

TOSA NEWS

Nov-Dec 2020
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**TOSA wish all our members
a
VERY HAPPY FESTIVE SEASON
and thank you for your support
during this difficult year**

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President



and New Year period. Stay safe and sanitised.

Craig Keller
President

Dear Members,

Well 2020 has come and is almost gone and regrettably there will be no concert prior to the end of the year. It is just too difficult and unrealistic to organise in a Covid safe manner in either of our available venues. Besides that, neither Tony or John are able to travel to Sydney due to travel restrictions and/or possible risks.

Rest assured though that your committee is hoping to plan something special in the first half of 2021 to delight your desire to see and hear at least one of our theatre organs in action in the safest manner possible.

In the meantime, I hope those of you with internet access have been able to watch and enjoy the variety of concerts available online. There have been some cracker concerts from small to large with the recent concert from Sanfilippo (Chicago) being a Sunday brunch delight in our house with the concert streamed through our TV and stereo while Nathan, Zach and Nick were putting the five manual Wurlitzer, grand piano and drums through a thorough workout.

From myself and Debra, and of course all the TOSA NSW committee, we wish you a happy and safe Christmas

Editorial



Hello Members,

I hope you all enjoy the article in this issue by John Giacchi about his mammoth project to refurbish the 4-manual 37-rank Wurlitzer to install at his home. It is wonderful to read that many TOSA members in Victoria are lending a hand in the restoration of this Wurlitzer along with friends of John as well. Thanks are due to the Editor of VOX, Donald Binks, for allowing me to reprint the story in TOSA News.

The chapter by Reginald Foort, about the Travelling Moller, has been held over until the next edition so that I could bring you this most recent article by John Giacchi.

As this is the last edition of TOSA News for 2020 your Committee decided to treat those members, who receive a posted hard copy, to a full colour edition in appreciation of your support by remaining members during this very difficult year.

Regards.
Editor TOSA News.
Enjoy the Music Live,
Ernie Vale
editor@tosa.net.au

From the Mailbox...



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

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

Please submit all comments via email to:

The Editor editor@tosa.net.au
or in writing to:

The Editor - TOSA News (NSW Div)
PO Box A2322
SYDNEY SOUTH, NSW, 1235

Please Note Change to TOSA Bank Account

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

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

Wurlitzer Saxophone

Those members who access the theatre organ site on Facebook will have seen that Organ

Builder, John Parker is currently working on the Wurlitzer Saxophone to be installed on the Orion Wurlitzer in place of the non-Wurlitzer Saxophone currently there. The rank is being thoroughly cleaned and voiced so that it will be in good condition for a long time. The Covid situation has meant that your Committee are able to focus on getting some necessary jobs done to maintain and improve your instruments.

Editor

Historical Editions of TOSA News

Thanks to David Badman the TOSA Members who have access to email have received a note from him giving you access to two more editions of former News Letters. There is also a link to a concert at Sanfilippo by 3 organists for you to enjoy ASAP before the link disappears.

I'm afraid I was very much the traditionalist. I went down on one knee and dictated a proposal which my secretary faxed over straight away.

Stephen Fry

To Watch Out for

December concert at the Orion is Cancelled!!!!

As the logistics in place around the number of people allowed at the Orion Theatre, (an internal environment) is still one person to 4 square metres, it is not practical to hold a concert there!

Further more the border restrictions may or may not change. Consequently in the interest of our valued members safety and that of the artists your Committee have decided to cancel the December 2020 concert.

Worlds Largest Organ

In the article by Reginald Foort, I was thrilled to discover that Reg had visited Atlantic City and actually played the Midmer Losh, Convention Hall Organ in 1938. This is the largest organ in the world and is currently being restored to its former glory by a team of volunteers. Those members who attended the ATOS Convention in Philadelphia, in 2015, visited the Convention Hall in Atlantic City and heard this organ as well as having a guided tour over the instrument behind the scenes. *Editor*

Advertising

Rates in

TOSA News

For Members:

Small, Organ related ads = FREE!

For all other cases:

Quarter Page = \$25

Half Page = \$50

Full Page = \$100

Full Page Insert = \$125.00

Members' Playing Dates

The Orion Theatre Campsie Second Thursday of the Month

**Player Days under Covid 19
restrictions. Contact Craig
or John to confirm dates for
Orion. Convener is
Craig Keller on 0418484798
or John Batts on 0420424103**

**Marrickville Town Hall
4th Monday afternoon/evening**

**No players days for the
moment until the Corona
Virus is well under control**

**Convener is
John Batts on 0420424103
will email you to confirm the day is
available or
Neil Palmer on 9798 6742 after
7:00pm
to confirm availability**

Orion report for November 2020

The Members' day on 8 October went well with the freshly tuned Wurlitzer performing well. The Wurlitzer piano was brought up for a run too.

