

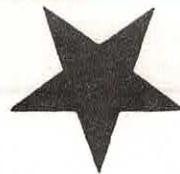
Volume 24 Issue 8 Price 50¢ August 1985

# TOSA NEWS

*The Official Publication of the Theatre Organ Society  
of Australia, N.S.W. Division  
Address - Box A584 P.O. Sydney South, 2000  
Registered by Australia Post Publication No. N.B.H 1038*

## Afternoon Entertainment

—“All FREE”



**DAVID SMITH**

at the console of the  
**mighty  
Wurlitzer**  
Theatre Pipe Organ

Associate Artists

☆ Sharron Maennl

☆ Damien Scott

Sunday 25th. August at 2pm.

Marrickville Town Hall

DIRECTORY TOSA (N.S.W.Division)

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PHOTOGRAPHY Barry Tooker and Ron Wilson

CONCERT TAPES Neil Palmer (798 6742)

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Address all correspondence to:-

The Secretary, TOSA (N.S.W. Division)  
Box A584 P.O. SYDNEY SOUTH. 2000.

NEW MEMBERS

The Executive and Committee extend a warm and cordial welcome to the following new members.

Rick Benney, Barry Barber, Wendy Milne, Mr & Mrs N.E. Devenish, William & Barbara Thompson, Mr R.A. McLennan, Gordon & Pearl Sanford, Miss A. Bridgement and Paul Carey.

AUGUST CONCERT

The major artist for this concert, Ian McLean, is unfortunately unable to play for us on this occasion owing to his pending hospitalisation for a hernia operation on the 8th August.

Ian is most disappointed in not being able to fulfill this concert engagement. Organist, David Smith, has kindly stepped into the breach and will play the major part of the programme on this occasion.

David is a resident Sydney musician who has been teaching piano and organ for many years both at his home and at the studios of Associated Electrics in the City. David played a concert for the Society at the Marrickville Town Hall several years ago and now has a fine repertoire of music which he looks forward to sharing with us on August 25th. David is a young musician that you should hear. Please join us for this **FREE CONCERT.**

# DATES FOR YOUR DIARY



## August

**SUNDAY 4th at 2.15.**

**HOME ORGAN PARTY** at the Selwyn Theatre in aid of the Capitol Organ Fund.

Artists for the afternoon will be Bill Schumacher and Neil Palmer.

Admission: Gents \$4.00 - Ladies \$3.00 plus a plate.

13 Rosemont Avenue Mortdale

For bookings ring Ritchie Willis on 57 3581.

**MONDAY 5th at 7.30pm.**

**COMMITTEE MEETING** to be held at 120 Dennis Street Lakemba.

**SUNDAY 25th at 2.00pm.**

**FREE CONCERT**

**DAVID SMITH** in concert at Marrickville Town Hall.

Guest artists appearing with David will be Sharron Maennl and Damien Scott.

(Please note change of artist. See article on page 2.)

--ooOOOoo--

## September

**MONDAY 2nd at 7.30**

**COMMITTEE MEETING** at 120 Dennis Street Lakemba.

**WEDNESDAY 11th at 7.30pm.**

**CLUB NIGHT** at Marrickville Town Hall.

**SATURDAY 21st at 7.30pm.**

**HOME ORGAN PARTY** at Joe and Mercedes Maennl home.

31 Tenth Avenue Oyster Bay.

Admission: Gents \$3.00 - Ladies \$2.00 plus a plate.

Please phone 528 6383 for bookings.

**SUNDAY 22nd at 2.00pm.**

**WARREN LUBICH** in concert at Marrickville Town Hall.

All details and booking form in this issue of TOSA NEWS.

**WEDNESDAY 25th.**

Nominations of office bearers CLOSE.

**MONDAY 30th at 7.30pm.**

**COMMITTEE MEETING** at 120 Dennis Street Lakemba.

(In lieu of October meeting).

--ooOOOoo--

### T.O.S.A. SPRING FETE

Marrickville Town Hall, Saturday 26th October 1985.

At the time of going to press, the following people have offered to take charge of the following stalls.

Jack Stronach (Garden stall 50 4171), Jade Tomlin ( Toy and Dolls 74 9403) Coletta Misdale (White elephant 525 5554), Merv Palmer (Records, music and musical instruments 798 6742), Tom Halloran (Hand tools etc. 523 5077), Betty Bruderlin (Cakes etc. 534 1753).

