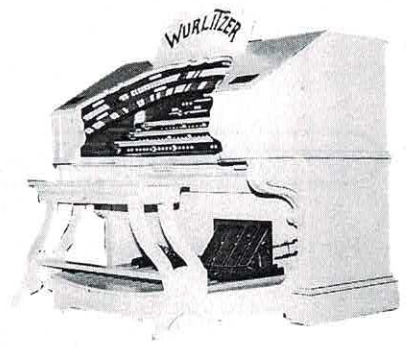




MAY, 1996

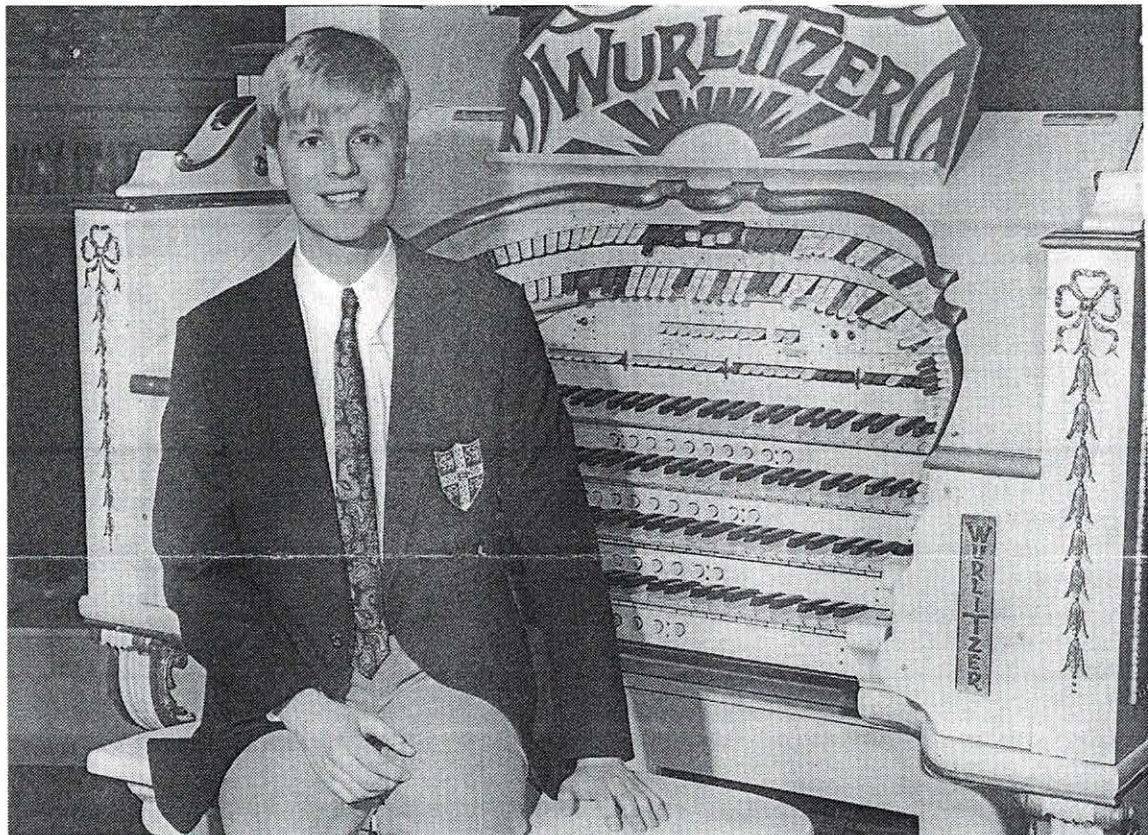


TOSA NEWS

2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

The keyboard magic of the brilliant
SIMON GLEDHILL



Sunday, 2nd June, 1996
Orion Centre Campsie

Volume 35
Issue 5
PRINTED BY TOSA

The Official Publication of Theatre Organ Society of Australia (NSW Division) Inc.
P.O. Box 36, Brooklyn, 2083
Print Post Approved PP255003/01823

Price
\$1.00

TOSA NEWS

MAY, 1996

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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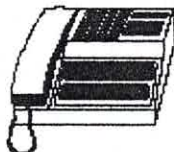
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COMING EVENTS

MAY

Sunday 5 at 2.00pm **Tony Fenelon Concert**
Marrickville Town Hall

Wednesday 22 at 8.00pm **Half Yearly**
General Meeting

Orion Centre Campsie

Wednesday 29 at 7.30pm **Members' Playing Night**
Orion Centre Campsie

JUNE

Sunday 2 at 2.00pm **Simon Gledhill Concert**
Orion Centre Campsie

Monday 3 at 7.30pm **Committee Meeting**

Wednesday 19 at 7.30pm **Members' Playing Night**
Orion Centre Campsie

JULY

Monday 1 at 7.30pm **Committee Meeting**

Sunday 14 at 2.00pm **Jelani Eddington Concert**
Orion Centre Campsie

Wednesday 24 at 7.30pm **Members' Playing Night**
Orion Centre Campsie

AUGUST

Monday 5 at 7.30pm **Committee Meeting**

Sunday 11 at 2.00pm **Nicholas Martin Concert**
Orion Centre Campsie



REMEMBER TO TUNE IN TO
2CBA FM - 103.2

EVERY MONDAY AT 9.00 pm
For "Theatre Organ Highlights"
Presented by Chris Styles



Editorial

What a feast of fabulous Theatre Organ music, topped off by a short Classical Organ snack at the Town Hall, we were treated to at the Convention. I'm sure that all those who attended had a great, entertaining time! The organisation of the whole weekend was a credit to all concerned and once again a vote of thanks is due to the hard-working members of the organising committee whose long hours of effort were repaid by a smoothly running series of exciting organ events.

Our overseas artists, making their **Australian** débuts, showed us excitingly different styles of playing, and our **Australian** artists proved to even the most sceptical listeners that they are of truly international standard.

In the next few months **TOSA News** will publish comments and reviews from various sources of the **Convention** - it is always interesting to hear what others thought of the performances, but remember that, as with all items in **TOSA News**, these are the personal views of the writers and in no way represent the views of the committee.

If you had a problem with getting the May Coming Events dates into diary, it's because 2 out of 3 of the dates contained errors, due to some computer gremlins ("gremlin" is an ancient Sanskrit word meaning "the editor is a total ratbag who can't get anything right"). A thousand apologies!

The correct dates are: Half Yearly Meeting - Wednesday, 22nd May and Members' Playing Night - Wednesday, 29th May. See you there!

Best Wishes,
Colin Groves



FOR THE VERY FIRST TIME

- **BARRY BAKER's** first recording
- 4/33 Wehmeier WurliTzer Pipe Organ, Cincinnati, Ohio.

Tracks include : *Who Knows?, It's a Raggy Waltz, The Very Thought Of You, Selections from Anything Goes, We'll Be Together Again, How About You?, It Ain't Necessarily So, Long Ago and Far Away, In Love For The Very First Time, Bring Your Kisses To Me, Nature Boy, Out Of My Dreams, Midnight in Mayfair, It's Bad For Me.*

CD - \$25 + \$3 (Postage & Packing)

Cassette - \$18 + \$2.65 (P & P)

EVERYTHING'S IN RHYTHM

- **ROBERT WOLFE** at the WurliTzer Pipe Organ of the Thursford Collection, Norfolk.