The days continue to be conducted with the console at auditorium level forward of the lift gates and gates being reclosed once console is off the lift. This helps to prevent people leaning on the gates and potentially damaging them and also makes access for sanitisation between players easier and safer as no one has to climb stairs etc. Covid safe practices were in place and well observed.

The console and computer behaved themselves. The piano demonstrated its need for tuning prior to any future concert use. The computer was further finessed prior to the day's activities commencing and is now booting completely with Uniflex up and running requiring no intervention at the keyboard. My next task at the next Members' day I attend is to revive the operation of the remote-control service so that the computer can be controlled via a laptop in the auditorium.

It was good to see an increased attendance of listeners including **Pam Lawson, Rob Gliddon and Sharon Weismantel**. The player list was substantial too.

As previously advised, Macquarie University journalism student, Joshua Kerwick, attended the day to see and hear a theatre organ live, including a visit to the chambers while someone was playing. He was quite interested in the whole situation and took copious notes (on his smartphone – young people these days!) and spoke to many in attendance as regards their perspective of theatre organs and the "scene". He departed sometime around 1:30pm to attend to another matter in the city.

In all a good day's playing.

Craig Keller

Organ FREE to a good home Located at Revesby NSW

Our late father, Peter Ellacott, was an electrical engineer and his hobby was building organs to order. One of his organs was built for a church, others for private homes.

In 1969 he built his ninth organ and kept it for himself. Over the years he rebuilt it – making improvements as new technology appeared – converting the original valve oscillators to transistor type and adding new features, capabilities. His aim was to produce a two manual and pedal organ which gave pipe like sounds and was played and controlled in a similar manner to a pipe organ.

The organ has two manuals (keyboards) and a 32 note pedal board; five generator ranks; combination action; five audio channels and also comes with its own tone cabinet.

I have his thick folder documenting details of all the construction and rebuilds over the years including his original specification and design aims 1969 – 2000 (attached); detailed circuit diagrams; wiring information; connection details; chassis layout diagrams and photos of the components and the organ at various stages.

The organ still works but after my father died earlier this year we have to find a new home for it. In view of all the electronic components involved, we feel the organ would be of interest to someone who not only likes to play, but who has a love and understanding of the electronics involved. Organ to be removed by whoever takes it please.

Please contact Lorraine Winter at scott-lorrainewinter@bigpond.com or phone 0422 116 576.



THE "SHADY NOOK" **WURLITZER** by John Giacchi

Readers will know of John Giacchi as that chap who moved from Sydney to Melbourne and in so doing, has delighted audiences here with his mastery of the theatre organ. Playing at concerts is something he does when he is not busy doing legal things or looking after his huge estate at Mount Macedon. What some of you might not know is that John is extending his list of "chores" to now include putting together what will be the largest theatre organ in the Southern Hemisphere—the "Shady Nook", 4/37 Wurlitzer! VOX has invited him to say a few words about this exciting project...



I am delighted to say a few words about the project that we have embarked on at our family home in the peaceful surrounds of Mount Macedon.

Life has been too busy to think about penning an article on our activities, given our full-time work commitments, the management and continued restoration and improvement of a large garden and the organ project to top things off.

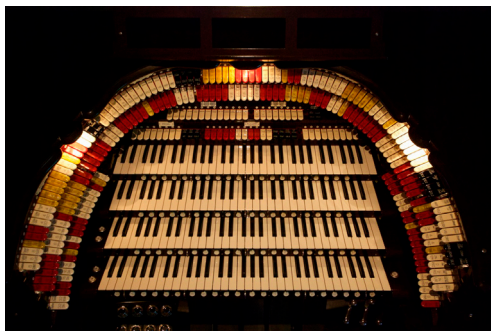
In thinking about the article, I marvelled at the amount of activity that is happening around the theatre organs of Melbourne, which I think it is safe to say is unparalleled with all other groups around the country, let alone the world. There is the continual work at the 3/15 Style 260 at the Dendy Theatre, tonal improvements and restoration efforts at the 4/24 Wurlitzer at Kingston Town Hall, improved tonal and enlargement work at the Coburg Town Hall Blackett and Howden and major restoration efforts at the Regent 4/36 Wurlitzer which was once hailed as Wurlitzer's crowning achievement when it left the Wurlitzer factory in North Tonawanda, NY, bound for the Granada Theatre in San Francisco by rail in 1921. And now, to add to that level of frenetic activity, is the installation of a 4 manual, 37 rank Wurlitzer on our property. Yes, there's loads of exciting

stuff happening on the theatre organ scene in Victoria!

Since when the dreaded organ bug bit in my teens, I, like many others, held the dream that I would own one of these musical gargantuans in my own home.

