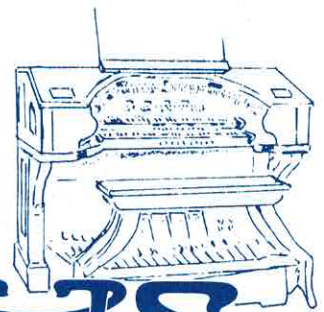


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926-534.



T.O.S.A. NEWS

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

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Please address all correspondence to: The Secretary, P.O. Box A 584,
SYDNEY SOUTH. 2000.

THE SOCIETY EXTENDS A WARM WELCOME TO RON RHODE FOR HIS TOUR
OF AUSTRALIA.

Ron Rhode will appear at Marrickville Town Hall on Sunday
2nd September at 2.30pm and also at Marrickville Town Hall on
Wednesday 19th September at 8.00pm.

Please note that each of the two Theatre Organ Society
Concerts will be different in programme content and this Division
has the benefit of putting on both the first and also the last
Concert of this Australian Tour.

Ron has a long list of credits to his name, having given
many Concert performances in many locations in the United States
and has two records released as well.

IF YOU HAVE NOT BOOKED ALREADY FOR EITHER OR BOTH OF THESE
EXCITING CONCERTS, PLEASE SEE THE BOOKING FORM AT THE REAR OF
THIS MAGAZINE.

DON'T MISS YOUR RESERVED SEAT AT EITHER OF THESE CONCERTS!!!

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PATRON: Ian Davies.

PRESIDENT: Alan Misdale. (525.5554)

VICE PRESIDENTS: Doug Smith, (750-0917), Frank Ellis, (649-7011).

SECRETARY: Ernie Vale. (798-6816), TREASURER: Edna Smith (529-7379)

MEMBERSHIP SECRETARY: Ron Smith, (529-7379), PRACTICE CONVENER: Chris Palmer.

RESEARCH AND ARCHIVES: Ian Cameron. RECORDING ENGINEER: Ray Garret. (869-7247).

NOMINATION FOR OFFICE BEARERS. 1980.

Nominations are now open for the year 1980 and nominations are called for the following positions:-

PRESIDENT.	(1)
VICE PRESIDENT.	(2)
SECRETARY.	(1)
TREASURER.	(1)
COMMITTEE MEMBERS.	(6)
MINUTE SECRETARY.	(1)

The position of PATRON is filled and ratified at the Annual General Meeting by those present.

NOMINATIONS CLOSE AT 5.00pm on Tuesday 9th October 1979.

Please see nomination form at the rear of this magazine and note that if you require any more nomination forms, these are available from either Ron or Edna Smith on 529-7379.

DIARY DATES FOR THE BALANCE OF 1979.

2nd September: Marrickville Town Hall, 2.30pm.

RON RHODE IN THE FIRST OF HIS TWO SOCIETY CONCERTS.

19th September: Marrickville Town Hall, 8.00pm.

RON RHODE IN THE SECOND OF HIS TWO SOCIETY CONCERTS.

9th October.

CLOSING DATE FOR NOMINATIONS.

16th October: Marrickville Town Hall, 7.00pm.

THEATRE ORGAN SOCIETY CLUB NIGHT. ALL WELCOME, FREE.

18th November: Marrickville Town Hall Concert.

Paid Concert Featuring Tony Fenelon and John Atwell.

21st November: Marrickville Town Hall.

ANNUAL GENERAL MEETING.

30th November: Marrickville Town Hall.

ANNUAL CABARET, Another of our famous cabarets and a great way to wind up the year. More details in the next issue.

PRACTICE SESSIONS: Marrickville Town Hall.

Following a few points raised by some members who were confused with the Practice List that was published in the July issue please see the list as it now appears below and note that the list is worked on the basis of four Mondays, four Tuesdays and four Thursdays of each month on a calender basis and it is possible that in some cases such as the second week of August that Monday 6th August is the first Monday of August, Tuesday 7th August is the first Tuesday of August and yet the Thursday 9th August is the second Thursday of August and yet these appear in the same week.

Each person practicing is allocated an evening which is based on the first, second, third or fourth Monday, Tuesday or Thursday of the month and this is how each person must carefully put a ring around the appropriate day in their diary or on the wall calender or whatever.

