

TOSA NEWS

May 2021
Volume 60 No.3

Price: \$2.00

**Live Concerts are back this year
3 concerts planned for your
enjoyment**

**The first Club Day
at
West Ryde Anglican Church
for Members to play
your
Christie Cinema Organ**

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Vice Presidents

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Simon Ellis *secretary@tosa.net.au* 0403 548 354
PO Box 63 BUXTON NSW 2571

Treasurer

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Membership Inquiries

Margaret Badman (02) 4776 2192
PO Box 589 RICHMOND NSW 2753
membership@tosa.net.au

Committee

Barry Tooker 9744 1535
Pam Lawson 0457 866 010
Robert Gliddon *christieorg@bigpond.com*
Ernie Vale 0415 626 064
David Badman 0408 230 337
Allan Reid 0400 352 098

TOSA NEWS Editor

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

Marrickville Players Convener

John Batts 0420 424 103
Neil Palmer 9798 6742 (after 7pm)

Orion Players Convener

Craig Keller 0418 484 798 phone or SMS
John Batts 0420 424 103

Ticket Secretary (Concert Bookings)

Theo Langenberg 0410 626 131 before 8:00pm please

Artist Liaison Officer

Craig Keller 0418 484 798

Photography Barry Tooker 9744 1535

Publicity Officer Ernie Vale 0415 626 064

TOSA News David & Margaret Badman

Printer Printers of Richmond

President



Hello all,
We'reeeee baaaaack!

Can you believe it's been 15 months since a theatre organ concert of any type has happened in Sydney?! The last time a tibia trembled in a concert was at the State Theatre on a torrentially wet Sunday in February 2020. Who knew what was to happen after that? Thanks, Covid!

Well, our patience has paid off and we're finally back to being able to present a concert - Sunday 18 July is the date. Mark your calendars now!

Simon Ellis and Cliff Bingham will bring Wurlitzer Opus 1813 and its new genuine Saxophone rank to life at the Orion Centre. Details in this issue.

Please come along to welcome another slice of normality back to our lives!

In other news our Christie is coming to life too. See in this issue for two events occurring in the next few weeks and especially 5 June.

Remember all members are welcome at Members' Days at our three instruments.

Come along and listen and socialise - you don't have to play. Just remember

it's not too serious and not a concert. It's your fellow members

"having a go".

In the meantime I hope like me that you've all taken the opportunity to have "the jab" and are feeling confident about getting out and about again.

See you soon!

Craig Keller
President

Editorial



Hello Members,

I hope you enjoy the items from interstate TOSA Divisions in this issue. Members will be able to play the Christie Cinema Organ at West Ryde at our first Club day there in June.

Also whilst the Marrickville Wurlitzer is out of action members can play the Christie on the 4th Monday in May at West Ryde.

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

The next article from the Encyclopedia of the American Theatre Organ Vol. 3 is also 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
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.

FREE to good homes - not kittens.

I've recently sourced many boxes of music books from (sadly) families clearing out

homes after parents have gone into care or passed away.

Some of the books are repeats for my collection and many are the EZ Play books that I don't use. Some of the EZ Plays are quite substantial themed compilations. Using a known measurement - there would be "four milk crates" worth.

The boxes will be free for picking over at the June 5 Club Day at West Ryde Anglican Church.

Donations to TOSA would be appreciated. Any unclaimed contents will be donated to Lifeline Wollongong for sale in their next massive Book Fair.

Craig Keller

There is a great deal of difference between the eager man who wants to read a book and the tired man who wants a book to read.

G. K. Chesterton

To Watch Out for

Live Concerts return
this year from

Sunday 18th July with

Simon Ellis &

Cliff Bingham.

at

the Orion Wurlitzer

Sunday 10th October

with David Bailey

at Marrickville T. Hall

Christmas Concert

Sunday 5th December

with

Tony Fenelon &

John Atwell

at the Orion Theatre

please mark your

calendar or diary

now

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 13th May

Members are welcome to
attend to socialise and listen
– you don't have to play. Run
times are 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

West Ryde Anglican

Church

4th Monday of the Month 28th May

2:00pm-5:00pm

Convener is

John Batts on 0420424103
will email you
to confirm availability

**Marrickville Wurlitzer temporarily out of action.
4th Monday of the month Members Day
will continue at West Ryde Anglican Church**

Due to severe corrosion to the main wind trunk on the exterior of Marrickville Town Hall and the subsequent major air leaks, the organ will not be playable until the trunking is repaired or replaced. Excessive air leaks threaten to overload the blower motor.