Tracks include : *If You Love Me, Vilia, The Household Brigade, All I Do Is Dream Of You, Hold Me, Have You Ever Been Lonely?, The Summer of '42, The Happy Whistler, Stumbling, The Nearness of You, Under The Double Eagle, Head Over Heals In Love, When You've Got a Little Springtime In Your Heart, Everything's In Rhythm With My Heart, Over My Shoulder, When The Midnight Choo Choo Leaves For Alabam', The Blackpool Walk, Crazy Words, Crazy Tune, Can You Feel The Love Tonight?, Selections from Oliver, Nights of Gladness, Gimme Dat Ding, Bare Necessities, Bring Me Sunshine, One Moment In Time.*

CD - \$28 + \$3 (P & P)

ONCE UPON A DREAM

VIDEO of the Capitol Theatre, Sydney, presented by Lorrae Desmond.

This video documentary is a tribute to the unselfish dedication given by the many talented historians, builders and artisans who have restored the

magnificent Atmospheric **Sydney Capitol Theatre** to its former glory and beyond.

Stage, Cabaret, and TV Star, **Lorrae Desmond**, takes you on a nostalgic trip down memory lane, from the **Belmore Markets** of 1893, through to the 1916 **Hippodrome**, and then on to the 1928 **Capitol Theatre**.

You hear from some of the people behind the restoration and from some of those who actually worked at the theatre in its heyday, including **Ian Hansen** and **Barry Tooker!** You also see a new production number on the former **Capitol Theatre WurliTzer Organ** with **John Giacchi** at the console, now installed in the **Orion Centre, Campsie**.

And there's more!

- * Hundreds of original photographs
- * Archival movie footage of **Sydney** in the early 1900's

- * The actual gutting of the **Capitol Auditorium** during the restoration

- * Musical numbers that will make your heart sing

- * Informative, historical commentary throughout

- * 60 minutes duration

VHS video - \$25 + \$5 (P & P)

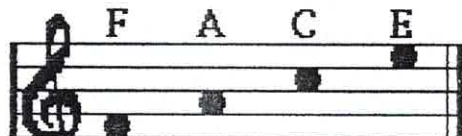
All available at **TOSA Concerts**, or

by **Mail Order** from :

TOSA (NSW Division) Inc.

304 Parramatta Rd

ASHFIELD NSW 2131



THE MUSIC
With Allan Tassaker

A friend of **Allan Tassaker's** barged into **Allan's** bedroom last week without knocking. And there was **Allan**, in bed, groping around under the covers.

Puzzled, his friend asked him, "What are you doing under there?"

"Looking for sheet music!" was the reply.

Articles in this journal need not represent the views of the committee or the editor

The deadline for each edition of TOSA News is the 12th of the preceding month



From The MAILBOX

Just before Easter greetings and best wishes for a successful and enjoyable National Convention were received via the Internet from people who had seen TOSA's World Wide Web page advertising all of TOSA's activities. Former Sydney resident John Rattray posted the following message:

2/4/96

Please pass on to all of TOSA my best wishes, and those of Murray Ries, for this coming weekend. We will be thinking of you all and the fun that we will be missing out on.

I look forward to hearing of the convention from the home page when next I visit.

Kind regards and warmest wishes
John Rattray and Murray Ries

Also via e-mail from John Leeming of the UK who has established a World Wide Web page on the Internet for COS - the Cinema Organ Society of Great Britain.

Best wishes for a successful convention.

John Leeming

A note from long-time member George Walker of Berkeley Vale :

We are moving to a smaller home so must dispose of the back copies of TOSA News and some Diaphones. There are many interesting articles and pictures on theatre organs and organists

both here in Australia and overseas. TOSA News copies start from 1968 through to 1995 - many years are complete, a few missing from some years (a few copies of 1965/67). The number of TOSA News is 302, 6 Diaphones (various dates from 1966/1969) and 6 Organ of the Month Club Newsletters with dates from August 1966 to March 1968.

Offers are invited - contact George Walker (043) 88 3758 after the 5th May.

It was interesting while putting TOSA News in date order to see in the 1965 and 1966 ones big mentions of organ parties at the home of George and Joyce Walker at Cheltenham - the last one we had was just before we moved up here 10 years ago.

It's not easy selling up a lot of your belongings (and memories), but after 50 years of marriage we need a smaller place as our needs decrease. Who knows, you may see us again one day if we are in Sydney for the time of your concerts. Our greetings to all "the old gang" - Frank Ellis, Tom Halloran, and many others.

With best wishes from us both
George and Joyce Walker

FOR SALE

3 Professional-Quality, High Impedance Lustraphone Ribbon Microphones (excellent for theatre pipe organ recordings)
As New - Perfect Condition
\$15 each, or 3 for \$40 o.n.o.
Phone (043) 88 3758
(after 5th May)

Warren Robins (44 7091) of Turramurra has passed on a letter from a lady seeking to sell her late son's home-built organ. Can anyone in TOSA help? :

Our son, David Fry, belonged to the Electronic Organ Constructors Society. He died very suddenly at the age of 51 years and we have the organ he built. It is a very good organ and I hate to see it idle. Could you give me some idea of its value?

The case is black, the legs can be detached, it has 2 keyboards, a large number of stops and about 12 pedals. It is closed at the moment, so I can not check - it's too heavy for me to open, as the whole top has to be removed.

He also built a piano keyboard. He played them both, but of late years, he used earphones. We loved him dearly and I hate to see his work wasted.

I hope you do not mind my contacting you. Money is not the object.

Yours very sincerely,
Olive A. Fry

Mrs Fry lives in South Penrith and can be contacted on (047) 31 2731.

**If you are seeking
an antique,
theatre, console
or spinet organ
contact the
MANNING
ORGAN SOCIETY
(065) 531431
anytime**

FOR SALE

Yamaha Electone Organ - Model DK 40A

Excellent condition

\$1,000 o.n.o.

Phone 746 6763

Ron Wilson's letter outlining problems with a Phil Kelsall video tape acquired directly from the UK has brought a couple of responses from others with happier experiences to relate and making kind suggestions. First, from Gordon Thompson of Narooma :

13/3/96

I was sorry to read in the March issue of *TOSA News* of Ron Wilson's unfortunate experience with his Phil Kelsall video. I appreciate how disappointed he must have been.

However I would like to point out to any other members who wish to purchase these videos that I have bought all eight (some of these are now discontinued) and all of them arrived in VHS PAL format and performed perfectly. The cost, allowing for current exchange rates and bank draft fee was around \$30 each.

Perhaps it would be wise when ordering to specify VHS PAL and so avoid any chance of a mistake being made.

Best wishes
Gordon Thompson

Also from Irene Merrick of Port Macquarie :

In reply to Mr Wilson's letter. I recently purchased the video "Flying High" from A.P.Promotions and must say that I have had no trouble at all with it. My video recorder is a standard VHS and the recording works perfectly. If Mr Wilson has a Beta system the cassette could not fit but otherwise I cannot understand what could have happened.

