

# TOSA NEWS

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**Bill Schumacher**

**1941 - 2021**



**/tosansw**



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Craig Keller 0418 484 798 phone or SMS  
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## President



Hello all,

Who was it last month that mentioned a pesky virus? Little did we know the heavens were about to open. I hope that any members near the flood areas have escaped damages and lives are returning to normal. Debra and I and our two dogs spent a few days at a farm outside Mudgee a couple of weeks ago – lovely house, great weekend, but I became the resident mouse trapper – ably assisted by one of our obsessed dogs. I'm sure he ate more than one mouse!

As you will see from this issue, and many already know, long time TOSA NSW member and most excellent musician, Mr Bill Schumacher, succumbed to pancreatic cancer on 2 March. According to my records Bill had been a member of TOSA NSW since 1962 which means he was one of our earliest members. I know that over the years Bill had contributed to TOSA in many aspects and his efforts are greatly appreciated. Personally, I had never spent much time one-to-one with Bill, but was witness to his tales and of course his musical skills. Is there a tune he didn't know?

As you will see we have a technical problem at Marrickville. Vice president Neil Palmer is working with Inner-West Council to determine a solution to the problem. We need to engage them as the wind line is attached to the actual

building. Besides, who amongst us can scale a three-storey high brick wall?

The saxophone rank for Campsie is ready to be installed and soon we will arrange a suitable time with John Parker, Orion Centre management and TOSA personnel to "drop them into place". There will be some post installation finessing required, but the outcome will be that the organ finally has a proper Wurlitzer saxophone rank.

Planning for concerts before the end of 2021 is gathering pace. Standby for more news!

Trusting you have, or had a happy and safe Easter and, if not already, have your appointments for your Covid vaccine.

Cheers to you all,

Craig Keller, President

## Editorial



Hello Members,

Thanks to our member, Cliff Bingham and our Patron, John Atwell this issue contains comprehensive Obituaries and Tibutes to Bill's life and his involvement with TOSA. My thanks to both John Atwell and the Editor of VOX, Donald Binks, for allowing me to reproduce John's tribute to Bill for our members.

The article titled "EARLY BELIEF CONCEPTS" incorporating comments by Hope-Jones, continues in this issue.

Regards.

Ernie Vale

Editor TOSA News.

*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](mailto:editor@tosa.net.au)  
or in writing to:

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

### Please Note

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.

### Dear Ernie,

I am a correspondent with Charles Jenkins, formerly of England, now of the U.S. He is an avid writer of English theatre organs and organists

and has just completed a biography of Len Rawle (with whom he shares a friendship.)

You might be interested in this biography for which a link follows (as part of Charles' website "Stories of London.") He encourages publication of his work which I support also.

<http://stories-of-london.org/len-home-page/>

Regards, Rod Blackmore

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## Welcome to New Member

Scott Badman - Grenfell NSW  
We hope to see you at a TOSA activity some time this year.

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My favourite poem is the one that starts 'Thirty Days hath September' because it actually tells you something.  
*Groucho Marx (attrib.)*

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There are many humorous quotations which are not so much funny as resoundingly true, and rather than generating guffaws of laughter, produce in us a wry smile. As George Bernard Shaw said: 'My way of joking is to tell the truth.'

## ***To Watch Out for***

Your Committee are continuously monitoring the situation regarding government requirements for people to gather in enclosed spaces and the wearing of masks.

Committee are meeting again on Tuesday 13th April to reflect on TOSA's possibilities for members to gather once again in 2021 when safe to do so.

We have fortunately been able to continue members days at the Orion and Marrickville up to the end of last year to keep your instruments in good working order. Unfortunately a leak has developed recently in the external part of the wind line from the blower to the chambers at Marrickville Town Hall. Committee are in discussion with the Inner West Council to resolve the situation and have repairs carried out. For the time being no members days are possible at the Marrickville Wurlitzer.