Inner West Council have been alerted to the issue and their relevant staff have inspected the damage; a work order has been raised for a Council contractor to evaluate the trunking and report on options to repair or replace as necessary.

While this process is under way your Committee has decided to offer affected members the option to move their 4th Monday session to the (nearing completion) ***Christie at West Ryde Anglican Church, Cnr Dickson Avenue and Bellevue Avenue, West Ryde***, commencing on ***Monday 23rd May, 2021***. Times will be ***2pm to 5pm***. The Church has on-site parking and is approximately 1km uphill from West Ryde railway station.

Once the Marrickville Wurlitzer is back in action again it is intended that the usual members' sessions will be resumed.

John Batts will continue be the co-ordinator of these sessions.



**Have you looked forward to play or simply listen to
our Christie?**

**Members Club Day Saturday 5th June 2021
2pm - 5pm**

***West Ryde Anglican Church, Cnr Dickson Avenue and
Bellevue Avenue, West Ryde.***

If driving to WRAC & approaching along Victoria Road heading west towards Parramatta, continue through the shopping centre past the shell service station on your left and move to the right lane past the next set of traffic lights. Turn right at the next set of traffic lights into Shaftsbury Road then immediately right at the first intersection into Dickson Ave. The church is on your left at the top of the hill. Entrance to off street parking is off Dickson Ave. If coming from Parramatta on Victoria Road, turn left at the lights into Shaftsbury Road then immediately right at the first intersection into Dickson Ave. If coming by train to West Ryde Station then it is a short walk up Victoria Road to Bellevue Ave and right up to the church at the top of the hill.

Your Committee, in consultation with the organ crew, has determined that there is enough of the WRAC Christie working to open the organ up for members on a Club Day, and help settle in the refurbished action.

Come along on Saturday 5th June from 2pm to about 5pm.

Both players and listeners are welcome. Donations would be helpful to defray costs.

Tea & Coffee available; you are welcome to bring your own snacks.

A lucky door prize of two (2) single concert tickets to either Simon Ellis & Cliff Bingham's concert or Tony Fenelon & John Atwell's concert will be drawn on the day. You have to be in attendance this Club Day to be in the running!

To comply with NSW Health COVID requirements all attendees must sign in, either via a smart-phone QR-code, or on a list, at the entrance to the church.

Remember that this installation, while almost complete, is still a work-in-progress, so not everything may be fully working on the day.

Contact person for this function is:

John Weismantel on 0435 258 287.

As of April 2021, the following are operational on the Christie Cinema Organ:

Accompaniment Chamber (left hand side):

Concert Flute – 8' to 2'

Viol d'Orchestre – 16' (Violone) to 2' (Fifteenth)

Viol Celeste – 4'

Diapason – 16' (Diaphone) to 4' (Octave)

Clarinet – 8'

Marimba / Harp

Celesta

Non-tonal percussions

Solo Chamber (right hand side)

Tuba – 16' (Ophicleide), 8'

Krumet – 8'

Orchestral Oboe – 8'

Tibia – 16' (basses only so far)

Tuned Birds

Tuned Sleigh Bells

Glockenspiel

Xylophone

Chimes

Effects

(To come soon: Tibia 8' – 2', Vox Humana 8', Piano)

Silent Movies at St Mathews Church, Manly

TOSA member and Theatre Organist, Graeme Costin is accompanying two silent film sessions at St. Matthews Manly.

The not for profit Festival with assistance from Northern Beaches' Council shall present a season of classic sound and silent films across a number of Saturdays in coming months at St. Matthew's Church Manly.

Three sessions each Saturday on May 15 and 29; June 12 and 26; and July 3 and 10.

Discounted Festival Passes for all 18 sessions and Discounted

Daily Passes for all 3 sessions on a particular day will be available.