I have enjoyed the recording immensely and can recommend its purchase.

Yours faithfully,
Irene Merrick

The final word comes from John Parker who is the Australasian Representative to Phil Kelsall and who managed to solve all the mysteries :

AN IMPORTANT WORD TO PURCHASERS OF PHIL KELSALL VIDEOS

A recent letter from Mr Ron Wilson of Fishing Point to our editor stated that he had purchased a Phil Kelsall video that was not compatible with our PAL VHS system here in Australia.

After I viewed the video, it was obvious to me that there had been a problem in the multi-copying machine it was made on - probably a dirty



recording head. Occasionally faults like this can occur during long copy-runs of either cassette tapes or VHS video tapes. I have spoken to Mr Wilson, and supplied him with a replacement cassette.

I would suggest to TOSA members that, should you find a problem with any Mail Order product advertised through *TOSA News*, you should return any faulty merchandise, asking for a replacement.

A recent phone call with Phil Kelsall's manager, Alan Greenhalgh, has seen Mr Wilson supplied with a new tape, which would have been the case earlier had he requested one when he wrote to England with his complaint in the first instance.

John Parker

Patricia Fallon of Chain Valley Bay writes with thanks and some requests :
17/3/96

Reference is made to the advert/letter I had recently in the *TOSA News*. I would like to thank Mr Dewar for personally delivering the required copies to me on his way through to the North Coast. Also a big thank you to the gentleman who phoned (long distance) to assist me in getting my radio to co-operate on 2CBA.

I was wondering too if you have a member who has experience in teaching Keyboard to a person with Limbic Brain Damage (acquired brain damage). I have trouble with the timing and was wondering too if anyone has a wooden Metronome that they no longer have any use for and which I could buy for a small amount.

I understand too that Maloney's Melody Stick, invented and patented by Rev. Fr Maloney in 1922, may also help. It is a "contraption" that plays in the key of C. (My mother used to go to Douglas Park to hear Fr Maloney play in the 1920's.)

Warm regards
Patricia J. Fallon

More praise for Margaret Hall's recent concert. Chris Gorman of Liverpool writes of the pleasure he found in her great performance :

I attended a concert at the Orion Centre on the 10th March. What a treat it was to be entertained by such a talented musician as Margaret Hall. Her clever arrangements made me feel that I was listening to a concert orchestra, and her mastery of the organ was excellent.

It was a great performance and I hope it won't be too long before we have the pleasure of attending another concert by this talented young woman.

Yours sincerely,
Chris Gorman

Praise also from Amy Caldwell of Mona Vale :

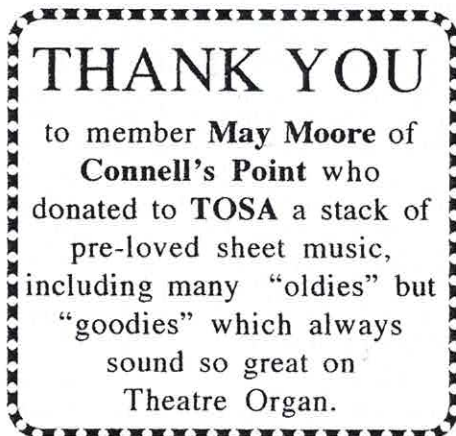
20/3/96

What an enjoyable concert Margaret Hall gave us on the 10th March. Being on the door gives me a wonderful opportunity to meet so many of the friendly and responsive members and friends of TOSA attending these performances.

Invariably there are those who need to leave early, due to Sydney's transport system, and others with commitments elsewhere. Without fail these kind folk apologise to me on their way out and tell me how much they enjoyed the show and their reasons for needing to leave. The overall comment on 20th March was: "It's the best we've ever been to".

We do understand that some must leave on time and we are only sorry for them and their need to miss the last moments of the show and the excitement of meeting the organist after the show. We still appreciate these people coming along so regularly and showing their support for TOSA.

Yours sincerely
Amy Caldwell



Sounds of Wonder From Down Under - John Atwell

Tony Plays Duo - Tony Fenelon

This review of Tony and John's latest recordings comes from ATOS' Theatre Organ magazine. The recordings are available from TOSA's Record Bar, unless already sold out. They are very popular because they are so highly entertaining.

John Atwell and Tony Fenelon, two of Australia's finest organists, have produced two of the most beautifully played CDs I have ever reviewed! From their vantage point "down under," they are influenced by both American and British styles, and are masters not only of current American theatre organ stylings, but are thoroughly versed in popular and symphonic orchestral arranging styles, as well as jazz and swing.

Both casual and discriminating listeners will appreciate their technical prowess and imagination. And, both CDs were recorded on the 4/25 mostly WurliTzer in Adelaide's Capri Theatre.

John kicks off his CD with *The Best Things in Life are Free*, which, along with *Who*, Lyn Larsen's *Sounds of Wonder*, and much of his *Big Apple Medley*, have enough up-tempo razzle-dazzle and snapping Post Horns to please all the Lewlyn Strozleto fans in America! *Just One of Those Things* starts out evoking the George Wright *Showtime* album that knocked us out as kids, then gives us intricate piano configurations against left hand melody in bravura fashion.

The *Big Apple Medley* is an eight minute overture of tunes about New York. The sounds range from the George Wright Pasadena studio organ of the 60s to a calliope effect which John somehow makes restrained and tasteful.

His *You Are My Head's Delight* by Franz Léhar, also known as *Yours Is My Heart Alone*, depending on the translation, shows his skill with Crawford / George Wright-influenced ballad stylings. In *I Love You*, Cole Porter meets *Ich Leib Dich* by Grieg. Both are subdued and beautiful.

Oxford Street is another of those "veddy" British marches from Eric Coates, in the manner of his *Knightsbridge March*, and shows off lots of snappy reeds. *On a Spring Note* is a Sidney Torch orchestral composition from his later conducting and arranging years, which John masterfully transports backward in time to come up with a flawlessly accurate Torch 78. *Lullaby of Birdland* gives us toe-tapping, jazz improvisations on Tuba and Trumpet, Chrysoglott and Marimba and, through melody couplers, Piano and Glock for an amazingly true recreation of the George Shearing Quintet in its heyday.

Atwell's skill in orchestral transcription, perhaps the most ambitious undertaking in theatre organ, is noteworthy

for his technical mastery and understanding of the orchestral idiom. The *Valse Triste* of Sibelius is actually less dolorous and more cheerful than many orchestral versions, and John coaxes a convincing Foort travelling Moller sound from the Capri organ, in tribute to the HMV 78 disc that inspired it. *Sleeping Beauty Waltz* by Tchaikowsky alternates between current theatre organ style and Torch/MacLean, no tremolos, orchestral style with bold flourishes. The *Allegro*, from the *Royal Fireworks* of Handel, is romantic classical organ in the Virgil Fox / Carlo Curley manner. If you think you don't like classical organ, this will win you over. Heykins' *Second Serenade* is a delightful evocation of the elegant salon orchestras heard in the palm courts at the turn of the last century.