Betty Bruderlin requiries clean foam trays as used for storing meat or fruit. If you can help Betty, give her a ring. The above people need YOUR help in the supply of plants, cakes, old clothes, records etc. So if you can help them, give them on the above phone numbers.

### REMEMBER

The fete will now be held on 26th October.

Capo Music Pty Limited  
trading as Ian McLean Music

*proudly presents*

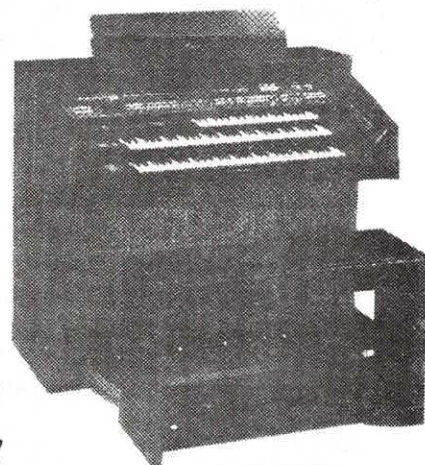
# TONY FENELON



Rodgers Century



Yamaha Concert Grand



Yamaha FX-20

## in concert

Hear Australia's premier keyboard entertainer play  
the mighty **Rodgers Century Theatre Organ**  
the incredible **Yamaha FX-20 Orchestral Organ**  
and the superb new **Yamaha E Edition Concert Series Grand Piano**  
live at the Canberra Playhouse.

### FEATURING OVER \$100,000 WORTH OF MUSICAL INSTRUMENTS

For the first time in Canberra hear this remarkable musician create new sounds on the Yamaha FX-20. Hear the totally new revoiced sound of the \$75,000 Rodgers Century and hear the quiet startling new "European" sound of the all new E edition Yamaha grand piano. Hear spectacular duets between the floppy disk controlled FX-20 and the grand piano and the Rodgers.

This is Mr Fenelon's first concert in Canberra since his record breaking and critically acclaimed 1984 U.S. concert tour.

## SATURDAY, AUGUST 3rd, 7.45 pm CANBERRA PLAYHOUSE

TICKETS: ADULTS \$10.80 CHILDREN AND PENSIONERS \$6.80

Available only from the Canberra Theatre Centre, Civic Square or by using the Phonecharge (BankCard, MasterCard, Visa) service (Phone 57 1077)

We gratefully acknowledge the support of

*Better Music*

in the presentation of this concert.

## ELECTRONICS

### FOR THEATRE PIPE ORGANS

(by John Weismantel)

A 'solid state' control system has been designed by Microset Pty. Ltd. to replace the WurliTzer electro-pneumatic relay stacks and allow a completely flexible and reliable switching system to control the organ with a minimum of connecting wires between the console and the chambers. A bonus with this type of system is that it provides for capture combination (piston) action and, optionally, a means of recording the organ action on computer tape or disk for later replay.

HOW DOES IT ALL WORK? All transfer of information between the different sections of the organ is by means of a **high speed "serial"** computer communications link (RS422 standard) which replaces the existing multi-wire cable. In computer language, "serial" refers to the process of sending signal codes down a wire one at a time, somewhat like a string of sausages. The codes are stored at the remote end until a "word" is complete, at which time the "word" is acted upon as a complete entity. In this instance a "word" might be all the notes which are to sound from the Tibia rank during one semi-quaver-long chord.

OK, SO WHAT INFORMATION IS TO BE SENT ALONG THIS COMMUNICATIONS LINK? The relay system is set up to acknowledge only the changes to any previous condition. For example if a chord of four notes is held and then the second note is released only the information about the second note is acknowledged, all the rest remain the same. This has the effect of speeding up the whole process because only one quarter of the information needs to be transmitted (in this case). Same thing happens with information on changes to stop settings, combination action and swell pedal positions.

HOW DOES THE RELAY SYSTEM GET THE INFORMATION IN THE FIRST PLACE? All of the keyboards, pedals, stops, combination action and controls are "scanned" many times per second in preset groups.

This means that each group is switched on only for a short period of time but during this time an input board "looks at" the status of all the switches (stop, key, swell pedal) in that group and transfers the information to the rest of the organ.