I remember well the euphoric feeling of seeing a Style 260 for the first time, roaring away in a residential home, not having any clue as to what a Quintadena or an Oboe Horn was. I also remember as though it was yesterday the delivery of my first THEATRE ORGAN magazine delivered to me by my mother to my sick bed on a cold and drizzly day in my penultimate year at high school, as I was recovering from my one and only bout of chicken pox (I read that magazine from cover to cover several times before I put

it down).



My brother (who was 8 years older than I – an eon in child years) studied mechanical engineering at university and had a fully kitted out drawing board in his bedroom.

Despite our endless brotherly fights (and his throwing of batteries against his bedroom door in protest at the noise I was making as I was practicing the hell out of the Bach Trio Sonata on a Hammond B3000) - he was

Show & Membership Prices

Non-members

All Artists

\$40

Non-member Pensioner/Seniors Card holder

\$35

TOSA Members

\$25

All Students FREE on confirmation of Student status

All Children FREE accompanied by an Adult

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

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

New Membership Fees for 2020-21

\$50.00 Full membership, \$40.00 Concession, Interstate or

Overseas \$50. \$5 discount if TOSA News emailed to you

Membership enquiries David & Margaret Badman

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

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

kind enough to allow me to use that board, using that translucent paper that was used back then, and his pens, many of which I am sure I ruined.

I would spend endless hours carefully measuring the outside dimensions of the home in which I was raised at Cronulla, completing redesigning it to accommodate a 21 rank Wurlitzer organ (complete with hoist, of course, and electro-pneumatic relay).

I smirk at that innocence of youth nowadays, knowing that design was a physical impossibility without significant reengineering of the home. I had completely ignored the existence of structural walls. I don't recall there ever being a bedroom or a kitchen in that design – but who cared? In the intoxicating haze of dreamy dreams, the necessities of food and rest never mattered.

In those days, I would also endlessly sit and assign myself a task of specifying instruments of certain sizes to fit within the horseshoe of a 4 manual, Style 270 console. I must have drummed up dozens of different specifications on my ribbon Olivetti typewriter, which my mother has still kept stashed away. I would rack my brain trying to ensure the breaks in the specification for each division occurred at the same place, as Wurlitzer did on the

consoles of the Style 270 Wurlitzer that graced Melbourne and Sydney's State Theatres, consoles which I still consider to this day as true works of art.

One of the best parts of the day was taking these dreams to one's slumberland – at times so distracting that it was hard to get to sleep. Counting ranks, I was to discover, was not the same as counting sheep. I still enjoy that adolescent magic some 30 years later, still falling (or trying to fall) asleep to a whirlwind of possible designs and configurations. Now that I have turned over my 50th year, I remain comfortable enough to submit myself as a fully paid up, card carrying "organ cow" – an endearing term applied to theatre organ tragics, like me, who live and breath for the magical sounds of these instruments.

I'll fast forward some 20 years to the year 2007.



I was well into the 11th year of my status as resident of Victoria (to this day I continue to

feel like I have been on a working holiday). It was also the year of my father's death and the subsequent acquisition, by blind auction, of a 4 manual Wurlitzer console with a significant pedigree.

It had started life as the slave console to the 5/21 Wurlitzer in the Marbro Theatre, Chicago in 1930. It was then moved as the stage console at the Chicago Theatre (the 3rd console) at which the famed Jesse and Helen Crawford duo resided for a number of years, before being relegated to the wings of the stage at the Chicago until the 1960s when Stan Todd bought it for a restaurant venture in Cincinnati, Ohio called "The Shady Nook" restaurant.

The late Dave Junchen installed it, adding about 30 ranks, the nucleus of which was the Wurlitzer in the WLW Radio studio in Cincinnati from which the "Moon River" program was broadcast. The program and the Wurlitzer became well-endearred with the Ohio public.

The organ was an under-stage installation with the console rising from the basement in full view of the patrons (as much as I love the sound these instrument make, I still cannot stomach listening to it whilst chomping through a steak). It was reputed to be very loud – if you look up YouTube, you'll find

videos posted of the days when the organ was up and running at the "Shady Nook". There she remained until the late 90s when Stan met an untimely death and the restaurant, and the organ, fell into darkness for nearly 9 years whilst lawyers wrangled over the issues regarding the affairs of the estate and taxes).

Cincinnati winters are frigidly cold, and her summers stiflingly humid. You can imagine what 9 years of those conditions in an untreated atmosphere did to that poor console. It was an absolute wreck.