Attention Buddy Cole fans! *East of the Sun* and *When I Fall in Love* are two of the best imaginary Cole arrangements ever, filled with soaring melodic phrasing, advanced harmonies, lush registrations, and "third hand" counter melody played by right-hand thumb and left-hand index finger on the middle manual, and there's even a pedal slide or two. It takes a thorough understanding of the style to come up with such convincing arrangements of tunes that Buddy never actually recorded on theatre organ, and I hope you'll forgive this reviewer for a little pride in that John tells me these arrangements grew in some small part out of late night jam sessions at my own WurliTzer with friend Jay Rosenthal, in which we alternated sober discussions with an analytical approach to playing styles, while regaling each other with imaginary arrangements of our childhood idols.

Love Walked In, George Gershwin's last song, ends this 67-minute album not with bombast and cymbal crashes but with Flute Celestes and Tibia in a quiet farewell.

Tony Plays Duo is a deceptively simple title for a CD ambitious in scope and often breathtaking in execution. Fenelon has used the digital record / playback system of the Capri organ to accompany his piano playing or add embellishments to his organ arrangements. Intelligent listeners are no doubt aware that organ-piano duet playing can be fraught with the peril of descending into interminable chains of leaden, corn-ridden fox trots. Not Tony! While he is already familiar to American organ buffs, through previous recordings and tours, as a master of American theatre organ style, he is also a superlative pianist of strength and formidable technique. The impression is that of a piano soloist with a symphonic "pops" ensemble in the manner of the Boston Pops or Hollywood Bowl orchestras.

His *Tribute to Gershwin* includes *S'Wonderful*, *The Man I Love*, *Liza*, *Swanee*

and *Strike Up the Band*. This nine-minute medley is based on an arrangement he performed with the Australian Pops orchestra and his piano solos sizzle with Gershwin's own striding Tin Pan Alley style.

Other duets are a Linda Ronstadt - Nelson Riddle influenced *Skylark*, a *Beatles Rhapsody* (without a hint of rock and roll) and the theme from *Somewhere In Time*. In the latter two Tony has seamlessly interwoven portions of Rachmaninoff and the effect is pure romance. Berlin's *What'll I Do* begins with mystical, magical chords on flutes and features the rarely heard verse. *Rondo Alla Turca* by Mozart is inspired by the George Wright *Encores* album, the record that made organ buffs of countless Baby Boomers. Tony's arrangement is intricate, busy, and irresistibly toe-tapping. Completing the "duo" selections is an Australian hit, *Please Don't Ask Me* which will surely appeal to American listeners.

For solo organ Tony has arranged the entire *Carmen Suite* by Bizet and this most accessible and melodic of operas includes a rousing *Toreador's Song*, a very *Spanish Aragonaise*, an introspective *Inter-mezzo*, an amusing *Changing of the Guard* (played with Post Horn and Trumpet fanfares) and concludes with a sultry *Gypsy Dance*.

Tony also includes a Buddy Cole tribute with a faithful cover of *I'll Follow My Secret Heart* from his *Modern Pipe Organ* album. Buddy's trademark Diapason counter melody and full organ open harmony will make long-time Cole fans smile, and the Capri organ does a credible job of simulating Buddy's "WurliMorton."

Body and Soul, Johnny Green's finest tune, is also presented organ only, subtle and dreamy, yet rhythmic. The Liszt *Un sospiro (Etude in E Flat)* is probably better known to many listeners in its popular version, *Song Without End*. As with most Liszt, it is the ultimate in romantic piano music that made 19th Century women swoon, some of them for Liszt, but requires prodigious technique. Tony delivers this with stunning technical mastery.

Tony also ends his 67-minute CD quietly with the 70's Anne Murray hit, *You Needed Me*. The organ carries the melody while the piano weaves a rhapsodic tapestry, ending in swirls of *Stardust*.

The outstanding digital audio on both CDs is by Graham Ward. Plentiful notes with both albums describe the organ, the tunes and the artists. Photos of the organ and the artists are in full colour. If you own theatre organ records you must add these to your collection! Each album is sold separately and is available in either cassette or compact disc format.

Ken Rosen



PARRAMATTA

Colin Adamson, deputy director of music at **St John's Anglican Cathedral, Parramatta**, will be presenting another organ recital on Wednesday, 8th May at 12.30pm. The programme will consist of a wide variety of music played on the historic **Walker Pipe Organ**.

Off-street parking is available via **Hunter Street**. It is also only a short stroll from **Parramatta Station**. All welcome. Enquires : 683 3014.

WORLD'S LARGEST

The world's largest organ recital was held in the **USA** on Sunday, 14th April at 6.00pm. **J.S.Bach's Toccata and Fugue in D minor** resounded simultaneously throughout hundreds of churches, synagogues, cathedrals and concert halls nationwide, from **Washington's National Cathedral** to **California's Crystal Cathedral** at the commencement of every recital. The event was designed to celebrate the centennial celebration of the **American Guild of Organists**.

All the concerts opened with the **Bach** work, but the rest of the program reflected the creativity of the participants. Some concerts featured local composers, others the compositions of the **Founders of the Guild** and others audience favourites. Over 500 organists performed at the same time in 237 locations in 50 states.

"The founding members would marvel at the size and scope of today's membership and their activities," said Executive Director, **Ann McKinney**. "The next 100 years will promise even more growth as the **Guild** begins

national education programs designed to develop future generations of musicians and organ enthusiasts."

The culmination of the **Guild's** centennial celebrations will be the **Centennial National Convention** to be held in **New York City** in July this year with sessions ranging from performance techniques to emerging technologies, and a visit to **Radio City Music Hall's WurliTzer**.

PRINCE EDWARD THEATRE

The following is an item of interest from the **Sun Herald** of 3rd March, 1996. It is from a column called "**Reality Bites**", written by **Andrea Dixon**, and appeared under the title of "**Enlightened**".

"**Reality Bites** was sent into a spin during the week when it was revealed the enormous chandelier gracing the ballroom of **Lady Mary Fairfax's Pierre Hotel** penthouse in **Manhattan** holds some history significant to **Sydney**.

It appears the famous tear-drop crystal lightshade, which was a replica which of the one in **Milan's ill-fated La Scala Opera House**, had come from the **Prince Edward Theatre** which was once **Sydney's** powerhouse performance space before the curtain fell in 1965.

During the theatre's fire sale **Lady Mary** paid £750 for the light-fitting that takes four people six hours to clean, and paid £6/10 shillings for 40 small crystal light brackets, then tucked the lot away in **Fairwater**,

Years later the chandelier was installed in the **New York** penthouse and illuminated the lives of **King Michael** and **Queen Anne of Romania** and **Empress Farah Diba** and even **Prince Edward**.

However, **Kevin Cork** of **Seven Hills** suggests the society dowager donate the chandelier to **Sydney** where it can be installed in a public building and dazzle **Sydneysiders** with its grandeur.

