8'. Play a single note melody in the octave just above middle C. Note the open Tibia interval with the Vox in the bass line and filling in the hole in the middle. Try 16' Vox and 8' Tibia alone, or register 8' Vox and 4' Tibia and play an octave lower than usual. Tibia, Flute and Vox 8' with Flute 4' is effective. Add Tibia 4', then Vox 16' or 4'.

For the lush string sound, play both hands on strings and Vox at all available pitches.

When playing anything fast, register reeds or a percussion to carry the melody and avoid the Tibia. The excursion of the Tibia tremulant is such that the pitch of a given Tibia note may vary up and down a quarter tone. A succession of short notes may catch one Tibia note all the way flat, and the next all the way sharp. The result is confusing and sounds like a schoolgirl with the giggles.



As any good cook must ultimately rely upon taste to determine the success of the meal, so must the organist rely upon taste to determine the success of the registration. In the latter case, "taste" must be the judgement gained by listening to good examples. "Good" examples of theatre organ registration have become rare enough to warrant digging out the records made by the real masters of the instrument or turning to the sounds created by popular and movie orchestras as guidelines.

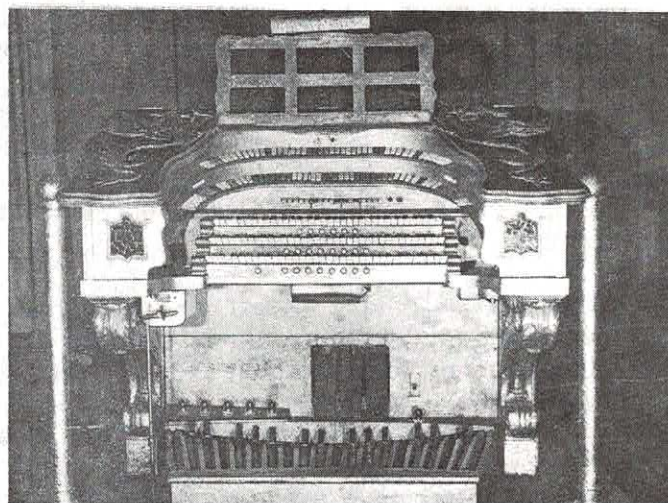
When you are about to play a selection, don't just sit down and play the notes.

Think about the overall effect you want to convey. Ask yourself how a certain orchestra might play the piece. Think in terms of an arrangement ... a sort of musical meal. Then come up with a recipe for that meal. Try cooking and serving the foods in different manners and proportions. Ask which menu best serves the music as you feel it. If you find a recipe you like, stick to it. After a while you will know it well enough to make slight variations without ruining the meal.

Develop some sort of plan or recipe for each piece you play. These recipes will become a file upon which you will draw for ideas on registration for future pieces. Like an accomplished chef, you may someday be able to serve a musical meal with registrations fit for a gourmet.

- - - Reprinted from Theatre Organ Magazine, October - November 1975.

REDFORD THEATRE DETROIT



Redford Theatre
3/10 Barton

By the year 1928, the Detroit area was entering the final phase of theatre building. During that year, the largest and most luxurious movie facilities ever to be built were presented to the entertainment hungry public. But the first new theatre to open in 1928 was not a large, multi-thousand seat structure. On January 27, 1928 the most novel design and approach to theatre architecture was opened in the small, suburban Detroit community of Redford.

Billed as "America's most unique suburban playhouse", attending shows at the Redford was like taking a trip to the Orient with a stop at Japan. The Redford might well have been the only theatre in the country to be patterned after a Japanese garden. It was, without a doubt, unique.

The Redford was built by John F. Kunsy and opened in the midst of "Greater Redford Week" - a campaign set up by the area merchants and partially financed by the Kunsy organization to usher in the new era of prosperity that the deluxe theatre would bring. It was called the New Redford because it replaced an earlier Redford, a storefront nickelodeon located around the corner on Grand River. With 1900 seats, and the finest in Kunsy-Balaban and Katz-Publix stage presentations, several thousand persons per week were expected in the area.