FIRST	MONDAY	Peter Held. Don Mc Donald. Frank Hickson.
FIRST	TUESDAY	Ron Smith. Janice Wilson. Noel Smith.
FIRST	THURSDAY	Nancy Hall. Mary Hardman. C.H. Wells.
SECOND	MONDAY	Noel Carezo. Peter Sheldon. Ron Carson.
SECOND	TUESDAY	Chris Palmer. Barbara Dixon. Harry Jones.
SECOND	THURSDAY	Joe Lefcovitch. John Napier. Beverly Ticehurst.
THIRD	MONDAY	John Weismantel. Pheobe Wilderspin. George Walker.
THIRD	TUESDAY	Ron Wilson. Mrs. E. Hillier. Richard James.
THIRD	THURSDAY	Tony and Lorraine Ney. John Clarke. Spare.
FOURTH	MONDAY	Frank Day. John Winter. Chris Palmer.
FOURTH	TUESDAY	Doug Smith. Valda Lang. Spare.
FOURTH	WEDNESDAY	Reserved for the Young Organists Assn.

If there are still any questions please contact Chris Palmer, 926 534, who will assist if possible.

Practice times begin at 7.00pm and the sequence of each session appears above. Should anyone be going away for holidays etc., please ring as above.

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RON RHODE. Repeated from July issue.

CONCERT BACKGROUND.

ARIZONA.

Mesa, Organ Stop Pizza, 3 Concerts, 3/23 WurliTzer.
Phoenix, Central Methodist Church, 3 Concerts, 3/39 Rueter.
Phoenix, Patriots Square, Yamaha E 5 AR.
Phoenix, Pheonix College Auditorium, Allen 620.
Sun City, Mountain View Auditorium, Thomas 782.

CALIFORNIA.

El Segundo, Old Town Music Hall, 2 Concerts, 4/24 WurliTzer.
Laguna Hills, Liesure World, 2 Concerts, Conn 650 and Piano.
Redwood City, Capn's Galley, 4/23 WurliTzer.
San Diego, Organ Power Pizza, 5/35 Moller.
San Diego, Fox Theatre, 4/33 Robert Morton.
Sylmar, San Sylmar, 3 Concerts, 4/35 WurliTzer.

COLORADO.

Colorado Springs, Reed Auditorium, 3/9 WurliTzer.

COONECTICUT.

Thomastown, Opera House, 2 Concerts, 3/13 Marr & Colton.

FLORIDA.

Eustis, Civic Auditorium, Gulbransen Rialto 11
Holiday, Civic Auditorium, Gulbransen Rialto 11

ILLINOIS.

Chicago, Chicago Theatre, 4/29 WurliTzer.
Chicago, Mont Clare Theatre, 3/11 Barton.
Milan, Trio Roller Rink, 3/15 Barton.
Naperville, North Central College, 4/36 Kimball.

IOWA.

Cedar Rapids, Iowa Theatre, 2 Concerts, 3/14 Barton.
Cedar Rapids, Paramount Theatre, 3/11 WurliTzer.

MICHIGAN.

Detroit, Senate Theatre, 4/34 WurliTzer.
Kalamazoo, State Theatre, 3/12 Barton.
Royal Oak Theatre, 3/17 Barton.

NEW MEXICO.

Roswell, Pearson Auditorium, 3/14 Hilgreen-Lane.

NEW YORK.

Binghampton, Robertson Centre, 3/17 Link.
Brooklyn, Paramount Theatre, 3/12 Barton.
Elmira, Clemens Centre, 4/22 Marr & Colton/WurliTzer.
Syracuse, Empire State Theatre, 2 Concerts, 3/11 WurliTzer.

OHIO.

Cleveland, Gray's Armory, 3/15 WurliTzer.

PENNSYLVANIA.

Pittsburgh, Keystone Oaks High School, 2/10 WurliTzer.
Pittsburgh, South Hills Theatre, 2/6 WurliTzer.

CANADA.

Toronto, Casa Loma, 5 Concerts, 4/18 WurliTzer.

As can be seen, Ron's list of achievements is quite high in the Concert field.

Have you ordered your tickets yet?????

THE GOINGS ON AND RECENTLY HAPPENED DEPARTMENT.

Wednesday 18th July saw a great Concert at Brookvale by exciting young organist Neil Jensen. Neil is presently doing a keyboard promotion for Wurlitzer Australia and also appeared at Penrith on Friday 27th July.