"It would be a shame to allow it to fall into the hands of **Americans** who would not be aware of its historical significance," **Mr Cork** said

Lady Mary told **Realty Bites** that before the half-ton lampshade was shortened it was slung in the stables at the mansion.

"When I bought it my husband boomed, "What do you want that thing for?" but I knew I would find a place for it and I did," she said, indicating it might stay in **New York**."

ATOS NEWS

The **Australia Felix Chapter** of the **American Theatre Organ Society** has sponsored 4 entrants in the **Young Organists' Competition** this year. They are all from **Ballarat** - **Paul Forte** in the Senior division, **Jeffrey Andrews** in the Intermediate, **Elizabeth Hanton** in the Junior, and **Carol Brown** in the **Hobbyist (Adult)** division.

Their tapes have been certified by the executive and sent off to the **USA** for the judging which is really the most valuable part of the whole exercise. The comments of the several experienced judges on each aspect of the performance are of great assistance in perfecting an organist's style.

Young **Australians**, including **John Giacchi** and **Chris McPhee**, who have won their divisions in past competitions have benefited greatly from the generosity of the members of the sister **ATOS** chapters in the **States**.

MEMBERS' NIGHT

On Wednesday 20th March, about 30 people turned up to play, or listen to, the **Orion WurliTzer**. Under the direction of **John Giacchi** who assisted anyone who needed help with registration (as did **Margaret Hall**), 9 members played short brackets of entertaining music. These players included **Wendy Hambly, Gloria White, Amy Caldwell, Frank Dickson, Jack Williams, Ron Ivin** (who wasn't nervous at all), **Clarry Bowman, Jack McDonald** and **Walter Pearce**. **Margaret** and **John** also played briefly at the conclusion of the evening. It was a very enjoyable evening - a kind of mini-concert by a wide variety of players, topped off by a shared, light supper. Also the recently received interstate and international newsletters and magazines were available for perusal by those members present.

Put the following Wednesdays in your diary - 29th May, 19th June and 24th July. These dates have been booked at the **Orion** for our playing/practice nights. They start at 7.30pm and, if you can, bring an item of supper to share with other members.

CONVENTION VIEWS

Over the next few issues, as space permits, TOSA News will carry various views and comments about the Convention, starting here with Melbourne organist and Vox editor, John Atwell's thorough report.

24th TOSA Convention Report

The Annual Convention of the **Theatre Organ Society of Australia** was held this year in **Sydney**. It is always a good opportunity for members to get together in one place to pursue their common interest, the enjoyment of the theatre pipe organ, to catch up with old acquaintances and to make new friends.

In **Sydney** this year there was ample opportunity to do all of that, and the **NSW Division** is to be congratulated on staging a great Convention. It was obvious that it was well planned, with much thought and hard work by many people put into the flow of events, looking after people and feeding them.

This was the first opportunity I had for some time to attend a Convention without having to perform. I was pleased to be able to relax and attend all functions up to the Sunday evening, and just be "one of the crowd", something I have not done for many years.

One of the problems of writing any review is that it is one person's opinion, and that's what they always are. I'm sure there are parts of the Convention enjoyed by others more than I did, and vice versa. And so here is one man's view and commentary designed to provide some impressions to those not able to attend.

Victoria had the largest contingent of interstate delegates, and there was good representation from other states. There was a small contingent from the **USA** which included one of the artists, **Barry Baker**. **Nigel Ogden** and his BBC producer, **Stuart Hobday**, were the only people from the **UK**.

Friday Night

Conventioners gathered early Friday afternoon at the **Orion Centre** to register and meet friends from interstate. The record bar did brisk business; a piano disc player was on demonstration in the foyer, and later in the auditorium **David Smith** provided appropriate dinner music at the **Kursweil** digital piano.

After we were all fed, it was back into the foyer while the auditorium was reset for the first convention concert, presented by UK organist and host of **BBC 2's The Organist Entertains**, **Nigel Ogden**.

After a brief introduction from MC, **John Parker**, **Nigel** brought the console up with a short medley of three **Vincent Youman** tunes to a warm reception.

The console was flanked with potted palms and lit extremely well by **Jim Perry**. **Jim's** son, **Miles**, usually does the lighting at the **Orion**, but was unavailable this week-

end. He had, however, set up the lights for his dad to operate, and very impressive was the family effort. It is one of the things you do not notice when sitting at the console playing a concert. This in fact was the first time I had ever sat in the auditorium to listen to a concert!

The organ took on a different tonality that night, as a result of **Nigel's** playing style and registrations - decidedly **British**. There was more than a smattering of combinations we associate with players of the **Blackpool/Dixon** style, but this was not prominent all night. Although this is not my favourite style of organ playing, there were many there who enjoyed it.

To my mind, **Nigel's** playing had striking similarities to his microphone delivery - rather hurried. As a result most of the music suffered from a lack of "breath" and poor phrasing in an attempt to get all the notes played in time. Nothing wrong with his note accuracy though.

I enjoyed the **Shearing** styles in *Autumn Leaves* and the more relaxed *How Deep is Your Love*, by the **Bee Gees**. A novelty, *I Can't Tell a Waltz from a Tango*, was well presented with appropriate humour.

During the second half, **Nigel** invited us to be the live audience for a 27 minute recording for his program, *The Organist Entertains*, in the style of the live broadcasts presented by **Reginald Dixon** from the **Tower Ballroom** in the 50's. **Nigel** played the program to a stop watch, providing commentary between numbers and the audience entered into the spirit of the proceedings well. Whether it was the stop watch or the fact that too many pieces were programmed into the time, I felt that the music all suffered from being played too fast. **Nigel** finished right on time, and it was an interesting exercise to be a part of. Not one that I would care to emulate, I might add - it would be like trying to do a direct-to-disc recording for 30 minutes.

Saturday

First stop on Saturday morning was **Epping Baptist Church** and its **Christie** organ for a concert by two well known **Sydney** organists, **Bill Schumacher** and **Cliff Bingham**.

After an introduction by **Robert Gliddon**, who told us of the plans to expand this exciting instrument, **Bill Schumacher** started proceedings appropriately with *I Feel a Song Coming On*. He then continued with a little known but most impressive ballad *Where You're Concerned*. *You Go to my Head* got an unusual upbeat treatment which was most successful.

Bill's program and his interpretation of it were well suited to the organ. I heard several favourable comments later in the convention.

Cliff's program in the second half was more upbeat than **Bill's**, providing the contrast which made the program as a whole most enjoyable. Apart from two "mandatory" hymns (a tradition started many years ago when this organ had its premiere at a convention), showing how well it sounds played straight, many of **Cliff's** offerings were pieces composed specifically by theatre organists, including *The ATOS March* by **Blackmore**, **Harold Ramsay's Rodeo March** and **Lyn Larsen's** tribute to **Stan Laurel, Stanley**.

A most enjoyable program by two contrasting organists.

An excellent lunch was then provided by the members of the church before buses took conventioners off to **Marrickville Town Hall** for the concert with **Chris McPhee**.

The ex-**Prince Edward** organ has not been seen in public since February 1994. In the interim, the organ has undergone extensive refurbishment, both in the chambers and at the console under the careful direction of member **Neil Palmer**. This concert was the organ's debut performance, although the official re-opening will take place on May 5th with **Tony Fenelon** presiding.