The "Movies at Manly" season includes 5 silent film sessions enhanced by the accompaniment of such superb musicians as Riley Lee, Mauro Colombis and Graeme Costin.

This is a link to all sessions from the helpful Hello Manly team <https://hellomanly.com.au/listing/movies-at-manly/>
<<https://hellomanly.com.au/listing/movies-at-manly/>>
/A milestone worth celebrating, 125 years ago this year! In 1896 the first film shot, produced and screened in Australia was Marius Sestier's "Passengers alighting from the paddle steamer ferry Brighton at Manly Wharf."

Best wishes Ronnie and Sharon AUSTRALIA'S
SILENT FILM FESTIVAL *Website:www.ozsilentfilmfestival.com.au
<<http://www.ozsilentfilmfestival.com.au>>*
Phone: 0419 267 318

Hi Ernie,
In case TOSA members ask you who is accompanying which movie, here is the list, Graeme:-

Sat. 15-May The Phantom of the Opera (1925) with live music,
3 pm Graeme Costin, keyboard

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

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

Sat. 29-May I was Born, But. (1932) with live music,
3 pm Riley Lee, Japanese traditional flute

Sat. 12-Jun The General (1926) with live music,
3 pm Mauro Colombis, keyboard

Sat. 26-Jun Silent Comedy Shorts with live music,
3 pm Graeme Costin, keyboard

Sat. 3-Jul 7th Heaven (1927) with live music,
3 pm Mauro Colombis, keyboard

Graeme Costin

Organ Free to a Good Home

Thomas Imperial 1164 in good condition

Comes with stool and cover

This organ was played recently and performed well.

It doesn't have a full pedal board.

Comes with Thomas learning course and Quick Play Course
material, Lots of music as well

Located at Blaxland in the lower Blue Mountains

Transport to be by the new owner please

Phone: Camilla Hubbard on 02 47394964 or

Mobile: 0432945508 email camilla.hubbard@bigpond.com

Members Day at the Orion Wurlitzer April 2021



L-R: Eric Burwood, Graeme Costin, Doug Matthews, Kevin Clancy, Oldest TOSA member Ritchie Willis' first time visit, Karl Zipsin



Youngest TOSA Member Noah Curran



Doug Matthews



David Badman



John Batts



Graeme Costin



Eric Burwood

**The first concert for 2021
is at the Orion Centre Theatre, Campsie
155 Beamish Street, Campsie**

**Parking is free behind the theatre off
Shakespeare Street**

Sunday 18th July at 2:00pm

Experienced Theatre Organists and TOSA Members

Simon Ellis and Cliff Bingham

will entertain you in style

on the 3 manual 15 rank Wurlitzer Unit Orchestra

**TOSA NSW youngest member
Noah Curran will play cameo spots**

**This will also be the opening of the new
Wurlitzer Saxophone rank refurbished by organ builder
John Parker**

Covid 19 requirements will apply so that you are required to
sign in either by Service NSW App or on a list
Please arrive early to enable compliance with Covid check in
requirements

**TOSA Committee look forward to seeing you at this
concert to once again enjoy the live sounds
of your Wurlitzer**

**Brewed coffee will be available for the first time
purchased via an afternoon tea voucher**

The second concert for 2021

***Sunday 10th October at 2:00pm
Marrickville Town Hall***

David Bailey from Queensland

**The third concert for 2021
is at the Orion Centre Theatre, Campsie
155 Beamish Street, Campsie**

Sunday 5th December at 2:00pm

with our wonderful friends

**Tony Fenelon and John Atwell
playing the Christmas concert**

Membership Renewals

Membership renewal is due by June 30th 2021.

The committee appreciate all members support in renewing their membership for 2020-21 at 50% off regular membership.

Committee again offer existing members a compensation on membership renewals due this coming June for the year 2021-22.

All existing members will be able to renew their membership with a 50% discount applied. Margaret Badman, Membership Secretary, will be forwarding these renewal notices shortly by email or post depending on your previously selected communication method.

Your continued membership assists greatly with expenses for Insurance and Administration of your instruments and the Society. The Committee would appreciate you considering making a donation to TOSA along with your membership renewal. Provision for donations is made on the Membership renewal form.