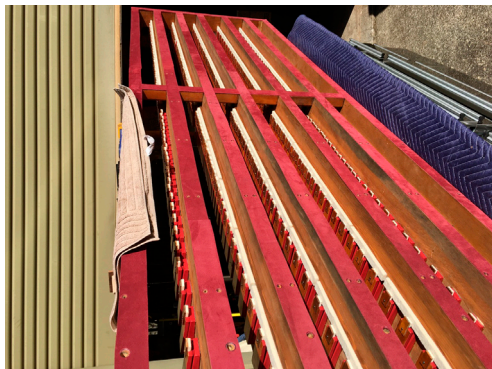
Perhaps the grief of my father's death desensitised me to reality and common sense, but I decided to make a bid for the console, which was ultimately accepted.

Over the following years, the console would file its way to Reno, Nevada, to the workshop of the late Ken Crome – master restorer of all things Wurlitzer – who restored it for me as and when funds would permit. I'll never forget the many expletives sent over the telephone about the state of the organ.

"Do you know what you have bought?" was the mildest version and the first question asked, as both of us entered this new professional working relationship.

I came to learn over the 12 months of that restoration

project that it was always best to take a Xanax after waking up to an email sitting in my in-box from Ken's late wife, Rose, with the words: "Can you please call Ken, he wants to talk to you."



Nevertheless, I shall never forget the photo he took of the console when it rolled out of his factory on my birthday in 2010.

My good friend and colleague, Simon Gledhill, would wisely say how much I would forget about the pain of that ordeal once the console was delivered. He was right. And so it was on a crisp April morning in 2011 at about 8:00am, that I awaited the delivery of the shipping container on the front porch of our then new home in Point Cook. It was one of the few occasions that I have taken a very stiff Gin and Tonic so early in the day to calm the nerves and to toast the occasion.

Our journey into the digital organ realm is a long one which I won't venture into here, suffice to say that the intention at that time was to have the console

control 7 ranks of Wurlitzer pipework, mainly from Opus 1542, a divided Style E, plus a cracking Moller Post Horn on 10" wind pressure with a smattering of digital ranks.

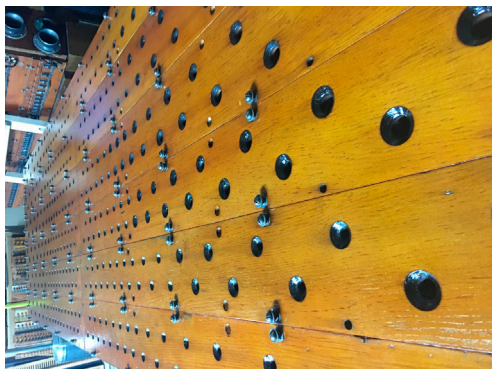
Many would always ask how many digital ranks we controlled, and I really didn't know and didn't much care, given, after all, they are just a long string of '1's' and '0's'. However, in its final days, we can boast that the digital side of things was run by 60 channels of audio. I really loved this instrument and how it turned out.

The organ was installed in Bedroom 4 according to the plan, and spoke through 12 floor to ceiling shutters into the carpeted Rumpus Room, which joined the open plan living areas which were tiled.

Standing in front of the shutters, the organ was deafening (I used to say that it was so loud, it could re-arrange one's DNA), however the carpet and heavy furnishings in the Rumpus Room seemed to take the heat out of the volume and sound such that when it hit the reverberant open living areas, the sound developed into a warm bloom of tone that was inoffensive – Indeed, the neighbours never complained about it.

I am the first to admit that it had its shortcomings, like any

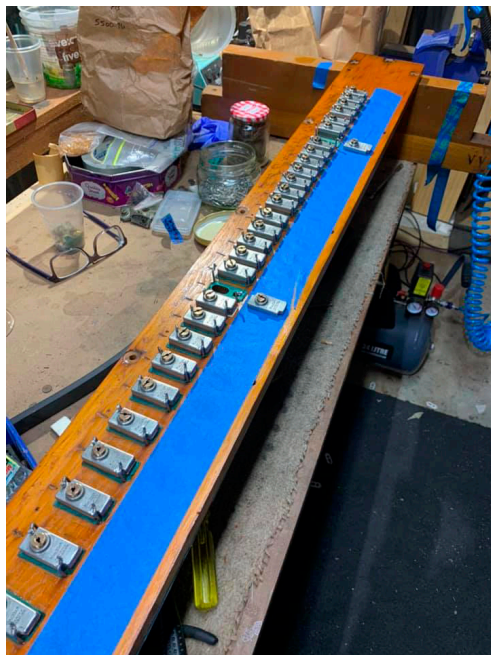
instrument, but treated properly, it was a very successful blend of digital and pipe. Nevertheless, it allowed me to orchestrate the second movement to Ferde Grofe's "Grand Canyon Suite" called "Painted Desert" in a way that no other instrument has yet allowed me to deliver. And so, the "Shady Nook II" Wurlitzer was born, paying homage to the place of entertainment that was its predecessor.