It was also **Chris McPhee's** first appearance at **Marrickville**. He handled the organ superbly with his infectious and highly polished style.

His program consisted of some sensitive ballads plus a generous helping of novelty pieces which **Chris** obviously enjoys playing. Perhaps too many of these for a well rounded program. No one could fault **Chris's** delivery, however.

Chris's upbeat rendition of *Onward Christian Soldiers* was a little curious and almost along the lines of a recording put out many years ago by **Anne Leaf** called *That Ain't The Way I Heard It*, where pieces were given most unconventional treatments.

With **Chris's** emerging maturity in his medium, I look forward to hearing him tackle some more demanding pieces, along the lines of *Slaughter on Tenth Avenue* which he played. He is developing the skills to be able to carry them off.

The **Marrickville** organ sounded very well. It was hard to believe that the ensemble only had two string ranks in it, as it sounded like more. A most impressive refurbishment which I look forward to play-

ing again some day. Well done to all those involved.

Canterbury Huristone Park RSL Club was the venue for the Convention dinner on Saturday night.

We were treated to the superb music of the **Julian Lee Trio** plus an unnamed vocalist. Some people commented that they found the music a touch loud. I did not think so, but it may have depended upon where you were in the room. The food was most enjoyable. I had the seafood and it was excellent.

There was a surprise and unadvertised appearance by **Tony Fenelon** on the new **Rodgers 360** Theatre Organ. **Tony** was on his way back from **Japan**, where he had been doing work for **Roland/Rodgers**. I had heard a lot about this new **Rodgers** instrument and my high expectations of the sound were not fulfilled in this situation, apparently hampered by inadequate time to set up.

In hindsight, the presentation was possibly ill advised and did not really enhance **Rodgers'** reputation. Some conventioners, however, had not even realised that it was a new instrument. I heard later that the organ sound was quite different at **Tony's** presentation to the **Roland and Rodgers** dealers two days later.

The dinner broke up reasonably early with the departure of the buses. There really had not been time for the party to start swinging. Then again it had been a long day and a busy one to follow.

Sunday

To me, this was the highlight day of the convention with three excellent and diverse presentations. Having each of these concerts a week apart would have given one the opportunity to savour each one separately. However, that could not be.

By 8am conventioners were hoeing into croissants, orange juice and coffee in the foyer of **Willoughby Civic Centre**, home to the ex-**Arcadia Chatswood Wurlitzer**, last seen in Convention with **Wilbur Kentwell** at the helm many years ago.

John Giacchi's short performance here could well be described as the sleeper of the convention. No opportunity for a rousing console raiser here as it sits stationary at the rear centre of the stage. But **John** pulled off a superb programming coup which set the scene for the rest of his performance. He made his way to the console and proceeded to play the softest stops on the organ for the opening of **Elgar's Chanson de Matin**. We knew we were listening to something quite special.

John's selection of **Harry Warren** compositions demonstrated the maturity in his arranging ability plus his impeccable performing skills in a rendition that was an absolute *tour de force*. **John** has been off the performing scene for a few years while

he finished his university course. This performance did nothing to harm his reputation one bit. Congratulations, **John**, and welcome back to the console. We hope we hear a lot more of him in the near future. **Melbourne** audiences will get the opportunity to hear him at **Malvern Town Hall** in September of this year.

It was then down the road to **Orpheum Theatre** in **Cremorne**, where **John Giacchi** changed roles and introduced **Neil Jensen** at the **3/13 Wurlitzer** with the **Yellow Rolls Royce Orchestra** under the direction of **Philip Sametz**. This concert was a real hit.

The combination of the band playing arrangements from the 20's and 30's with the organ filling out the sound behind the band was a real crowd pleaser. The atmosphere was enhanced by the tongue in cheek antics of **Philip Sametz**, as well as his ability to put the right inflection into the sometimes crazy lyrics.

The art deco opulence of the theatre provided a perfect setting for this combination. Theatre owner, **Mike Walsh**, was present and was impressed with the response of the audience.

This was my first time at the **Orpheum** to see the theatre and hear the organ. Most impressed on both counts. During the joint numbers, **Neil** coaxed some beautiful and most effective sounds from the organ to complement the band. It was too bad we did not hear more of them during his solo presentations, unencumbered by the band. Instead we heard most of the ranks most of the time. It was a real pity. Despite that, it was a great show. No wonder those who saw it at the last **Sydney** Convention asked for a return performance.

After a boxed lunch, it was on to the **Orion** for the concert by **Barry Baker** from the USA. I thoroughly enjoyed this concert, marvelled at this young man's control of the organ, his arranging skills and his keyboard dexterity. He was persuaded before the concert to include one item on the piano. As a result, we were treated to the first movement of **Chopin's 2nd Sonata in B flat minor**. It was flawless playing.

The **Orion** organ sounded quite a different instrument that day to what we had heard two days before. **Barry** coaxed from the organ a fair share of registrations which are synonymous with the stylings of **George Wright**. **Barry** carries these off extremely well and uses the idiom to create his own arrangements in the **Wright** style. No different to what yours truly has attempted in the style of **Torch** or **Buddy Cole**. **Barry's** is so close that some people have said he almost caricatures the style. That is not my impression. I enjoyed every minute of it.

I do not have space to list all his selections. His orchestral rendition of the **Shostakovich Festival Overture** was brilliant. **Barry** was called back twice for encores by a most appreciative audience,

then returned once more to take the console down. I for one look forward to a return trip.

After the post concert buffet dinner at which **Ian Eadie** from **Tasmania** gave a rundown of next year's Convention in **Hobart**. I had to return to **Melbourne**, so I missed the Monday activities. **Marion Tummins** has provided me with some notes on what went on. (The price she paid for sitting next to me at the dinner!)

Monday

Marion continues: Easter Monday was the perfect day for a harbour cruise. The sun was shining (as it had all weekend) and we were all in good spirits. Our two cruise boats came alongside the quay and off we went on a very interesting four hour tour of the harbour, going firstly under the bridge and past **Goat and Cockatoo Islands** to the mouth of the **Paramatta River**. We then went via **Sydney's** first casino to **Darling Harbour**, continued on under the bridge again, past the **Opera House** and the beautiful **Botanical Gardens** and other points of interest, including **Michael Edgely's** house.

The commentary was good, and so was the food when we pulled into **Watson's** bay where **Doyle's** fish and chips, cakes and drinks were loaded on board. We were grateful for this as most of us had not had anything to drink for at least five hours. A mid-morning cup of tea or coffee would have been most welcome. However, it was a lovely cruise, enjoyed by just about everyone.

David Drury at Sydney Town Hall

Sydney Town Hall is a fine building with the interior beautifully restored and lavishly appointed with gold leaf. The organs case looked magnificent, especially with so many varied lighting effects.

David Drury played some wonderful music on the organ, opened in 1890 and completely restored in 1972. As the sound soared into the auditorium, I wondered if it could be heard in heaven - maybe I was just carried away with the ambience of the organ its surrounds.