## **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' Dates**

#### **The Orion Theatre Campsie 2nd Thursday of the Month**

Members are welcome to attend to socialise and listen – you don't have to play. Run times are currently 10:30am to around 2:15pm.

**Contact Craig or John to  
confirm dates for Orion.**

**Convener is**

**Craig Keller** on 0418484798  
**or John Batts** on 0420424103

### **Marrickville Town Hall**

**"No members days at  
Marrickville owing to  
repairs necessary for the  
wind line"**

**Convener is**

**John Batts** on 0420424103

will email you to confirm when  
they resume

Neil Palmer on 9798 6742 after  
7:00pm

**to confirm availability**

# Obituary--- Bill Schumacher 1941-2021

*by John Atwell and with thanks to Donald Binks, Editor Vox*

## Bill Schumacher - A Tribute



***In later years--a friendly face***

### ***The late Bill Schumacher Photographed C. 1973***

It is often been said, "If you can count all your true friends on the fingers of one hand, you're a lucky person!" I am proud to say that I counted Bill Schumacher as one of those 'true friends' on my hand, knowing him both as a valued musical colleague and as a close personal friend over many years.

Sadly, Bill lost his fight with pancreatic cancer on March 2nd 2021, having fought valiantly against it since his diagnosis back in July 2020. Normally, survival of this aggressive cancer is generally measured in weeks rather than many months, as was in Bill's case. Perhaps Bill's survival was testament to his determination never to give up! Many of his friends had the opportunity to contact him and talk about the good times they have shared with him over many years.

This tribute will cover both his life and musical career as well as some personal shared experiences over the 50 or so years we have been friends.

Bill Schumacher was born in Brooklyn, NSW, on the Hawkesbury River in February 1941. His parents had moved there sometime in

the 1930s to set up a boat hire business, known as Schumacher's Boat Shed. Bill was still in his 20s when his father died suddenly. The business was sold and he and his mother moved to another house close by, still on the banks of the Hawkesbury river. As a young boy Bill would attend Saturday movies shown in the local hall, with all the fun and games that kids get up to at these sessions. The promoter of the shows had connections with the owners of the Prince Edward Theatre in downtown Sydney, the original home of the Wurlitzer now in Marrickville Town Hall. Maybe that was how Bill later gained entrée to the theatre, being the only person other than the resident organist, Noreen Hennessy, to have permission to play the organ.



### ***Bill at the Prince Edward Theatre, Sydney***

Bill's musical life started on the piano accordion, something that he shared with two other theatre organists, Jonas Nordwall and Simon Gledhill. Later Bill took piano lessons at the Shefte College of Music, which provided a method for the teaching of pop music and syncopation. As his proficiency grew, he became the focus at family parties centred around the piano. Maybe that was the start of Bill's lifelong love of a 'party'.

Bill commenced organ lessons with Howard Maugham, but his big advancement came when he took lessons on the Hammond organ with Sydney musician, Eric Smith, himself an accomplished organist. Bill soon became a regular at meetings of the Hammond Organ Society in Sydney, where he developed some life-long friends. And Bill said they used to have great parties! He eventually acquired a B3 Hammond, with a PR40 cabinet, having previously had a smaller model. These instruments came without a Leslie speaker or pedal sustain and were not the easiest to play. Mastery could really separate the 'men from the boys' so to speak. Cliff Bingham, a musical associate and long-time friend, stated that, in his opinion, Bill was one of only three people in Australia who could properly 'fly a Hammond'.



***"Flying a Hammond" at the ATOS Seattle Convention in 2010  
and chalking up the tips!***

Bill spent most of his working life with the Johnnie Walker organisation, whose office was in North Sydney, with a great view of the Harbour Bridge. On several occasions, I was privileged to enjoy Friday Happy Hour with Bill and his work associates at the office. Good times! Bill's daily drive from Brooklyn to the North Sydney office was quite a considerable one. But he was less

enamoured with the extra driving when Johnnie Walker merged with United Distillers/Diego and moved their operations to Rosebery, near Sydney Airport. Bill said the company wasn't the same after the merge, and he eventually left the organisation.