The opportunity to have both the digital and the real pipe instrument side by side led us to conduct many wonderful sampling experiments that kept us more than occupied over the time the organ was there.

The conclusion reached, which we believe we are more than qualified to say in the circumstances without any bias, is that whilst digital organs of whatever persuasion are excellent and convincing facsimiles of their original counterparts, the microphone and the computer can never properly capture the harmonic

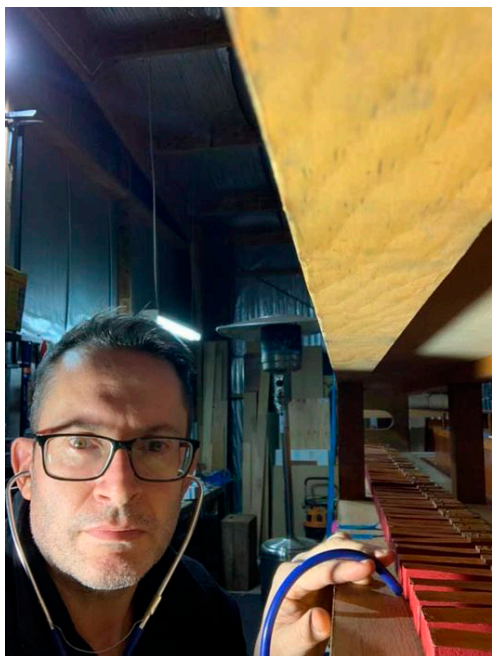
and acoustic complexities and richness that emanate from an organ pipe, no matter how large or small. It is not only because of the pipe itself, but also the room in which it speaks that lends to this extraordinary complexity of which I am nowhere near qualified to explain or understand.



On the side, I was still collecting choice pipework, even though at that time a larger instrument (and home!) was nowhere in sight.

Well, life in Point Cook was going swimmingly until about 2016. Point Cook had burgeoned as a suburb with increasing urban sprawl without any regard for truly effective community open space or public transport access. Access to the freeway

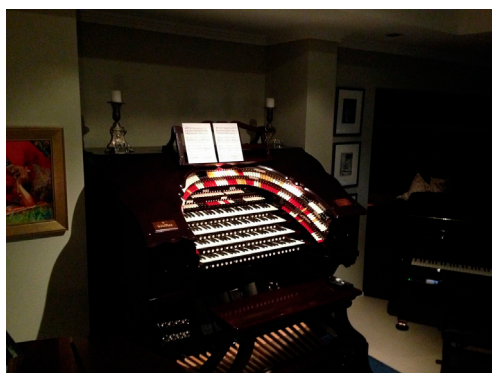
was becoming an everincreasing challenge. A knock on the door by an alcohol (or drug) affected person at 2:30am, caused a rude awakening that made our hearts jump in our throats. In addition to our other pride and joy - the garden, which had reached its zenith – circumstances cajoled us into considering other possibilities. And, so, commenced the search for another place to call home.



In October 2016, we settled on a 17-acre property in Mount Macedon on the crest of one of Mount Towrong's rises. We (and the organ) moved in over a four-day period on 1 March 2017.. We quickly found Mount Macedon to be a wonderful community of artists and quirky people with a passion for

wonderful gardens, good food, lots of wine and rhododendrons.

A large machinery shed was identified as an ideal place to install the pipe/digital hybrid, but quite when thoughts turned to creating an instrument of our dreams is something I can't recall. I was looking at augmenting the digital/pipe hybrid with additional ranks, and when a friend of mine in Los Angeles informed me he was brokering the sale of a significant collection of an exquisite collection of parts, and that he could possibly assemble a complete instrument for me, perhaps that might have been the catalyst that led to the blossoming of the current collection of over 50 ranks.



The decision was made to sell Opus 1452 and with those proceeds and our savings, we flew to Los Angeles to go on a shopping spree. So was born a purely acoustic theatre pipe organ consisting of 37 ranks of (mostly) pure Wurlitzer heaven.

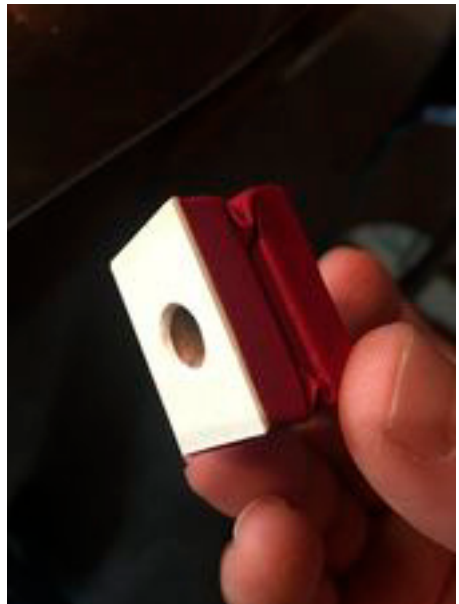
Whatever was missing to make up the final specification was located from people who had held onto rare gems over the years and who were more than happy to come to the call and offer for sale their coveted pieces to help create an instrument designed in accordance to proper scale.