NOW ALL THIS INFORMATION HAS BEEN GATHERED AND SENT ALONG A WIRE, HOW DOES THE ORGAN KNOW WHICH PIPE TO PLAY? In each pipe chamber are processor boards which soak up all the information coming along the communications link but each one only responds to a predetermined "address" code. Once a processor board has recognised its "address" it decodes the information and switches on the appropriate outputs to drive the magnets connected to them and from here on the air takes over as normal. All the pipes, tuned percussions, traps, effects and shutters are controlled in the same way by the same type of boards. In the console too, are processor boards which operate the ON and OFF magnets for the stop tabs, the only difference being that electricity, not air, does the heavy work.

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### ORGAN DEDICATION

**Sunday 18th August** will be the official dedication of the newly rebuilt Christie Unit Organ in the Epping Baptist Church.

The formal dedication will take place during the morning service which commences at 10.30am.

At **2.30pm** a Sunday afternoon organ recital will take place. At the console will be our member Cliff Bingham who will play a program encumbering light classical, gospel and theatre organ style music. Supporting artists will be Donald Solomon of the Australian Opera and Gospel singer Denise Wykes. TOSA members are cordially invited to attend the recital. The 7.00pm service will also feature Cliff at the console.

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## DOWN MEMORY LANE.

Number 17 of a monthly series by Frank Ellis.

This month we look back at January and February 1940. New Zealand born organist, Murray A. Fastier was in Sydney for broadcast recitals with the A.B.C., and played the University and Sydney Town Hall organs. Asked for his opinion of the theatre organ, he expressed the view that Wurlitzers and other similar instruments used in the theatres were satisfactory for their particular use provided they were not used outside their scope. The exception, in his opinion, was the Compton, which he said could be used with great success playing all types of music whether classical or jazz. Murray Fastier had studied the organ with Marcel Dupre and Edouard Commethe in France, and also worked under Dr. Bullock of Westminster Abbey, London. I guess for a "straight" organist his above remarks about the theatre organ were, for that period in time, very charitable indeed - in fact, he actually praised the Compton theatre organ. Almost all of the classical organists at that time regarded the theatre organ as a vulgar abomination fit only to be ignored.

Around late January or early February 1940, Aubrey Whelan returned to the Astra Theatre, Drummoyne for a brief season. His warm welcome from the audiences even though his season was to be so short.

Stan Cummins' work at the Arcadia Theatre, Chatswood at the console of that very well known Wurlitzer, was very obviously appreciated by the regular theatre goers of that district. Many of the theatre's patrons arrived during the Christmas week with varied presents for their organist. Lucky Stan!

The A.B.C. were presenting recorded organ music programmes and a number of them entitled "Sidney Torch Entertains" went to air around this time. They were very well presented and received high praise from listeners.

Des Tanner also went into a new field after the Christmas holiday break. He was heard playing an Everett organ from 2SM in a fifteen minute programme every Friday night. If my memory can be relied upon, I seem to recall that Des and the Everett electronic organ discovered that they were not "made for each other", - in fact, they were not even compatible, and they quickly parted company after only a brief run on 2SM. Des was happy to get back to the console of the Hammond organ again, an instrument of which he was the complete master.

During January 1940, Les Waldron at the Plaza Theatre's Wurlitzer was providing the accompaniment to a pantomime and vaudeville show the management staged. There were a number of top acts from the Tivoli Theatre taking part in this panto-vaudeville show as well as other well known artists. Les was assisted by an excellent juvenile orchestra in the pit, but even so, the bulk of the work fell on his shoulders, and the success of the show was directly attributable to his musicianship.

A visit to the Strathfield Cinema in January revealed Norman Robins still holding sway over his audiences, as always, and in top form with a selection of Chopin's waltzes which brought a warm response from the audience. Norman Robins was a musician's musician, and everything he played was polished to perfection before being heard by any audience. Well, that's it for now - more bits and pieces for you next month.

### FM THEATRE ORGAN BROADCAST.

Don't forget our weekly Theatre Organ programme now being broadcast each Monday evening at 9 p.m. on Radio Station 2CBA-FM (103), compered by our Vice President, **Frank Ellis.**

### CLUB NIGHT AT EPPING

Friday 28th June (by Ron Smith)

This was not a 'usual' Club Night. It took the format of a concert to feature, not so much the four fine artists performing, but rather Sydney's newest up and running theatre pipe organ, that of the Epping Baptist Church. The Christie Unit Organ was last heard by TOSA at Easter during the Silver National Convention and although even now not finished, the organ is producing a fine rich sound and much popularity among those fortunate enough to have heard it.