*Happy as a sand boy -- at his home organ*

## Show & Membership Prices

	All Artists
Non-members	\$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](mailto:membership@tosa.net.au)

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

Bill's proficiency on both piano and organ led to professional playing engagements at the Hawkesbury Inn and the Burning Log Restaurant at Dural, to name those he often talked about. Here he developed his superb accompaniment skills, and worked with other instrumental musicians and singers. At Dural he met artists like Kirri Adams and Toni Lamond, with whom he developed a lasting friendship. Later Bill met Toni backstage where she was performing in San Francisco and was welcomed with open arms, befitting an old friend.

Bill joined TOSA (NSW) in 1962 or 1963 and was an active member until he moved further north to Terranora near Tweed Heads in about 2003.

In the early days before TOSA NSW bought the Wurlitzer from the Capitol Theatre Sydney, Barry Tooker organised Saturday work sessions at the Capitol to keep the organ playing. Bill would come to these work sessions, but his interest was more at the keyboard end rather than in the organ chambers. This disrupted the work sessions somewhat, but those attending were quite happy to hear the organ play rather than work, particularly under Bill's skilful hands. Bill and Cliff Bingham were the opening act at the 1970 Convention, with a very early start at the Capitol on Saturday morning. And so the boys decided to have a little fun with the situation. Bill brought up the console dressed in his pyjamas playing "Oh How I Hate to Get Up in the Morning" with Cliff lying across the top of the console, also in pyjamas, feigning sleep under a blanket and pillow. It went down well with the audience, and at the end of the number, they took their bows, peeled off their pyjamas to reveal their dinner suits underneath!



Bill enjoyed many trips to the USA to attend conventions of the American Theatre Organ Society. This continued for many decades right up to the 2010s. His first was in 1972 when he went with Robert Gliddon to Washington DC. I was always interested in the stories he related from these trips, as well as in the many photos he always took.

I got my first chance to go to the 1979 convention in Los Angeles, and was grateful to have Bill and Robert as my experienced guides. Bill was a great travelling companion when Joy and I attended conventions in Seattle, Providence and Los Angeles. Although Bill never played an organised concert tour in the US, he generously gave his time and talents when there, playing small concerts at member's residences, particularly at the installation of mutual friends Jo Ann and Russ Evans in Kenmore, near Seattle. At the 2010 ATOS Seattle Convention, Bill featured the Evan's organ for conventioners during the Pre-Glow organ crawl day.



***Bill playing the Wurlitzer at Russ and Jo Ann Evans' as part of the ATOS Convention in Seattle 2010***

He was one of the many organists who played the Hammond at the "Hammond Drawbar", a location set aside for conventioners in the hotel to meet for drinks and relax and wind down after the

concerts. It was a very successful part of the 2010 convention, and Bill played a great part in making it so.



***Bill playing the Hammond at the "Hammond Drawbar" Seattle 2010 with John Atwell.***

***You can see how much Bill is enjoying himself***

Bill's playing style on both piano and organ could be described as a more laid-back or introspective one, full of musicianship and sensitive interpretation with enjoyable harmonic variations to the original. His renditions of ballads were superb as a consequence. He was always interested in harmony, and never stopped exploring. Way back in the 90s, before anyone had thought of a Zoom call, Bill signed up for 'harmony classes at a distance' with legendary musician, Dick Groves in Los Angeles. Workbooks would pass from Australia to the US and back, along with a taped commentary by Dick. Bill played me a couple of these tapes, and I thought at the time that it was a great way to communicate. Later, Bill had the opportunity to visit Dick during one of his trips to Los Angeles, and he was invited to sit in on a session that Dick was running at the time. Bill said it was very challenging, but glad he had the opportunity to participate.