David's first piece, *War March of the Priests* by **Mendelssohn** really showed off the organ. The trumpets had their turn in **Stanley's Trumpet Tune in D**. Then we had a sensitive rendition of *The Swan*, using the oboe. This contrasted greatly with the *Crown Imperial March* by **William Walton**. I defy any one to have slept through that. Other items included **Grieg's The Last Spring**, **Nimrod** from *Enigma Variations* by **Elgar**, plus the *1st Movement of the Sixth Symphony* by **Theodore**.

Judging from the applause the concert was a great success.

Many thanks to **John** for allowing **TOSA News** to print his report from **Melbourne TOSA's Vox** magazine.

December last year marked 25 years since the installation of the *Wyatt Hall Wurlitzer* in *Pulteney Grammar School* by South Australia's TOSA. The instrument had previously been installed in the *Regent Theatre, Sydney*, and in the *Plaza Theatre, Melbourne*. This article was published in the *South Australian TOSA News* to mark this milestone.

Our 2/12 Wurlitzer - Silver Jubilee Feature

The 2/12 Wurlitzer owned by TOSA was installed in Wyatt Hall at Pulteney Grammar School and opened in December 1970, only five years after the South Australian Division of TOSA was formed.

The organ was originally a 2/8 Wurlitzer that had been installed in the Regent Theatre, Sydney, where it was opened in March 1928. The instrument proved to be too small for that theatre, so it was removed, enlarged to 12 ranks and installed in the Plaza Theatre in Melbourne, where it was used in public until 1958. When the Plaza Theatre was closed the South Australian Division of TOSA tendered successfully for the 2/12 Wurlitzer.

A team of dedicated members removed it from the Plaza Theatre in January 1969, packing it in crates for the train trip to Adelaide. It was stored at St James' Church Hall, Mile End, while we sought to find a home for the instrument. The blower was completely overhauled, the electrical system was checked, motors were re-leathered and woodwork revarnished.

When an agreement was reached with Pulteney Grammar School for the installation of the instrument in Wyatt Hall, chambers were built at the northern end of the auditorium and work commenced to install and prepare the organ for its opening concert.

The gala opening of the organ on 12th December 1970 was the beginning of a very progressive and happy

decade for TOSA. The opening concert was played by Knight Barnett and Tony Fenelon, with The Wills Sisters (yes, Anne and her sister) as a supporting act.

Over the next ten years or so the 2/12 Wurlitzer was the focus of our clubnights, concerts and other activities including cabarets, conventions and the very successful *Anthony Taylor Electropneumatic Sight and Sound Show*. Overseas artists including Hubert Selby, Dennis and Heidi James, Gaylord Carter, Maria Kumagai, Lyn Larsen, Jonas Nordwall, Bill Thomson and David Shepherd, amazed us with their musicianship and obvious enthusiasm for the organ. Our Patron Tony Fenelon performed regularly at the 2/12, as did John Atwell, David Johnston, Neil Jensen, Eric Smith and many other fine Australian organists.

When the Capri organ opened at Easter 1983 the 2/12 sadly took a back seat as the new organ and commitments at the theatre took precedence with members' time. Since then the organ has been used often by Pulteney Grammar School and by TOSA members as a practice instrument and clubnight organ. It has featured in all of the national conventions hosted in Adelaide.

The organ is maintained in near original condition by Bernie Challen and Peter Beames. It is used regularly by a group of members and has a special place in the hearts of members who love its sweet and mellow tones.



Photo: Wayne Bertram

The Alabama Theatre, Birmingham, USA

The **Alabama Theatre**, also known as the "*Showplace of the South*", is one of **Birmingham**'s few remaining historic movie palaces. There were over 450 construction workers employed during the nine months of construction. The average worker toiled for 12 hours a day, six days a week to complete the construction. It cost \$1,500,000 to build. The **Alabama** opened to the media and others on Christmas Day, 25 December, 1927. Its public opening was the following day, 26 December, 1927, at noon. The opening day film was *Spotlight*, starring **Ester Ralston** and **Neil Hamilton**. The **Alabama** was the first movie palace built by **Publix Paramount** in the Southern states.

The **Alabama** is five stories tall and seats 2200 people. The seats are divided amongst the main floor, mezzanine, and balcony. The balcony is further subdivided into the dress circle, first balcony, and second balcony. The architecture is "**Spanish/Moorish**" and the predominant colours of the **Alabama** are red, green, and gold. It is lit by thousands of light bulbs of red, blue, amber, and white. The highlight of the **Alabama** is its **Mighty Wurlitzer** pipe organ, nicknamed "*Big Bertha*". This is one of the few **Wurlitzer** pipe organs still in its original installation.

The **Publix Division** of **Paramount Pictures** built and operated the **Alabama** for several years. When the federal government declared that studio ownership of a theatre created a monopoly, it was sold to **Wilby-Kineey**. They, in turn, sold it to **ABC Southeastern**, who sold it to **Plitt Theatres** of **Chicago**, who sold it to **Cobb Theatres** of **Birmingham**, who sold it to **Costa-Head/Birmingham One Limited**. It was at this time, after operating continuously as a motion picture theatre for 54 years, the **Alabama** closed its doors, in the spring of 1981. The **Alabama** re-opened April 15th, 1986. The **Costa-Head** company declared bankruptcy later in 1986 and the theatre was purchased out of bankruptcy by **Birmingham Landmarks, Inc.** in 1987.

Today, the **Alabama Theatre** is still owned and operated by **Birmingham Landmarks**, a non-profit organisation, originally formed to save the **Alabama**. They are dedicated to restoring and maintaining this treasured



Birmingham landmark. Currently, their top priority is to pay off the **Alabama's** mortgage. After this tremendous drain on theatre funds has been removed, full restoration can begin.

Technical Specifications : * There are 15 dressing rooms backstage - 9 on stage left and 6 onstage right.* The stage is 42'6" wide and 26'6" deep.* The projection booth contains two 70/35mm **Norelco** projectors, two 35mm **Century** projectors, and two 16mm projectors. The distance from the booth to the screen is 135'. The **Cinemascope** screen, the largest in the state and second largest in the South, is 42' wide and 18' high. The 70mm stereo sound system contains 42 separate speakers - 30 in the auditorium (10 on each level) and 12 behind the screen. The only theatre housing a system bigger than the **Alabama's** is the **Fox Theatre** in **Atlanta**.* The **Alabama** is cooled by 300 tons of air conditioning. The air is completely exchanged every three minutes. The duct work that supplies the air to the theatre is large enough for a normal size man to walk upright.* **Building Oddities** - Over 20 miles of wire was used in the construction, along with 3000' of angle iron, 500 tons of plaster, 15 railcar loads of sand and six railcar loads of bricks.* There are over 20,000 light bulbs inside and outside.

The **Alabama Theatre's** **Mighty Wurlitzer** is a **Publix I (Crawford Special)**. Opus 1783 was shipped from the **Wurlitzer** factory on 11 November 1927. It has four manuals and 21 ranks. It was originally only 20 ranks, but an English Post Horn was added. The pipes are located in three chambers: Main, String, and Solo.