A 20-foot container arrived in May 2018, with the bulk of the instrument arriving in a 40' foot container, delivered in dribs and drabs over August and September 2018.

The task of hauling a 40' container up a steep 650 metre driveway was impossible, so the container was completely unloaded at the depot, then delivered as time and space permitted in smaller 3-tonne truck loads.

Restoration work commenced in earnest.

Whilst everyone wants an instrument that looks like it rolled off the factory floor in 1928, we opted for a functional restoration to 'brand old' – that is, it doesn't look brand new but it has been restored with its original patina, with all leathers, felts and gaskets replaced to ensure prompt, reliable and, above all, quiet operation for another 70 years. After all, we want to get the instrument going and making music so we could share it with anyone willing to savour it.



In the 20 months or so the restoration has been underway, we have made significant headway with 34 of the 37 ranks of pallets, secondary and primary motors being completely recovered. One 6-rank chest has been completed, with 15 ranks of chests currently in the process of assembly.

We're very excited at what the instrument could potentially deliver: There is a very rare 16' Wurlitzer Dulciana which will provide colourful 16' tone without resort to the weight from a 16' Bourdon. Equally rare is the 16' Clarinet from the Style 285 Wurlitzer from the Los Angeles Paramount Theatre – the sister organ to that in the Regent, Melbourne, as well as the 16' Post Horn and a pair of

Gambas from the Echo Chamber and the Kinura from the Solo Chamber of the Style 285 Wurlitzer from the Missouri Theatre, St. Louis – the other sister organ of the Regent, Melbourne from 1921.

Actually, the Gambas and the Kinura will be sitting again in their original holes from which they were plucked some 60 years ago! There's an 8' French Horn from the Fox Theatre, St Louis, as well as a rare Tuba Mirabilis on 15" wind pressure from the Byrd Theatre, Richmond, VA with a vintage 1921 Tibia Clausa on 10" wind pressure from the Byrd Theatre, Chicago – a set that went up to 2' which was particularly rare for that vintage. There's a late Wurlitzer Krumet which came from the Metropolitan Theatre, Boston and found its way into the Hollywood studio organ of the late George Wright and which was featured on all of his recordings on that organ. A pair of 16' Wurlitzer Solo Strings and, not one, but two Wurlitzer 16' small scale metal 7 VOX - November 2020 diaphones working in tandem complete the pallet of harmonic purr in the pedal. In the percussion section, there is a Wurlitzer vibraphone from the WENR Studio, Chicago, a Master Xylophone from the early Publix 1 Wurlitzer from the Granada Theatre, Chicago as well as both

enclosed and unenclosed sets of Marimba Harps, Toy Counters and Chimes.

All of these, it is intended, will be expressed behind 60 Wurlitzer shutters. It is a wonderful dream to go to slumberland with! The current aim is to build the chambers once the restoration is about 75% complete, then install the Main Chamber and get it playing, then progressively work through the rest of the organ.



In closing, none of this would be possible without the assistance of those willing to share in the vision and excitement that we have with the project. Peter McLennan, Martin Fellner, Graham Cumming and Rick Alabaster have all come to the party to help with notable help from John McLennan who is the powerhouse behind the re-leathering of most of the internal components.

Noteworthy too has been the guidance and assistance from Julien and Mark Arnold. All of these efforts have led to the great progress we have made to date, and which has given us the inspiration and enthusiasm to ensure this project does not turn up as 'just a bunch of old organ junk gathering dust in a leaky shed.' The interest from friends, near and far, keep us going, and we can see the glimmers of light at the end of the tunnel.

For those interested, check out and "Like" our "Shady Nook" Wurlitzer Facebook page which will include up to date developments on the progress of this installation.

https://www.facebook.com/shadynookwurlitzer/?ref=page_internal

GIACCHI SIMPSON WURLITZER 4 Manuals, 37 ranks

MAIN

Vox Humana	6"	8'
Viol Celeste	10"	8' 4'
Gamba	10"	8' 4'
Gamba Celeste	10"	8' 4'
Open Diapason	10"	16' 4'
Viol D'Orchestre	10"	8' 2'
Concert Flute	10"	16' 2'
Clarinet	10"	16' 8'

Krumet	10"	8'
Concert Flute Celeste	10"	8' 4'
Dulciana	10'	16' 4'
Tibia Clausa	10"	8' 2'
Unda Maris	10"	8' 4'
Diaphonic Diapason	15"	16' 8'
Tuba Horn	15"	16' 8'