I first met Bill in the early 1970s at one of TOSA Vic's gatherings at Arleigh Receptions in Malvern. I knew of him previously, but we had never met. In those days, you could have been under the impression that Bill was a local TOSA Vic member, because of his

regular trips to Melbourne for memorable concerts at the Dendy Theatre, Brighton. Bill was also a regular attendee at Australian Theatre Organ conventions, and was usually one of the last people on the dance floor or was part of the scratch bands that always made those gatherings so memorable.

It was not until later in life that Bill joined the concert circuit outside of NSW, playing in most Australian states, often with other artists such as Cliff Bingham and more recently with Debbie Fitzsummons. Bill was the driving force in encouraging Debbie to return to playing the organ after a long absence, giving coaching support on his Allen theatre organ in Terranora. He was also an integral part of the 'Legends Concerts', presented by Debbie and her husband, George Harvey, with other support artists. These were staged at Kelvin Grove College, using the Christie organ, for TOSA Queensland, and were extremely popular events. All artists gave generously of their time to support TOSA Q.



***Bill and Debbie Fitzsummons at the Christie at TOSA Q***

When I played my first concert in Sydney in 1973, Bill was my host, and I experienced the quite idyllic location of his house right on the Hawkesbury River. It was the first of many trips over the

years, both by myself, sometimes with my family, and often with our good mutual friend Tony Fenelon, when we went to Sydney for our almost annual Christmas concerts. Brooklyn was a great place to unwind after a busy day rehearsing, Johnnie Walker in hand. But Bill was always on the go, preparing drinks, attending to the barbecue etc, being the great host that he always was. It was all great fun and we have many cherished memories of those times. When Bill moved from Brooklyn to Terranora, he continued to be the generous host sharing his newly acquired Allen organ and grand piano with friends at parties on Australia Day. He also hosted special afternoons for members of the Gold Coast chapter of TOSA, of which he became patron soon after he moved. It wasn't long before he resurrected his secretarial skills and became involved with the administration of the Chapter.



Over the years, Joy and I shared Bill's generous hospitality, both in Brooklyn and Terranora sometimes together with a couple of

interstate friends. They were fun times, not always with music, but always with lots of laughter. Bill was host to many of the overseas theatre organists when visiting NSW, many of them becoming firm friends. Like all of Bill's other friends both local and overseas, they too will mourn his passing.

Bill and I have never lived near each other, but we kept in regular contact via phone. These conversations were always enjoyable, sincere, light-hearted, and usually with a bit of the latest gossip to share. Musical discussions were also never very far away. I'll miss these conversations, but very grateful for the ones we had.

I would like to pay special tribute to Debbie Fitzsummons and George Harvey for their generous care and support they gave Bill over the past few years. Also, thanks to Bill's nieces, Karin and Mardi Lunn, for providing a place for Bill to stay after his cancer diagnosis, so that he was not alone. As friends of Bill's, we owe them all a great debt of gratitude.

Rest in peace, Bill. We will miss you very much, but are glad you are now finally without your pain.

*John Atwell*

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**VALE BILL SCHUMACHER.**  
**03/02/1942 — 02/03/2021**

*By Bliff Bingham*

I first met Bill around 1963, fairly soon after I joined TOSA. It was at one of those legendary early Saturday mornings at the Capitol Theatre, Sydney, where assorted members gathered to play, repair and maintain the organ with the patient blessing of the theatre manager, Alf Shaw. As a very young and inexperienced organist, I was immediately attracted to Bill's, even then, smooth and polished style of playing. We became good mates and so I would like to share some great and fun moments I had with Bill.

Over the years, I was privileged to share assorted consoles with Bill at various concert venues, but one of the earliest (and notorious) of these was at the opening concert for the 1970 Convention in Sydney at the Capitol Theatre. Bill and I decided to make a bit of a statement about the very early starting time (7am) necessitated by the need to vacate the theatre in time for the first movie show. We both put our pyjamas on over our dress suits, put a blanket and pillow on top of the console and I climbed up under said blanket feigning sleep while Bill brought the console up

playing 'Oh, how I hate to get up in the morning.' Poor President Tom Halloran, who was to welcome everyone and then introduce us, didn't know what was going on and was making noises like 'what on earth are you fellows doing?' We told him 'don't worry mate, just make your announcement.' The audience loved it. Other consoles we shared for concerts over the years were at Marrickville Town Hall, Sydney and Moorabbin Town Hall, Melbourne.