David Parsons, Neil Palmer, Bill Schumacher and Cliff Bingham all kindly donated their services on the evening and all monies received at the door by means of donation, were to be applied to the Church's organ restoration fund. Each artist gave us a 20-30 minute mini program and the four different styles gave us four different facets of the organ's "personality".

Our artists were slightly disadvantaged by unfamiliarity with tonal response and strong key resistance, but nobody could have guessed it thanks to their professionalism and even completely manual stop changes were carried out quickly and unobtrusively.

It was a most enjoyable evening with good music and a supper being provided thereafter. A good attendance by both TOSA members and the congregation of Epping Baptist resulted in a healthy contribution to this organ's fund and will not go astray in the light of the high costs involved in pipe organ restoration and maintenance.



Left to right: David Parsons, Neil Palmer, Cliff Bingham and Bill Schumacher

## NEIL JENSEN IN CONCERT

Sunday 23rd June (by Ian McLean)

Brilliance and exhaustion combined in this concert to showcase this world class performer in an alternating 'on again, off again' presentation.

This aspect made this concert's success very uneven, but, it was still enjoyable, and at times even exciting.

After opening with "Another Opening Another Show", "Let Me Entertain You", and "That's Entertainment" in a rousing medley, this new resident of Sydney began to extol the virtues of Sydney versus Melbourne living. During this well received (it was a Sydney concert after all!) compliment to the big 'S', Neil explained that he was still having trouble with directions. He had ended up just before the concert at the airport whilst attempting to find Marrickville! Laughter followed this story, then Neil explained his solution. He decided that all he had to do was look for "a lot of Greek people!" I'm not sure about the veracity or taste (good or bad) of that statement, but, he did at least arrive in time to play the concert!

With the current Jensen obsession of plagiarising other theatre organist's arrangements without acknowledgement, we were played a selection of concert numbers starting with "Nobody Does It Better" (George Wright), "Holiday For Strings" (George Wright), "Slaughter On Tenth Avenue" (substantial Lyn Larsen), "Le Jazz Hot" (Walt Strony), "Fantasie Impromptu" (Ashley Miller), "Vanessa" (George Wright) and, "What I Did For Love" (mostly Lyn Larsen). Not that all of these pieces were 100% copies but most were almost that. I have no objection to artists playing other's arrangements but, I think it is in the poorest taste that no acknowledgement is given, especially at a public concert, or on a recording. There could be other pieces that I may have ascribed to Neil, and I certainly hope they are his arrangements, as he has great talent, technique and originality, but, as I cannot claim to have heard all the theatre organ recordings (or performances) that exist even these could be suspect.

I find it frustrating that an organist of the calibre of Neil Jensen finds it necessary to plagiarise to such a degree, and even more so in this concert where the performances just weren't that convincing - "Nobody Does It Better" was just messy, "Holiday For Strings" was too fast and "Fantasie Impromptu" ditto but also very messy. Maybe in Neil's Hammond concerts where the listener has not heard the original, comparisons won't be made, however, at theatre organ concerts where the records are available, the comparisons, are, and must be made.

To Neil's imaginative arranging talent I have credited the following numbers from this concert, "Embraceable You", "Raggin' The Scales", "Dance Of The Hours" from Fantasia, "Malaguena" from the Andalusia Suite, "Smoke Gets In Your Eyes", Tchaikowsky's "Nutcracker Suite", "Memory" from Cats, and the "Sabre Dance". I have some suspicions about the origins of the "Raggin The Scales" and the "Nutcracker Suite" arrangements.

The performances of the opening "Entertainment" medley, "Slaughter On Tenth Avenue", "Embraceable You", "Le Jazz Hot", "Dance Of The Hours", "Memory", "The Nutcracker Suite", (although this was sometimes a little sloppy), were highlights of the concert for me. "Malaguena" was an extraordinary listening experience. It alone was worth the airfare to Sydney to hear.

What about that reference to exhaustion? It was obvious to me that Neil was just plain tired. His new responsibilities at Hammond Australia, which he is highly motivated towards, are taking their toll. Neil, like the rest of us, will have to learn that he is not a Superman, and for him to present to an educated concert audience such a collage of technically demanding arrangements (even if some of them were copied) requires more time than he is able to give to the theatre organ concertising side of his life at this time. If he was to use more 'natural' arrangements and present a great deal less 'blockbusting' numbers in one concert programme, not only would the concert be less of an effort for him, but the blockbusters



would be more greatly appreciated as 'blockbusters' by the audience in their contrast. He could also make it easier on himself if he was to apply a little more discipline at the console.