Interstate News

TOSA Q Queensland

Details of upcoming events can be found on
<https://www.tosaq.com.au/whats-on/>

Practice Nights

Monday 26th April - 7.30pm

Monday 10th May - 7.30pm

Monday 24th May – 7.30pm

Monday 31st May – 7.30pm

Held at Kelvin Grove State College Theatre

from 7.30pm. Come along and have a play—all welcome! Enjoy a cuppa with fellow players.

Listening/playing guests welcome. Note that COVID-19 Qld Health requirements will be in force.

TOSA Gold Coast

Sunday 16 May 12.00pm / 2.00pm

Final Luncheon and Musical Afternoon

Bookings Essential - Lunch is limited to 50 people only-\$22.50 per person. Contact Gary Ivory pengary1@onthenet.com.au

Concert Event

Mathew Loeser Sunday 4 July – 2.00pm

Christie Cinema Pipe Organ, Piano & Vocals

Kelvin Grove State College Hall

Tickets on sale soon

Concert Event

Chris McPhee & Andrew Crispe Sunday 26 September – 2.00pm

Christie Cinema Pipe Organ and Vocals

Kelvin Grove State College Hall

Tickets on sale soon

from TOSA Victoria Vox

WEBSITE OF INTEREST

There are very few organ programmes being broadcast—but some are available on the internet. One such is:-

<https://organistencores.co.uk/> which is run by a fellow in England called Damon Cox.

Usually the programmes run for half an hour or so and a diverse selection is presented. Well worth a listen.

from TOSA South Australia

A Pipe Dream Comes True

Literally 23 years in the making, "A PIPE DREAM COMES TRUE", is the story of the Capri Theatre Organ.

Sydney organist Penn Hughes first put the organ together as a 16 rank instrument compiled from what he considered the best parts from several Theatre Organs he had bought. We begin when the organ was installed in his home (1960s), move on to Darwin where the organ was saved from Cyclone Tracy and finally to the Capri.

Part 1 includes footage of the organ after coming down from

Darwin in late November 1974. Following is historical footage of the organ restoration, demolishing the original Capri proscenium to make way for the organ, and building the pipe chambers. Watch the console being moved down the street just 2 weeks before its debut concert!

After an interlude with Chris McPhee on the mighty Capri organ, **Part 2** picks up on the opening concert in 1983, with rarely shown film taken that night. We then follow the progress of the organ and the Capri up to the completion of the final organ specification and dedication concert in November 1995.

Join this fascinating journey and be entertained by the musical expertise of David Johnston plus Adelaide's Chris McPhee. Narrated by former TOSA (SA Division) President, concert compere and ABC announcer, Malcolm Patterson.

A Pipe Dream Comes True

The story of the Capri Theatre Organ

Written and directed by Wayne Bertram

This fascinating material and story was once available only by purchase of a DVD!

It is now being offered free of charge on **YOUTUBE!** An offer you can't refuse!

It is also now being offered in much better quality -
In HIGH DEFINITION!

<https://www.youtube.com/watch?v=gWKDTFeXyNQ>

It was like watching someone organize her own immortality. Every phrase and gesture was studied. Now and again, when she said something a little out of the ordinary, she wrote it down herself in a notebook.

Harold Laski (of Virginia Woolf)

EARLY BELIEF CONCEPTS: *Continued*

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

"Mr. A.T.Webster, conductor of the Buffalo Music Festivals, writes:

'I am convinced that the unit system in large organs, is a very great advantage. Few pipes, built on large scales, heavily winded and enclosed in practically soundproof boxes, according to their families... brings into the range of possibilities, effects hitherto unknown in organ playing. Furthermore it should be greatly easier to keep such an organ in tune.'

"We see therefore that the 'unit organ' principle will receive consideration at the hands of the rising generation of organists.....
"The Sphere of the organ. No one who has heard the organs I built for the greater English churches and cathedrals will accuse me of detracting from the dignity of the church organ, or deny that my influence has been entirely in the other direction—the suppression of excessive mixtures and other trivial stops, the provision of fuller diapasons, smoother reeds and more dignified pedal tone. I, however, frankly declare myself in favor of the bold introduction of the organ into the secular field as well.