***Cliff Bingham and Bill at Moorabbin Town Hall***

A little-known fact is that Bill had practice privileges at the Prince Edward Theatre while it was a fully operational theatre and Noreen Hennessy was still resident organist there. Not what you know!

As well as a long-serving TOSA member, Bill was a leading light in the Hammond Organ Club in Sydney run by Ken and Iris Begley who were, I think, also TOSA members. They had a lovely home on the water at Drummoyne and hosted many an organ party. I seem to recall Bill dressing up as Noreen Hennessy and playing a selection of Noreen's favourites at one of these soirées and bringing the house down.

In addition to his regular TOSA appearances at the Capitol, Bill was also called on occasionally to play for special events. Some of our older members may recall the late night TV horror movies

presented by one 'Deadly Earnest.' So popular were these that a number of midnight movie shows were staged at the Capitol with Bill, suitably attired and playing appropriate spooky music on the Wurlitzer. On another occasion, he, along with Eric Smith and myself, played preshow music for a three night season of Bill Cosby live at the Capitol. (Oh! how the mighty have fallen.)

Bill was also an enthusiastic member of the American Theatre Organ Society (ATOS) and attended many of their annual conventions, where he was able to play many an open console session on some of the greatest theatre organs in the world. His talents were recognised and appreciated and finally rewarded at the 2010 convention in Seattle where he was featured artist at the home of Russ and Jo Ann Evans, playing their magnificent 3/18 Wurlitzer to two very appreciative audiences.



***Bill at Russ and JoAnn Evans' Wurlitzer***

At an afterglow party at Russ and Jo Ann Evans', Bill jumped on the Grand Piano and accompanied Jo Ann playing the Wurlitzer.

A popular feature of this convention was the Hammond bar at the convention hotel where a superbly restored Hammond B3 with multiple Hammond and Leslie tone cabinets had been loaned for the occasion. Every evening following the day's formal activities, the diehards would gather into the wee small hours for jam sessions. Bill was in his element! There was a tip jar

strategically placed on the organ and it was invariably full when he finished his set. I don't think he paid for a drink the entire convention!

Bill was a faithful and loyal TOSA member, serving in a number of capacities. He served for decades on committee, as Assistant Treasurer and concert recording engineer as well as on various sub-committees. Bill was always there when needed.

Such was the case in June 1971, when he performed what I consider to be his greatest non-playing role, that of groomsman at Jenny's and my wedding. We were hoping to put together a reunion at our 50th anniversary, but sadly a key member will not be present.

In 2002, following the passing of his mother, Bill sold the home at Brooklyn and moved to Terranora, on the mountain behind Coolangatta. There he bought a lovely home with a magnificent great room in which he installed a Yamaha grand piano, a digital piano and his pride and joy, an Allen GW19, personally voiced and regulated by his great friend, Jonas Nordwall.



***Bill with his Allen GW19 (George Wright) theatre organ at home***

He joined the Gold Coast chapter of TOSA and quickly established a new group of friends. He was instrumental in

rekindling the interest in theatre organ of local supremely talented organist and professional keyboardist and teacher, Debbie Fitzsummons, with whom he presented concerts in Queensland, NSW and WA among others.



***Bill and Debbie Fitzsummons***

Some months ago, we received the devastating news that Bill was suffering from pancreatic cancer. I chatted with him on several occasions and was encouraged by his positive attitude toward the whole situation. He finally succumbed to this insidious disease on 2nd March.

Bill Schumacher: Brilliant musician, fine organist, loyal TOSA member, good friend and great mate. We salute you and bid you farewell.