Unfortunately we did not receive any advance publicity of the Concerts from Wurlitzer to be of any help from the magazine point of view but the Concert at Brookvale I attended and was fascinated by Neil's lightning technique and masterly handling of the Model 950.

Wurlitzer Australia will be hopefully giving advance publicity for it's future promotions of this type.

Thursday 26th July saw a great Concert at Lane Cove Town Hall by American Artist Ed Galley who did a similar Concert Promotion for Conn, this function was put on by member Joh Congert and Len Thomas, both Conn Dealers, once again, no great advance publicity was received and your editor saw it in the Herald though it had been advertised at the Quarterly Meeting held recently at the Organ Stop in Burwood.

This was another tremendous Concert with a roll up of some 450 and Ed Galley was a most accomplished Artist. One of the items was the Bach Fugue in A Minor which involves a massive pedal passage which requires an exceptional fluency of double pedalling to pull off. Another of the delightful items on the programme was a well arranged rendition of the 'Whistler and his Dog' which was not the normal and well known version, an arrangement of I've Got Rhythm which was mind blowing in that the piece was performed using the rhythm unit but deliberately playing against it in a style highly reminiscent of someone who has either just purchased an organ or someone who can't hear the rhythm unit because Ed had just about everyone falling off their seats with laughter at it all.

CONCERTS..

Would anybody who wishes to place an advertisement for a Concert in this magazine please set out all the details, prices, time, place, artist, etc., and get it to the Secretary as soon as possible.

This will ensure that the Concert that you have in mind will get the best possible coverage. It is very easy for a small piece of paper with a few details on it, handed to someone and put on a clip board to get lost amongst the other papers, I know, I did just that with a Tony Fenelon Concert that was on at the Wollongong Town Hall on Saturday 28th July. I apologise to the parties concerned and feel that this way of advising formally in writing the Secretary will get around the matter.

This request for publicity goes out to all Home Organ Clubs, Hammond Chapters, etc., etc., Dealers and so on.

The number of people that are intersted in the organ are usually intersted in what is going on all over in the Organ field.

FREE ORGAN RECITALS. SYDNEY TOWN HALL.

The series of well known free organ recitals on the Grand Organ, Sydney Town Hall, has commenced on August 2nd for the current quarter.

The concerts begin at 6.15pm and run till 7.00pm and are free.

The artists are usually the City of Sydney Organist, Robert Ampt and his assistant, Mark Bensted.

please see over for continuation.

CLUB NIGHT. Our next Club Night, Tuesday 16th October at Marrickville Town Hall, promises to be quite good with the Assistant City of Sydney Organist, Mr. Mark Bensted having been invited to play the WurliTzer. Please try and come along to this, our final Club night for the Year.

PRINTING PRESS. Once again we are looking urgently for somewhere to place the printing press. We are looking for a member who has a garage or workshop which could house the printing press and associated bits and pieces. We cannot stress the urgency of this situation and anyone who thinks that they may be able to help in the matter is requested to contact Alan Misdale on 525-5554 without delay.

WE REGRET to announce the recent death of one of our long standing members, Mr. George Mc Neil of Lithgow who passed away on 11th June, Mrs. Mc Neil passed away on the 15th June, four days after. Our sincere regrets.

TAPES AND CASSETTES.

The Society has a recording engineer, Ray Garrett, 869-7247, and there is a list of Concerts which have been recorded over the various years by various artists. This list is currently being checked for correctness and will appear in the next issue with a form on which you can apply for these tapes.

In this issue you will see a form for the ordering of BLANK Cassettes and tapes. These are of first quality and are available in lots of five and are guaranteed to be the result of much searching for the best available for recording on.

How many of us have had a cheap cassette or tape break?, in the case of a cassette the result can be a technical disaster of the highest magnitude, especially when it all gets caught up in the inaccessible capstan and pinch wheel areas, well, these cassettes won't do that under normal operation and you are urged to consider the quite reasonable prices.

HOME ORGAN PARTIES.

We are still seeking people who may be able to open their home for the purpose of putting on a Home Organ Party see last month's issue for details and contact Ron Smith on 529-7379 for further information.

YOUNG ORGANISTS ASSOCIATION.

The Young Organists Association will be holding a great Concert at Chatswood Civic Center on Friday 7th September at 7.00pm.