Main Chamber

(Upper auditorium left)

Tuba Horn 16'-4' 85 pipes 15"
Diaphonic Diapason 16'-8' 73 pipes 15"
Clarinet 8' 61 pipes 10"
Tibia Clausa 8'-4' 73 pipes 15"
Concert Flute 16'-2' 97 pipes 10"

String Chamber

(Lower auditorium left)

Viol D'Orchestre 8'-2' 85 pipes 10"
Viol Celeste 8'-4' 73 pipes 10"
Solo String 8' 61 pipes 10"
Dulciana 8' 61 pipes 10"
Vox Humana 8' 61 pipes 6"
Violone 16' 12 pipes 10" (Austin)
Chrysoglott 49 notes, Bird 1

Solo Chamber

(Upper and lower auditorium right)

Lower chest

English Post Horn 8' 61 pipes 15"
(Trivo)
Tuba Mirabilis 8'-4' 73 pipes 15"
Brass Trumpet 8' 61 pipes 10"
Tibia Clausa 16'-2' 97 pipes 15"
Solo String 8' 61 pipes 10"
Vox Humana 8' 61 pipes 6"

Upper chest

Orchestral Oboe 8' 61 pipes 10"
Kinura 8' 61 pipes 10"
Brass Saxophone 8' 61 pipes 10"
Quintadena 8' 61 pipes 10"
Oboe Horn 8' 61 pipes 10"
Piano 85 notes, Marimba/Harp 49 bars
Glockenspiel 37 bars
Sleigh Bells 25 notes
Cathedral Chimes 25 tubes
Xylophone 37 bars
Master Xylophone (exposed) 37 bars
Tambourine, Wood Block, Castanets,
Triangle, Tap Cymbal, Boat Whistle,
Crash Cymbal, Klaxon, Sizzle Cymbal,
Ah-ooh-ga Horn, Splash Cymbal
(exposed), Bird 2, Bass Drum/Kettle
Drum Snare Drum/Tom-tom.

- from the Internet

Queensland's CHRISTIE Reports

It is always interesting to follow a rebuilding project on a pipe organ. The Queensland Division of TOSA has embarked on a major overhaul of their Christie and each month in Tibia, their magazine, project leader, Don Clark, gives a facinating, and all too familiar, rundown of the latest progress and setbacks.

January/February, 1996

About a week after our Christmas Concert, the keyboards were removed from the console for the installation of new key contacts This is progressing steadily but may not be ready for the February meeting night The job has taken longer than anticipated because several jobs that were going to be done later in the console rebuild had to be done now because of the worse than expected condition of the keyboards.

Russell Cornish has been working very diligently clearing the blower room of the old relay system and other redundant and useless stuff He's also an expert, together with **Kevin Charters**, at releathering Chrysoglott motors.

Meanwhile, **Don Bland** has been hard at work building a new bracket for mounting the Chrysoglott By the time you read this, the Chrysoglott should be up in its new position but won't be playable until later in February. Don's also made new valves for the additional regulators

New member, **Ken Davey**, has been keen to come and help, but because of work

commitments has been unable to come on the days we were at the school Don't worry, **Ken**, you won't miss out There's lots more to go!

Also I'm pleased to report the two additional tremulants, that I reported were on their way from the USA have arrived in **Sydney**. I'll pick them up at Easter when I go to **Sydney** for the **Convention**.

Probably at this point, I should explain that the total rebuild is likely to take about 2 years. What's got to be done is to bring all the mechanism back to as-new condition, silence all wind leaks, and remove all base pipes from the tremulants. To this end, 4 additional new regulators and complete rewinding will be required. Also, as all players will realise, the stop action of the organ is becoming unreliable. Also the combination action is unreliable and inadequate for this organ. Some stops, including the tremulants, are not available on pistons. This is not very satisfactory. With this in mind, the console also needs a complete rebuild.

With this amount of work going on, it is inevitable that the organ will be unplayable

at various times - sometimes for 3 or 4 months at a stretch. Every effort will be made to keep out-of-action time to a minimum, but what has to be done has to be done.

As you may realise, this is going to cost some money! We need your continued support to raise this money. Remember this is your organ and everyone is responsible to help in this endeavour. Occasionally we may have to have a concert on an electronic organ. Please don't stay away because it's not on the **Christie**. If you don't come, the rebuild will take longer. There's no better way to push a project along than to inject it with money.

To get back to the rebuild programme, I'd like to involve a lot more of our members. When we get into the releathering properly, there are hundreds of motors to be done. It is not difficult and is an enjoyable, almost social, occasion sitting around chatting with the occasional cup of coffee, etc. Other rebuild teams tell me that the ladies are equal to, or better than, the men at this. So come on, ladies, I'll expect to hear from you when the time comes.

Don Clark

March, 1996

I've got some good news and bad news. The good news is the new key contact rails were installed in the organ on Sunday 11th of February. Of course the organ was switched on to check all the keys and to check all the adjustments.

Now for the bad news. There was a large roar coming from the solo chamber! A quick check revealed massive air leakage

from the corners of the Tibia regulator. All the leather had been eaten out by **RATS!!**

The regulator was taken out on Monday afternoon 12th of February. It is now being rebuilt back in Maroochydore. A regulator rebuild is quite a large job. Each corner has 5 separate pieces of leather and they have to be glued on in 5 separate steps, allowing one day between each step for the glue to dry.

On top of this, all disturbed windway

gaskets have to be replaced. Thus a regulator can't be rebuilt in less than 5 or 6 days, working on it full time.

I regret to report that the organ can't be made playable before the March meeting and it will be touch and go to meet the concert deadline.

Well that's about it. I hope I have better news next month.

Don Clark

April, 1996

Well, it's been quite a month. As playing members would know, the **Christie** is up and playing again. The trusty maintenance crew got the rebuilt regulator installed by about 4 o'clock on the Sunday before the last meeting night. The wind was turned on and we all held our breath. Thank goodness there were no leaks or other problems. The regulator was adjusted and finally we left the hall about 5.15pm. in amongst the above, the **Courier Mail** photographer turned up to shoot some photos!

There was no time for tuning and as the tuning was pretty awful, it was decided not

to use the organ for the meeting night. Of course the Chrysoglott is still not playing. The regulator problem set the rebuild programme back by about a month. This is not strictly true because, although it was a pest sat the time, a rebuild of the regulator had to be done sometime. It's just that we weren't very appreciative of rats changing the timetable to suit themselves!

The Sunday after the meeting was spent clearing about 3 cyphers and 3 dead pipes. The organ was also got into reasonable tune.

On the Sunday before the concert we tried to tame some of the windleaks in the

solo chamber. Although we stopped one very large leak and about smaller ones, no really noticeable reduction in noise has occurred. It is thought that quite a bit of noise is coming from under the main wind trunk. Also the main wind trunk is leaking at some joints which are impossible to get to without complete dismantling. That will have to wait until the solo chamber rebuild sometime next year. It is quite surprising how difficult it is to trace leaks when surrounded by dozens of them!

Well, as I say, it's been quite a month. See you next month.

Don Clark