*Cliff Bingham*

## **EARLY BELIEF CONCEPTS: *Continued***

*An excerpt from The Encyclopedia of the American Theatre Organ  
Volume 3 by Preston J. Kaufmann*

"The abolition of the absurd 'mixture work' so vigorously defended by the older school forms another illustration of the opposition to reform often offered by those who acquired their skill on the old style of organ—whose ears had become vitiated, speaking broadly. It was the young men who held up our hands and enabled us to show the world the absurdity of the cherished idea that excessive mixtures were a necessity and a help to musical and effective organ tone.

"Twenty odd years ago when I took up the study of the organ one frequently found a great organ provided with one double, one 8-foot Open Diapason, one 8-foot Stopt Diapason, one 8-foot Trumpet, then principal, 12th, 15th, Fountiture Sesquialtera, Cornet and perhaps cymbal, four foundation stops and near 20 ranks of mixture!

"In introducing the first really small-scale keen string tone in my organ at Worcester Cathedral, England, some 15 years ago, I encountered strenuous opposition. The precentor of the Cathedral, that gifted musician, the late Canon Woodward, required me to disconnect these stops from the combination pistons so as to remove any temptation to use them when accompanying the choir! The majority of older organists protested against the introduction of such tones as 'unchurchly', foreign to the spirit of the organ', etc. Even today a few have hardly given up the erroneous assertion that these keen and strongly marked tone colors 'do not blend'.

'This organ (the Hope-Jones 'unit organ' in the Auditorium, Ocean Grove, New Jersey) contains the thinnest and most pungent Orchestral Oboe ever made and perhaps the keenest Strings, and you have all heard how perfectly its various tone colors unite—I recall with a smile how one listener to the keen Strings in my organ at St. Lukes, Montclair...first condemned the strings as utterly unmusical and impossible to blend—some months later spoke of them as agreeable when the swell box was closed but unpleasant when open—and some months later still had the nearest imitation procurable inserted in an organ in which he was interested.

It is fortunate indeed for the art that some of us have been bold

enough to brave the opposition of the great ones and insist upon introducing these new tone colors, until at last conservative prejudice is disappearing in their favor and the organ is becoming a more interesting and musical instrument.

"Similar remarks apply to the new keen orchestral reeds and other extreme tone colors. "We have just read in The New Music Review from an authority of the older school, (Mr.E.H.Lemare), that the arrangement you see here of inclining the various keyboards so that they meet the fingers naturally, is wrong. "An hour ago Mr. McClellan, the gifted concert organist, (who has travelled from the Mormon Tabernacle at Salt Lake City on purpose to attend this convention) declared it to be right; and, as I notice you younger organists are unanimous in its favor, I predict it will be universally adopted before long. Already that progressive firm, the Austin Organ Company, supplies inclined keyboards—so does Willis, of England.

"Another reform spoken against by thee conservative organists is the enclosure of all the pipes of every organ in swell boxes. Another is the introduction of a percussion department into the organ. The suitable bass, pizzicato touch, unit organ, each meet various opposition from many members of the older school. The introduction of the balanced swell pedal was so strenuously fought by many of those whose practice was done on instruments having the old self closing, pump handle device, that (despite Lemare's efforts to the contrary) it is but little used in England to this day.

"I beg you gentlemen to bear these matters in mind and be aware of the danger that besets us all of becoming fossilized—ultra conservative—much power lies in your hands. I plead with you to condemn nothing in ignorance. Test long, deliberately and thoroughly. Take the opinions of the younger men into consideration—then, decide; your opinion will not be likely to prove a hindrance to advancement of the art of organ building.

"I do not forget that there is danger in departing too freely from accepted traditions and to this I especially should pay heed, for I have been publicly accused of being the author of nine-tenths of the innovations introduced during the last twenty years. The accusation is, I fear, true—but do not let us be alarmed. Of all the new things we various organ builders bring out, only the fittest will survive.

"You, gentlemen, will be the judges. All we ask is that you will make allowance for your natural tendency to condemn that which is different from that you have so laboriously learned to use.

"Some there are who cry out for standardization. 'It matters little what pattern is selected, provided all consoles are similar.' 'All pianos are alike, why not all organs.'