The Young Organists Association Youth Orchestra will be playing and, featured will be Ron Doray, 14 year old Cherokee Villager from the U.S.A.

The evening will be hosted by Bill Worrall, the world founder of the Young Organists Association and this Concert will be the finale of the Music Camp at Naamaroo, Lane Cove National Park which will be held during that week.

Tickets to the function are \$5.00, obtainable from Les Flanagan on 630 8541.

Organs to be played inside the Civic Center will be:- WurliTzer, Hammond, Yamaha, Rogers, Thomas, Roland, Baldwin, Kimball, Gulbransen.

Organs in the foyers will include Kawai, Wersi, Conn, National, Farfisa and Schober.

This evening will be a musical highlight not to be missed on the musical calender.

The Young Organists Association is worthy of everyones support as these kids work pretty hard, competing in this and that all the time. The result is that the standard of playing of the youngsters is getting higher all time.

Early in his organ building career, Hope Jones had the good fortune to meet J. Martin White, of Balruddery, Dundee, Scotland. Mr. White, a man of large influence and wealth, not only time and again saved him from financial shipwreck and kept him in the organ-building business, but rendered a far more important service in directing Hope-Jones efforts towards the production of orchestral effects for the organ. In spite of Parliamentary duties and business calls Mr. White managed to devote much time and thought to the art of organ playing and organ improvement. Thynne, who did pioneer work in the production of string tone from organ pipes, owes not a little to Martin White.

Mr White argued that the Swell Organ should be full of violin tone and be, as the strings of the orchestra, the foundation of accompaniment as well as complete in themselves. He lent to Hope Jones some of his 'string' pipes from his own fine house organ, to copy in Worcester Cathedral, whence practically all the development of string tones in organs has come. Mr. White further urged that the whole organ should be in swell boxes.

It is extraordinary that an outsider like Mr. White, a man busy in so many other lines of endeavour, should exert such marked influence on the art of organ building, but it remains a fact that but for this artistic discernment and for the encouragement so freely given, the organ would not have supplanted orchestras in theatres and hotels nor be what it is in the Churches and halls.

For thirty years Mr. White encouraged, not only artistic organ builders like Casson, Thynne, Hope Jones and Compton, but also the more progressive of the prominent organists.

In the spring of 1903 Hope Jones visited America, He decided to stay in America and was invited to become Vice President of the Austin Organ Company. Subsequently a new firm - Hope Jones and Harrison was tentatively formed in 1904 but sufficient capital could not be found. Hope Jones and his corps of skilled employees joined the Ernest M. Skinner Company in 1905, once again Hope Jones was Vice President. Working in conjunction with the Skinner Co., Hope Jones constructed and placed a fine organ in Park Church, Elmira, N.Y., erected in memory of the late Thomas K. Beecher. He there met, as chairman of the committee Mr. Jervic Langdon. That gentleman secured the industry for his city by organizing a corporation to build exclusively Hope Jones organs.

This 'Hope Jones Organ Company' was established in February 1907, the year of the financial panic. It failed to secure the capital it sought and was seriously embarrassed throughout it's three years existence. It built about 40 organs, the best one known was erected in the great auditorium at Ocean Grove, New York.

The patents and plant of the Elmira concern were acquired by the Rudolph Wurlitzer Company in April, 1910, and Mr. Hope Jones entered it's employ, with headquarters in the mammoth factory at North Tonawonda, N.Y., continuing to carry on the business under his own name.

Robert Hope-Jones was a member of the British Institute of Electrical Engineers; of the Royal College of Organists, London; of the American Guild of Organists, and of other bodies.

In 1893 he married Cecile Laurence, a musica member of one of the leading families of Maidstone, England. This lady mastered the intricacies of her husband's inventions, and to her help and encouragement in times of difficulty he attributed his success.

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In the year 1895 what was practically the first Hope Jones electric organ sold was set up in St. Georges Church, Hanover Square, London. The furor it created was cut short by a fire, which destroyed the organ and damaged the tower of the Church. With curious promptitude attention was directed to the danger of allowing amateurs to make crude efforts at organ building in valuable and historic churches, and to the great risk of electric actions. Incendiarism being more than suspected, the authorities of the Church ordered from Hope Jones a similar organ to take the place of the organ destroyed. At about the same time a gimlet was forced through the electric cable connecting the console of a Hope Jones organ at Hendon Parish Church, London. Shortly afterwards the cable connecting the console with the Hope Jones organ at Ormskirk Parish Church, Lancashire, was cut through. At Burton-on-Trent Parish Church, sample pipes from each of his special stops were stolen. At the auditorium, Ocean Grove, N.J., an effort to cripple the new Hope Jones organ shortly before one of the opening recitals in 1908 was made. In the same year, on the Sunday previous to Edwin Lemare's recital on the Hope Jones organ in the First Universal Church, Rochester, N.Y., serious damage was done to some of the pipes in almost each stop of the organ.