Chrysoglott (overhanging front Main chest)

ORCHESTRAL

Kinura	10"	8'
Orchestral Oboe	10"	8'
Oboe Horn	10"	8'
Brass Trumpet	10"	8'
Quintadena	10"	8'
Brass Saxophone	10"	8'
Tuba Mirabilis	15"	8'
English Post Horn	15"	16' - 8'
Harmonic Flute	10"	4' - 2'

Marimba Harp
Master Xylophone
Toy Counter

SOLO

Vox Humana	6"	8'
Salicional	10"	8' - 4'
Voix Celeste	10"	8' - 4'
Solo String Celeste	10"	16' - 4'
Horn Diapason	10"	16' - 4'
Solo String	10"	16' - 4'
Lieblich Flute	10"	8' - 2'
Musette	10"	8'
French Horn	10"	8'
Tibia Clausa	15"	16' - 2'
Style D Trumpet	10"	8'
Vox Humana III	6"	8'
Vox Humana IV	6"	8'

Xylophone
Glockenspiel
Cathedral Chimes

UNENCLOSED__

Marimba/Harp
Chrysoglott/Vibraphone
Solo Chimes
Toy Counter
16' Violone
16' Tibia Clausa

┌

This article is included with thanks to TOSA Victoria and the Editor of Vox - Donald Binks, November 2020

A Few Government Jokes

The art of government consists in taking as much money as possible from one class of citizen to give to the other.

Voltaire

Democracy is the worst form of government except for all those other forms that have been tried from time to time.

Winston Churchill

When I was a boy I was told that anyone could become President. I'm beginning to believe it.

Clarence Darrow



Articles from
THE CINEMA ORGAN by
Reginald Foort, F.R.C.O., A.R.C.M.
Second Edition

Chapter XV

IN AMERICA

Immediately I had loaned the big travelling organ to the B.B.C., the news got around and in no time at all, I was inundated with requests to give recitals--mostly in churches--all over Great Britain. They were all in aid of some good cause--the Red Cross, Prisoners of War Fund, new roof for the church, new robes for the choir--and within a couple of months, I simply had to organize these engagements into areas. Of course, gas (fuel) was strictly rationed--and no black market--so I had to travel everywhere by train. I would start off from home on a Tuesday morning to (say) Newcastle-on-Tyne and play in the City Hall that evening. Then, for the remainder of the week, I'd play in a different town every day, taking care to arrange the Saturday evening recital in a town somewhere on a main rail-road line so that I could catch a train after the concert and arrive home in the early hours of Sunday morning. (I could always sleep like a rock in the train!) I would spend Sunday with my family, do a broadcast on the Monday and start out again on the Tuesday morning, this time, maybe to the Bristol area. Apart from the month around Christmas and the couple of months from mid-July to mid-September, I kept this kind of schedule going for ten years. By that time, there was not a town or city anywhere in Great Britain that I had not visited, many of them over and over again. Britain is such a small country--you

could put the whole of the British Isles neatly into New Mexico--that I had completely exhausted its possibilities.

In the spring of 1951, I received a letter from Dr. Adrian Standaart, a Hollands-Dutch organ builder whom I had known since I first visited Holland, saying that he had settled in America and was building organs there. When he invited me to join him as Vice President and tonal advisor of his organ company, it was far too tempting an offer to resist. It took some time to fulfill my contracts in England and comply with all the emigration requirements, but by the beginning of 1952 we were settled in Suffolk, Virginia. However, after ten months the Standaart Organ Company was in financial difficulties due to insufficient capital with which to carry out their commitments, and from every practical point of view, we should promptly have gone back to England. But we all enjoyed living in America and decided we'd like to continue to do so.

The end of 1952 saw us visiting Stan Todd, a friend of ours in Cincinnati. On a previous visit to America, I had been very much impressed by the then biggest Baldwin Organ, the Model 10. At Stan's suggestion, I called Baldwin's Home Office and asked for the Head of the Organ Division. It was Paul Mooter who came on the phone, and when I told him my name and that I was in Cincinnati he promptly invited me to "Come right up and see us." The result was that I spent the next very happy 15 years as the Head Demonstrator of Baldwin Organs for the Mid-West, based on Chicago.

Soon after joining the Baldwin Company and moving to Chicago, I heard that the organist of Temple Sholom--one of the largest Jewish Reform Temples in the world--was leaving. I made an appointment to meet the Cantor, who took me up to the organ loft where there was a huge organ console under wraps. When we removed the cover, imagine my surprise and joy to find a 30-rank 4-manual Wurlitzer pipe organ with a horse-shoe console! Right away I felt completely at home, sat down, put on some stops, and played the Toccata and Fugue in D Minor. They engaged me right then and there and I spent the next 14 years as their organist. Later on when I was showing the Sholom organ to a friend, he told me that when the talkies appeared in 1929, Wurlitzer realized right away that there would be no further sale of theatre organs, so they decided to change over and build church organs. They built about a dozen, of which mine was the largest.