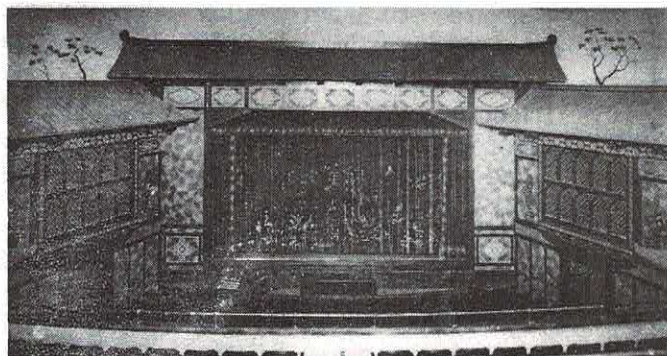
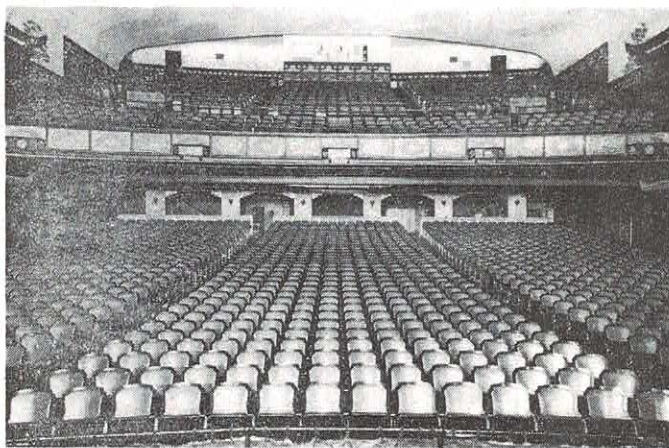
Tickets were purchased at a bronze and tile pagoda box office. Once the ticket was surrendered to the usher, patrons found themselves entering the lobby. The colour scheme was burnished gold with richly decorative plaster moldings. Attraction boards were of bronze with decorative Japanese designs. Urns and carved chairs provided a final touch of atmosphere. The grand foyer rose an impressive three stories. Again, the burnished gold finish was prominent along with stenciled Japanese designs. Above the staircases on either side of this hall were hung Japanese tapestries. Ornate brass light fixtures cast a golden glow across the richly-carpeted room.

The most unique part of the theatre was the auditorium. Opening night audiences soon forgot about the bitter cold when they walked into what appeared to be a Japanese garden with clouds floating lazily overhead and stars mysteriously blinking. Huge "pagodas" were situated on either side of the auditorium and on the ends of each were gardens with greenery, flowers and statuary. Japanese figures flanked the organ chambers.

The evening performance consisted of a presentation of the Barton theatre organ by Detroit's Don Miller, loaned for the evening by the Capitol Theatre. Mr. Miller accompanied a Richard Dix film, "The Gay Defender", and a newsreel and encouraged patrons participation in one of his famous sing-alongs. The performance was presented twice that evening.

By the early 1970's, the Redford Theatre was only marginally profitable as a movie house. Community Theatres, which owned and operated the theatre, asked the Motor City Theatre Organ Society if the group was interested in leasing the facility. At a membership meeting, the majority voted "yes", and the rest is history. In 1976 the group negotiated to buy the theatre, thereby assuring a permanent home for the Barton organ and MCTOS.

Work on the building since that time has been non-stop. Members arranged for the donation and installation of 70mm, 6-channel stereo movie projection equipment, making the Redford a top-flight facility in the area. More recently, the restoration of the grand foyer was begun, a task which has already involved hundreds of volunteer hours spent in recreating the original hand-painted stenciling and wood graining on the walls and ceiling. Two chandeliers from the lobby of Detroit's Oriental Theatre (renamed the Downtown, and later razed) were donated and are being restored, and once again cast a golden glow reminiscent of that on opening night.



"America's most unique suburban playhouse"