Robert Hope Jones died at Rochester, N.Y., on September 13, 1914, aged 55 years and was interred at Elm Lawn Cemetery, North Tonawanda, near Niagara Fall, New York.

ORGAN KNOWN AS THE HOPE-JONES UNIT ORCHESTRA.

In the Parish Theatre, Denver, Colorado.

This fine instrument was installed in May, 1913, and hailed by people of Denver with great enthusiasm. The president of the Parish Theatre Company, writing under the date of June 9th, 1913, said:

"The wonderful instrument is proving a source of interest to the whole city and has materially added to the fame of the 'Paris' as the leading picture theatre in Denver. No 30 piece orchestra could accompany the pictures so well as the Hope Jones Unit Orchestra Does. Neither would it so completely carry away with the enthusiasm the crowd that flock to hear it".

Only the keyboards were visible from the auditorium; the instrument is placed on each side of the proscenium, occupying the place of the usual stage boxes, the tone being reflected into the theatre through ornamental case work. The 32' open diaphone is located behind the picture screen.

The Specification.

PEDAL ORGAN. 32 Notes.

Diaphone	32'	Octave	8'
Ophicleide	16'	Clarinet	8'
Diaphone	16'	Cello	8'
Bass	16'	Flute	8'
Tuba Horn	8'	Flute	4'

Bass Drum, Kettle Drum, Crash Cymbals - second touches.

Great to Pedal, Solo Octave to Pedal Couplers.

Diaphone 32' Second Touch; Ophicleide 16' Pizzicato Touch.

Six adjustable Toe Pistons.

Over.....

ACCOMPANIMENT ORGAN. 61 Notes.

Vox Humana Tenor C.	16'	Octave Celeste	4'
Tuba Horn	8'	Flute	4'
Diaphonic Diapason	8'	Twelfth	2 2/3'
Clarinet	8'	Piccolo	2'
Viole D'orchestre	8'	Chrysoglott.	
Viole Celeste	8'	Snare Drum.	
Flute	8'	Tambourine.	
Vox Humana	8'	Castanets.	
Viol	4'		

Triangle, Cathedral Chimes, Sleigh Bells, Xylophone, Tuba Horn, Solo to Accompaniment, Second Touch.

Flute, Solo to Accompaniment, Pizzicato Touch.

Ten Adjustable Combination Pistons.

One Double Touch Tablet to cause the pedal stops and couplers to move as at all times to furnish a Suitable Bass.

GREAT ORGAN. 61 Notes.

Ophicleide	16'	Clarinet (Tenor C).	16'
Diaphone.	16'	Contra Viole (Ten C)	16'
Bass	16'	Tuba Horn	8'
Diaphonic Diapason.	8'	Flute	4'
Clarinet	8'	Twelfth	2 2/3'
Viole D'orchestre	8'	Viol	2'
Viole Celeste	8'	Piccolo	2'
Flute	8'	Tierce	1 3/5'
Vox Humana	8'	Chrysoglott	4'
Clarion	4'	Bells	4'
Viol	4'	Sleigh Bells	4'
Octave Celeste	4'	Xylophone	2'

Octave, Solo to Great. Opicleide, Solot to Great, Second Touches. Solo to Great Pizzicato Touch. Ten adjustable Combination Pistons. One double touch tablet to cause the Pedal stops and couplers to move as at all times to furnish a Suitable Bass.

SOLO ORGAN. 37 Notes.

Tibia Clausa	8'	Quintadena	8'
Trumpet	8'	Cathedral Chimes	8'
Orchestral Oboe	8'	Bells	4'
Kinura	8'	Sleigh Bells	4'
Oboe Horn	8'	Xylophone	2'

Six adjustable combination pistons.