Discipline? For those of you who have seen a few Neil Jensen concerts, you will no doubt have noticed his annoying habit of looking quite strongly to his left during a performance. The look on his face is as if he is quite oblivious to what his hands are doing. In fact, hard as it may be to believe, I think he is daydreaming when he does this. After the concert I put this proposition to Neil and he agreed that he loses concentration, then gets a shock when something technical goes wrong and by the time his mind catches up with his music his playing has become "messy" (wrong notes, chords, missed bars, smeared arpeggios etc). Especially now, with his other vocational interest taking up so much of his time, Neil needs to discipline this aspect of his concertising better than he has to date. If he did that and spent a little more time creating original arrangements, cut down the number of rigidly constructed (or copied) 'blockbuster' numbers and had the politeness to acknowledge any other arrangements, he'd be almost unbeatable.

In Neil Jensen we have another Australian world class organist whose unique development as a concert artist and musician is always worth hearing. It was gratifying to see that others agree with me. His following in Sydney has increased substantially as evidenced by the audience for this concert. For those of you who didn't come to this concert I would suggest to you that you are missing out. Make sure that you don't miss his next Sydney theatre pipe organ event as there is always at least one brilliant display of technical perfection, consummate registration technique sensitivity to make the effort worthwhile.

A mention must be made of the difference in the organ's sound now that the inside sets of shutters have been turned around. As one of the protagonists for many years for this to happen, I expected a great deal, but what we all heard was much, much

more than anyone had dreamed of. The new sound is tighter, cleaner and less tiring to listen to as not all of the sounds become garbled as they used to do. For the organist the difference is stunning. This change should make it easier for the accompanying organ player in those duet situations. The audience is, of course, the major beneficiary for they now get better sound and a better performance to listen to. I wouldn't be at all surprised that if the other sets were turned around as well that an even bigger improvement could be the result.



Neil Jensen seated at the console.



Neil autographs his latest record.

### MASTERTOUCHE VISIT

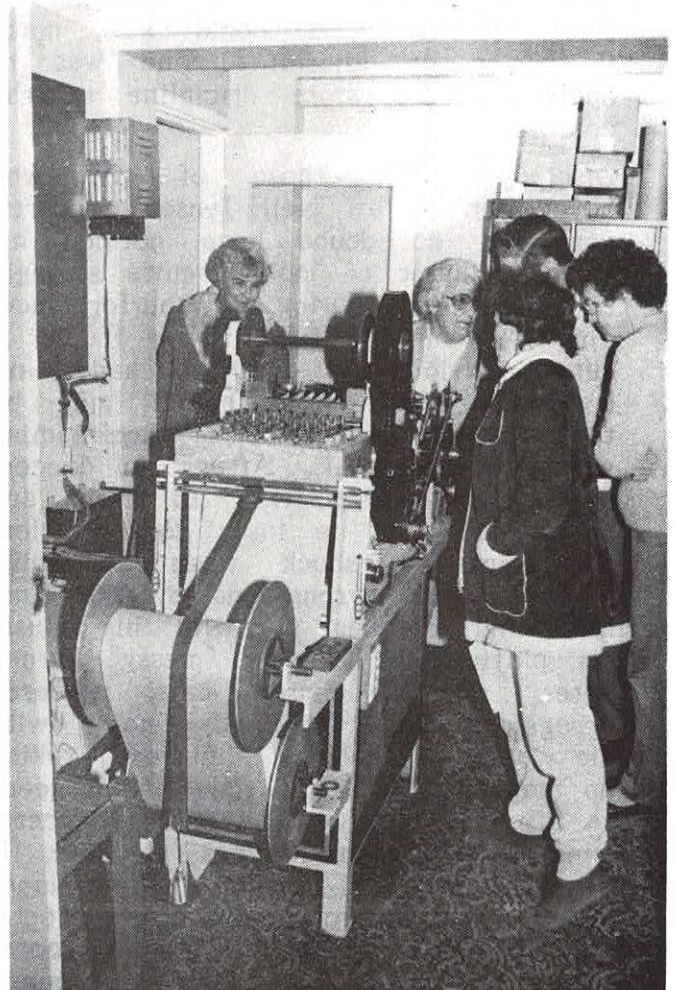
Wednesday 17th July, (by Doug Smith)

52 people had a most interesting evening at Mastertouch where the delicate art of piano-roll making is carried out. Present in the 'Foyer' are also many Historical musical instruments on display and in full working order.