"With the advantage of these great powers of flexibility and expression that I have described and with the new range of tone colors now available, there is no reason why the instrument shall not be modified and introduced freely into public halls, theatres, hotels, restaurants, parks and other pleasure resorts—in fact, I am at the moment building several such instruments.

"But gentlemen, if we are going to do this we must frankly set on one side all our conservatism—all our traditions born of church use and we must approach the modified organ as a new instrument. We have heard much said against 'degrading the organ' and 'prostituting our art'—I cannot see the matter in this light. Such remarks are indeed forceful when applied to the church organ; but I fail to see their applicability to a new instrument avowedly designed for amusing a large section of the public. This public will have light and popular music, and if any of you organists are minded to meet the demand and have an instrument to enable

you to do so, I fail to see that you thereby hinder yourselves from performing the highest classical compositions on the church organ when the proper times and seasons arrive.

"Our president, Mr. Mark Andrews, has thrown us into fits of laughter by the funny 'stunts' he performs on the piano. After turning to this lighter music for a few moments, is he less able to thrill us with the dignity of a Bach fugue or Rheinberger sonata played on the organ?

"'Degrading our art' indeed! Let me tell you that there is scope for the exercise of the highest art any of you can bring to bear, in rendering effectively good popular compositions on the new orchestral organ or 'Unit Orchestra' as I prefer to call it. If any of you will successfully study this new art, I can promise you will not lack remunerative employment. I am asked to provide a performer for the instrument that will be completed this winter at the Statler Hotel, Buffalo, and I cannot find a man with sufficient flexibility to allow his throwing to the winds all church organ traditions--with sufficient knowledge of orchestration—with sufficient musical feeling and with high enough technique. I have other posts of the kind to fill at salaries ranging from \$2,500 to over \$5,000 per year, but where are the men to fill them? Are the members of this Association going to ignore this new field and enjoy smug satisfaction in having resisted the temptation to degrade their art? Or are some of them going to make a serious study and endeavor to fit themselves for such service?

"I have heard the overture to William Tell played by excellent orchestras; but neither I nor the friends who were present will ever forget the pleasure, the thrill, the enthusiasm aroused here last fall, when that overture was played to us on this organ by S. Archer Gibson.

"Many have found fault with Ocean Grove's musical director, Mr. Tali Esen Morgan, for 'debasing the organ' and allowing Mr. Clarence Reynolds to compose and render daily his Storm Fantasia [on this organ]. They say that it is the mission of the organist to 'elevate the people'. I ask how the people are to be elevated by the performance of a faultless classical program when they remain on the boardwalk and leave the Auditorium empty, save for a handful of people whose tastes are already elevated. No! Morgan

is right—he first draws thousands of people into the Auditorium by giving *The Storm Fantasia* (which by the way, contains much that is elevating) and then awakens such a love of music and of the organ that many of them are seen next day paying their 25 cents to hear the regular recital which precedes *The Storm*. If you are going to raise the people, you must first get your arms around and underneath them.

“I doubt if there is anyone present who enjoys the work of Bach, when played with grand unemotional dignity more than I do. Yet I think that Mr. Morgan and Mr. Reynolds have rendered a great service by awakening in the hearts of thousands and thousands of people a renewed and increased love of music through the medium of the joint composition of *The Storm*. It is perhaps forgotten that such composers as Beethoven, Mendelsohn, Rossini, Lemmens, Neukomn and others have done their best to depict a storm through the agency of music. Judged from the result of efficiency I doubt whether any of these compositions will compare with *The Storms* played on this organ last year by Will C. MacFarlane and this year by Clarence Reynolds.

“.....Not many decades hence there will be more organs in hotels, theatres, restaurants, parks and seashore resorts than are today to be found in churches, and the chief instrument in every orchestra will be the orchestral unit organ....”

“The stage has been set. Robert Hope-Jones’ ideas have been going through a continual metamorphosis since the days back in England when he devised his first electrified organ. In the ensuing years, he made many friends and many enemies, all the while contributing greatly to the organ world. With closure of the Elmira enterprise, and his joining forces with the mighty House of Wurlitzer, he has another chance at forging ahead. There is now a fresh infusion of funding from the musical giant. Removal of financial concerns, coupled with the inventive mind of one man, brings forth yet another opportunity to bring more change to the musical world.