Unfortunately, they adhered far too closely to the theatre organ complex and the project was not a success. I have always felt it was a pity because they could so easily have become, and remained, one of the world's leading church organ builders.



While my wife and I were in America in August 1938 to see the Moller organ being built at Hagerstown, Maryland, we went to Atlantic City and spent a fabulous day in and on the Convention Hall Organ.

The Full Organ *without* the five Tubas on 100" wind was the most fantastically glorious sound I ever heard. But the pressure from the Tubas literally hurt one's ears.

It is the World's largest pipe organ; note the *seven* manuals!

Later on, I became regular organist to the Swedish Choral Union, a magnificent chorus of more than 200 voices. Every Year, in Orchestra Hall, we used to perform the "Messiah" in addition to some other oratorio such as "The Creation" or "Elijah", which is, of course, just the kind of job I enjoy doing most of all. The organ was a large 4-manual built by Lyon and Healy, rather stodgy and old-fashioned but quite adequate for the purpose.

I was also one of the founder members of the A.T.O.E. and had

the pleasure of giving theatre organ concerts for various chapters-- Niagara Frontier, Boston, Rochester, New York, Indianapolis and others, all of which I have found supremely satisfying, as these audiences are invariably so enthusiastic.

Soon after arriving in Virginia, I met Emory Cook of Cook Laboratories in Stamford, Connecticut who was anxious to make some theatre organ recordings and, around the same time, I happened to meet Harold Warner and Bill Jones who had, as a sheer labor of love, restored the 3-manual 17 rank Wurlitzer in the Mosque Theatre in Richmond, Virginia from a complete wreck to mint condition. That organ is by no means large as theatre organs go, but it is one of the most thrilling organs I ever played owing to the size and live acoustics of the huge 5,500 seater theatre and the placing of the organ chambers and sound outlets. I made quite a number of recordings on it for Cook, and "Time" Magazine stated in an article about me, that the resuscitation and rebirth of the immense popularity of the theatre organ in this country were entirely due to those recordings.

Recording experiences have been very varied and occasionally fantastic, eg. my L.P., which I made for Cook on the Boston Symphony Hall Organ, of Dubois' "Seven Last Words" with the Boston Chorale of 30 professional voices and three of the finest vocalists I ever had the thrill of working with. The recording was made under the most adverse circumstances, late at night, temperature over 100 degrees and no time to do any proper rehearsing. Yet it is the best piece of recording I ever did.

A year or two later, I did two sessions, under the United Artists' label for Dick Loderhose, on the enormous theatre organ he has installed in his home at Jamaica, Long Island. More recently, I was engaged by R.C.A.-Victor to make an L.P. for the "Readers Digest" "Organ Memories" series--a four-record package--with Virgil Fox on the Albert Hall Organ in London, Ray Bohr in Radio City Music Hall, and Reginald Dixon in the Tower Ballroom at Blackpool. It was decided that my record should be made on an organ on the West Coast, so we chose the Joe Kearns 3-manual 29-rank Wurlitzer in a private house in Hollywood, California. On arriving for the session, I discovered, too late, that the pistons made such a clatter in the mikes that I simply could not use them, so I had to do the entire L.P. by hand registration.

Every organist dreams about the ideal conditions under which he would like to record and I am certainly no exception. All through the years, I have never yet been able to make an organ

recording just the way I wanted to do it. So now I am planning my ideal dream L.P. I shall definitely start by choosing my own repertoire--every single number on the record. Then I shall insist on making my own arrangements and work on every number until I have completely memorized every note and every stop change. I already have the organ picked out. And if I have to spend one whole three-hour session making one single number, that will be quite all right with me!

We loved Chicago where we made many wonderful friends. But having spent several vacations in Florida and enjoyed the climate, we decided we should like to move there, which we did in 1968.

I am organist of a Community Church which holds its services temporarily in a big movie theatre. Here I play a Model 4 Baldwin Organ with the console mounted on a dolly which has to be brought out every Sunday morning and put back after the service. You'd be surprised how well it sounds. I am also Organist and Choir Director of a big new Reform Temple where I play a Baldwin Model 11. Then we have a Baldwin H.T.2. Theatre Organ in our home. This is a full-sized organ with an A.G.O. 32 note Pedal Board and is fitted with a set of ear-phones, so I can play any kind of classical or popular music I like, for as long as I like, all day and night if I wish, without disturbing anybody.



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