Mr. Barclay-Wright (the proprietor) went to great lengths to explain these instruments and the process of roll making and told us of the Company's battle for survival in recent years. We heard several of the instruments and an 'expression' roll was played on a Grand piano player, depicting the sharp difference when compared with the usually accepted 'pianola roll' most of us are familiar with.

We saw piano-rolls being 'cut' from a master copy and inspected the actual instrument on which rolls are made. It got very cold towards the end of the evening and our Ladies provided a very welcome cup of tea for all present.

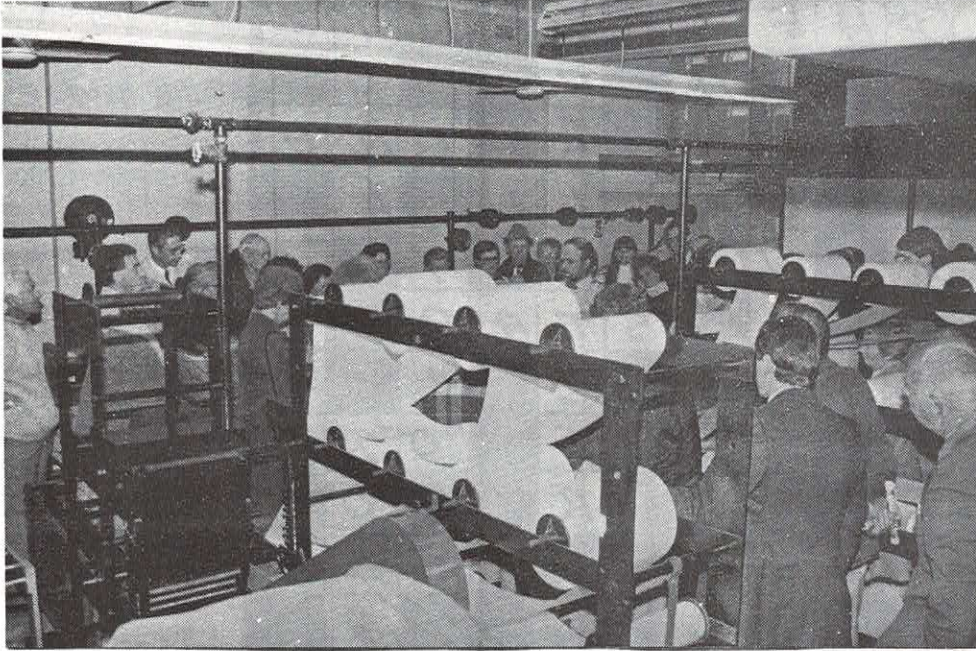
Our sincere thanks to the Mastertouch Company for their co-operation and courtesy and a donation of \$104 was made by the Society to help in their never ending fight for survival.



The recording machine (coupled to the piano in the studio) punching holes in the master paper roll.