GENERAL. Two expression shoes, two indicating and controlling keys, Thunder Pedal (Diaphone), Thunder Pedal (Reed), two tremulants, re-iterator for strings, re-iterator for Solo.

One double touch Sforzando Pedal, First Touch, Full Stops, Second Touch Percussion.

One double touch Sforzando Pedal, First Touch Snare Drum, Second Touch Bass Drum, Crash Cymbals.

(Our thanks to the South Australian Division for the article which was originally taken from "The Recent Revolution in Organ Building" by George L. Miller, published in 1909 and reprinted by the Vestal Press.

Some of the details of this fine instrument are at last coming to light, from various sources and, as the instrument is a very interesting topic at this point of time in both Sydney and generally around the world, here are a few of the more interesting aspects.

The instrument is of six divisions, made up of five manuals and the pedal organ and comprises some 10,900 pipes.

The instrument uses 'tracker action' which is a form of operation which is virtually the basis of the pipe organ itself. There was a time when all organs were built in this fashion where each key was mechanically connected by various means to the pallet directly under the pipe and operation was made by pressing the key which in turn caused the pipe to speak.

Robert Hope Jones invented the electric action and ever since there have been the two schools of organists, those that prefer the 'classical' touch of tracker action or the convenience of electric action. I say convenience, because the tracker action gets very heavy when one manual is coupled to another or an intramanual coupler couples up either an octave above or below. Another obvious restriction of the tracker action was that the console or keyboard layout was directly under the case of the organ.

The Sydney Opera House Organ is a tracker action organ with quite an action unlike anything else. Some of the connecting pulldowns are 9 metres long and yet they balance out with the shortest in the action. In order to overcome the problem of intramanual and intermanual couplers the builder, Ron Sharp came up with a parallel electric action which in the final design has given this organ the capabilities of no other in the world.

The couplers are worked electrically in conjunction with the key being played which gives the player the feeling of only the one note in terms of touch. This electronic/electrical action has been refined to the point where the organ has in excess of 8000 IC's which makes it more electronic than your average electronic organ of large size.

In the final stage the organ can be played by the organist who can record his every action on one cassette, then walk up to the back of the hall with a suitcase like control box which actually has a keyboard inside it, and, using the cassette, command the organ to play back the performance exactly as the organist put it down. Using the control box it is possible to stop the organ, make stop adjustments, and set it back into motion once more, all from the back of the hall.

The organ features a combination piston action, which enables the organist to set the stops, operate a setter button and hold a piston in and from that time on every time the piston is pressed that same set of stops will operate, but here again is another first, as each organist has their own favourite set of piston combinations, the organist can insert another cassette and the organ will put on the cassette by means of the electronic scanner what the combinations are so that the next time the organist plays, he simply takes the cassette out of his pocket and inserts it and in some 12 seconds the organ has set itself up for every combination!

While the organist is playing and recording or 'encoding' the cassette the feature is there that in the 'decoding' or replay it is quite possible for the organist to play a duet with himself or any other organist who has made a cassette. There are no plans at the moment, but it would be quite possible to install a second console in any position and play it in 'real time' via the multiplexing circuits that are in existence already.

over.

SYDNEY OPERA HOUSE ORGAN. Continued.

In addition to the electronics, there are a number of features of the organ which are quite interesting, it has nine blowers, each blower is contained entirely inside the casework with the regulator mounted on top or very close to and, standing inside the organ with the power on and no notes being played it is almost impossible to tell that the blowers are in operation. Combined with each blower is a fire extinguisher so, it can be seen, every precaution has been taken care of in the regard to a fire.

Access to the console is gained by going through the organ itself and on the way one gets a chance to examine the very fine work which has gone into the construction of the organ.

The pipes are mostly constructed of tin and are highly polished, every aspect of the organ represents the highest quality both from the appearance point of view and from the workmanship point of view. Even the ductwork is a work of art as are the chests, regulators and so forth.

The organ has six tremulants, one for each of the five manual and one for the Pedal organ and the tremulants are worked by means of mechanical arms with weights on them which rotate directly above the regulator to which they are attached.

The organ is voiced on very low air pressure of some 50mm of water which causes the pipes to sing more than blast and the effect of the organ working at this low pressure is that each stop can be brought into operation without muddying or blurring of any of the others.