"Before it was standardized, the piano went through a long period of evolution. It was of various compass—had sometimes one, sometimes two or even three keyboards. The keys were of various lengths, of various widths and compass. Sometimes the naturals were black and the sharps white; sometimes mother of pearl was used and they were neither one nor the other. When evolution had run its course, the piano standardized itself; the same will certainly happen in the case of the organ. The evolution is still in progress and must not be frustrated or cramped by premature efforts at standardization. Already many points are settled and accepted by all: C.C. and 61-note compass for the manuals; radiating and concave pedal board; balanced swell pedals, etc.

"We poor organists must put up with the terrible handicap of want of uniformity for some time longer—for the sake of posterity. One thing we may, however, reasonably ask for at once, and that is that all consoles be made adjustable, as this one is. You see that by a pull or push I can instantly move the keys to any relative position; also that I can raise or lower the seat. Organists are of different size and build, and there is no reason why consoles cannot be made adjustable so as to suit all. The cost is trivial.

"Let us now consider a few of the recent developments of organ building....Expression...High Pressures...Action...Diaphones...  
"This Ocean Grove instrument is a 'unit organ', though from the limitation in funds, necessarily a skeleton one. Months before its completion, the 'unit organ' had developed on the following published lines.

"The old departments of pedal, great, swell, choir and solo are abandoned in favor of foundation, string, woodwind, brass and percussion departments. Each of these latter is enclosed in its own independent cement swell box. The whole organ is treated as a unit. Practically any of the stops may be drawn upon any of the manuals (or on the pedal) at any pitch.

"....By means of this radical departure from the old and accepted style of organ building we gain immensely in flexibility and in tonal resources, and we save much money..... It is easily the most powerful instrument in the world, and I fancy it would be difficult to find any 50-stop organ giving equal variety of effect....

"Had the few thousand dollars available been expended upon

obtaining say 30 stops of the type used in ordinary organs of larger dimensions, a complete failure [in this room] would have resulted. It was felt that very large scales, great weight, and heavy wind were essential. Such stops are of course expensive... Electric switches for transferring stops from one manual to another do not cost five dollars apiece, so at the cost of less than \$500 we were able to adopt the 'unit organ' principle.....The 'unit organ' is the simplest possible form of instrument and the least costly when judged by results.

"It may not be fool proof, but in the hands of an organist of any musical feeling, its tones will always be well balanced....

"I have been asked to reply to criticism of the 'unit organ' published in the present issue of The New Music Review, but will not take up your time. In the first place the writer shows fundamental misconceptions of the instrument, and in the second, he is so entirely and utterly impregnated with the style of instrument he has struggled with from his youth as to be incapable of shifting his point of view.

"Of ten organs that I build, scarcely one is not a 'unit organ'. I consider it the organ of the future, rather than that of the present—an instrument for progressive organists rather than for those who have become wedded to the old order. I see that, unknown to me, your president, Mr. Mark Andrews, has just publicly stated: 'I consider the Ocean Grove organ to be the most remarkable instrument I have played. The possibilities of variety and flexibility of tone are well nigh endless, and I have been more and more interested in it every day. The instrument is particularly effective in the performance of orchestral transcription.'

"Mr. Ferdinand Dunkley, the well-known concert organist and composer writes of a 'unit organ': 'Though containing only ten extended stops, it has more variety of tone, sweet, delicate and beautiful, or thundering and majestic, as you may wish, than an organ of 60 built on the old-fashioned lines—but no organ however large of the old style could ever compare with it in powers of expression. With your unit system and four cement swell boxes, you have given me a more beautiful organ than could have been obtained from any other builder for three times as much money.

"Mr. Tali Esen Morgan, concert master and conductor, of New York writes: 'The great 'unit organ' in Ocean Grove Auditorium, built by Mr. Hope-Jones, is an unqualified success and has been pronounced by hundreds of organists from all parts of the world to be one of the greatest organs.... *to be continued.*

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