That ends the chapter on "EARLY BELIEF CONCEPTS".

The next chapter "THE WURLITZER/HOPE-JONES ALLIANCE GETS UNDER WAY" begins on the next page.

THE WURLITZER/HOPE-JONES ALLIANCE GETS UNDERWAY

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

Marriage of the Wurlitzer and Hope-Jones interests wasn't terribly difficult to consummate. The Hope-Jones Organ Company, at Elmira, New York, didn't fail for want of business. When the doors finally closed in April 1910, contracts for several organs were in hand. As in the past, the principal problem was insufficient capital; this has been reported as being exacerbated by Robert Hope-Jones' poor business practices. Research has not turned up any evidence one way or the other which puts the blame squarely on him. We only know the business was undertaken without enough funding, with nothing more known about the operations. Possibly too much time and money were spent on inventing and not enough on getting revenue-generating product out of the plant, which certainly would have caused a cashflow problem. He had already "worked" all the friends known in New York City, and those wells were dry.

In one last desperate attempt to salvage some vestige of his failing enterprise, Hope-Jones tried soliciting westward less than 200 miles away; he called on the North Tonawanda offices of an emerging giant, the Rudolph Wurlitzer Manufacturing Company. He no doubt painted a glowing picture for the Wurlitzer brothers by predicting a wide-open market for unit organ sales in secular establishments, a market already understood and exploited by Wurlitzer.

Fanny Wurlitzer reminisced about Hope-Jones in a 1964 speech and circa 1970 interview; the quotes used here and in later parts of this section are compiled from those talks: "He was an inventor and did marvellous work, but he had been a continuous failure financially. He'd lost his own money; he lost the money that was put up by his wife. Hope-Jones kept building wonderful instruments, but he never made money. . . . during that time [at Elmira] he'd built several notable instruments, among them the instrument in St. Paul's Cathedral here in Buffalo. Hope-Jones tried to interest us in taking over his company which was then in receivership. My brothers and I heard the instrument at St. Paul's and we were very much impressed with it; there was marvellous tone with a wonderful repetition, something that was unknown in any other church organ. We felt here was an instrument we could

market and sell to [legitimate] theatres for regular shows, and replace an orchestra because it covered such a broad spectrum of tone. We weren't thinking of the motion picture theatre because the real movie theatres did not exist. That was our idea.

"And then he took us down to Ocean Grove in New Jersey, and we heard the organ there, with Clarence Reynolds, the organist, playing his recital of *The Storm*, which was an excellent thing. The organ could imitate thunder and, of course, they had some artificial lightning come along, and made it very realistic. It was a tremendous organ with lots of power because they had high wind pressure. Church organs were slow in response while Hope-Jones' had instantaneous response, which made it possible to play all types of music. We were very much impressed with the work of Robert Hope-Jones. He did things that no other organ builder had ever done before. We knew his whole history before we even talked to him, but were conceited enough to think, in spite of everyone else having failed, that we could make a success of the business financially."

Court documents filed by Wurlitzer in the fall of 1914 state Hope-Jones represented himself to them as the ". . . foremost genius in the world in his line, that of a musical instrument inventor; that his services were of a unique and extraordinary character; and that he would render . . . full and loyal service at all times, holding inviolate to their behalf all secrets of the business and all experiments, developments and inventions made while in their employ . . . that he had in mind an invention or inventions novel and of great value in the line of plaintiff's business which he would develop in their behalf".

Negotiations proceeded rapidly and about May 1910 Wurlitzer purchased from the Hope-Jones Organ Company receiver \$15,000 (also reported as \$15,800) worth of assets. Included in the sale were certain machinery and tools, fixtures, furniture, supplies and patents. Surviving records are not clear as to whether several signed Hope-Jones contracts acquired by Wurlitzer for new organs, some parts of which had already been built, are included in this figure. In a July 1910 letter to Rudolph H. Wurlitzer, Hope-Jones indicated he was attempting to cancel on of these contracts, an \$8,000 11 rank organ for "St. Philipps, New York"; his goal was apparently successful. The remaining contracts were for Ethical Culture, Manhattan, New York (\$10,500), Statler Hotel, Buffalo, New York ("about \$15,240").

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