One of the features of the organ is the Crescendo Pedal which is fully programmeable in all it's increments. Normally, the Crescendo is wired up by the manufacturer and comes on in a pre-arranged way that can border on even being regarded as haphazard. In the Opera House organ the order in which the various stops come on is programmable as is the dynamic range. The dynamics can be controlled from the console, as can the speed and depth of the tremulants when fully completed.

There are two swell boxes, one having one set of swell shutters and the other having two sets of swell shutters, the second set opens against the back of the organ in the organ chamber creating an 'Echo' effect.

The swell shutters are operated by air pressure supplied from an outside source and not from the organ blowers.

We hope, in time, to be able to present more information and a stop list when one becomes available.

FOR SALE.

One Leslie Model 710 Multi Channel Walnut Tone Cabinet. This cabinet is some four months old and has nothing but private use.

Please write or call Les Greatrex, 12 Russell Road, Leura. Les can deliver if required.

Some details regarding price may be obtained by calling Marj Wells on 90-4612.

New Members: Mr. John Bale, Punchbowl; Mr. Bill Bale, Georges Hall; Maurice and Shirley Brangwin, Windsor; William Van Schyndel, Orange, Midge Gray, Killara; Athol Cave, Chatswood; Ron & Marjorie Babbage, Engadine; Don McLeod, West Ryde and Ron and Rae Rowley of Riverwood.

WE BID YOU ALL WELCOME.

ERIC SMITH AT MARRICKVILLE. (Concert Review by Frank Ellis).

It has been several years since we last heard Eric Smith play our Marrickville Wurlitzer, and on Sunday 29th July, as I listened to his familiar and haunting theme, 'Life is nothing without Music', I found myself in complete agreement with that sentiment - life would indeed be nothing without it, and, as the Concert progressed, I felt that we had been without the talents of Mr. Smith for too long a period of time.

His programme, not surprisingly, contained a fair sprinkling of the music of George Gershwin, to the delight of most of those present, and included the following favourites, 'Foggy Day', (a Highlight), 'The man that got away', 'By Strauss', 'Strike up the Band' etc.,.

Scattered throughout the programme were a number of ShowBiz tunes including 'Thats Entertainment', and the complete overture selection from 'Paint Your Waggon'.

For the more serious minded, there were four Toccatas by Bach, Boellman, Widor and Passipied and Eric's authoritative handling of these items displayed the grand organ capability of our Wurlitzer to great advantage.

Guest Artists were the Wesley Centre Chorale Group known as 'His Harmony Chorale', who sang four of the items from Porgy and Bess to rousing applause. Their delightful arrangements of these numbers were fully complemented by Eric's accompaniment and the Society deeply appreciated their services and extends to Eric thanks for arranging this gem of musical delight.

Concluding with 'Pomp and Circumstance', the organist was recalled for an encore which gave us all too brief a taste of the music of Noel Coward, including of course, the ever popular 'I'll see you again', and I hope that it will be not too long before we see Eric Smith again - at the console of our Marrickville Wurlitzer.

GALA END OF YEAR FUNCTION. 30th November '79.

Not only have we reached the the end of the year but also the end of a decade. This is your chance to say a fitting farewell to the 70's at the same time as having an enjoyable T.O.S.A. Christmas Cabaret.

This Cabaret will be held on Friday 30th November 1979 at Marrickville Town Hall commencing at 6.45pm with Sherries and Biscuits.

You will be able to dance in the manner so popular in England's Blackpool Tower Ballroom right here in Sydney on the famous Marrickville Town Hall floor made famous Strollers Dancers of yesteryear but not to a band, you will have the luxury of a real theatre pipe organ in the capable hands of Australia's 'Mr. Blackpool' namely our Patron Mr. Ian Davies.

You will be treated to a three course meal, entertained by a top act from the Club circuit with plenty of time for dancing. Everything is provided except what you may require as liquid refreshments.

The cost of this great evening is only \$17.80 a double and \$8.90 a single. Please book early on form provided in this issue of T.O.S.A News.

Please enclose Christian and Surnames of all Members of your party to assist in preparation of name tags. Bookings to sent to Mrs. Tooker, 114 Mitchell Street, CROYDON PARK. Please note the change of address to previous cabaret bookings. Bookings close on Friday 23rd November '79. Dress optional. Phone enquiries 741535, Mrs Tooker or 569 3775 Mrs. Lawson. If you require confirmation of booking please send stamped, self addressed envelope as tickets are not forwarded.