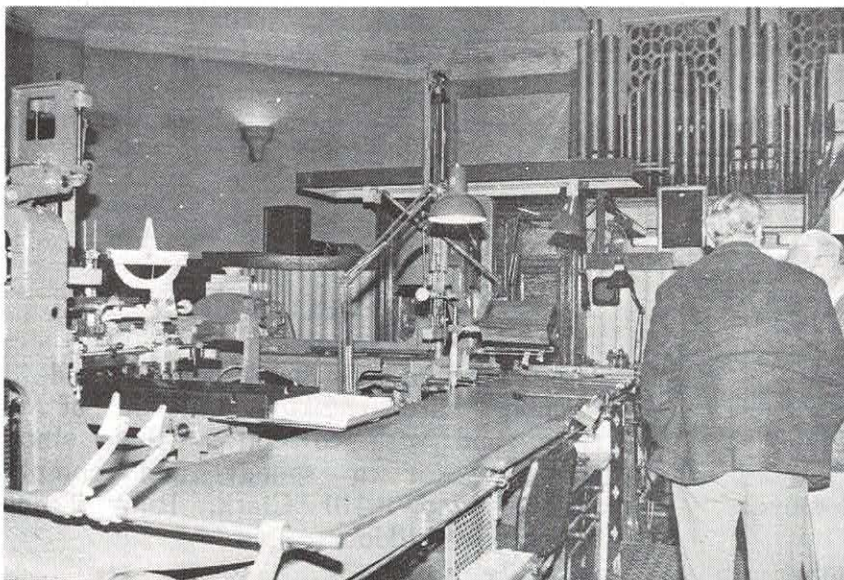
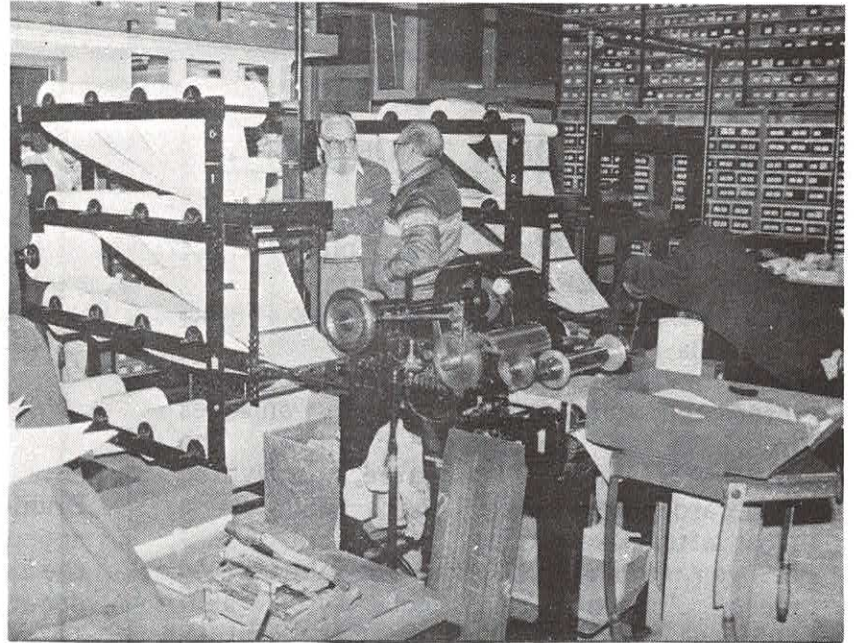


Barclay Wright (centre) welcoming TOSA members to Mastertouch



Photos by Barry Tooker

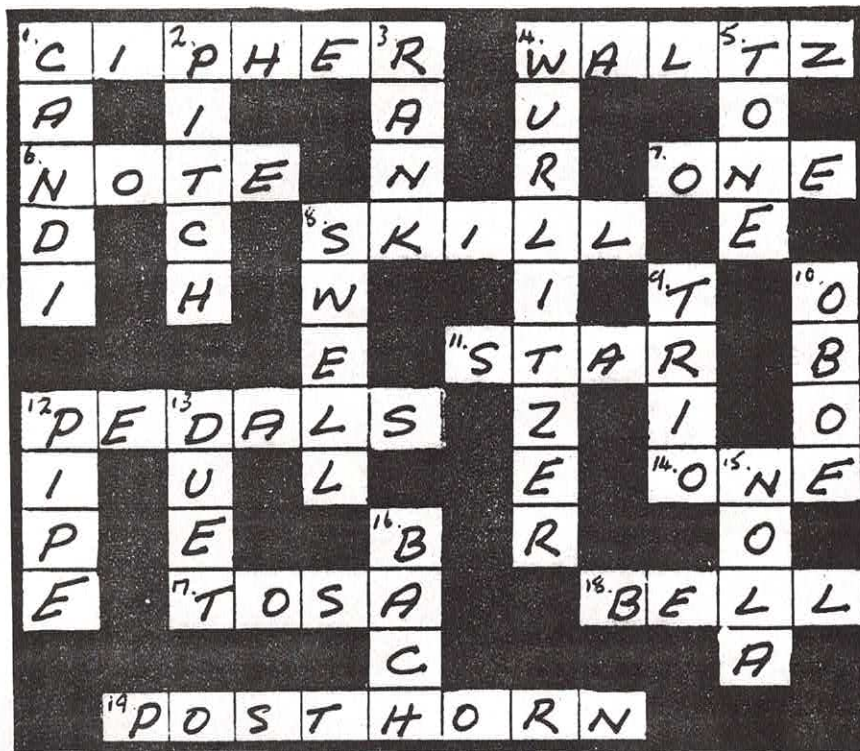
Above and at right:  
Pneumatic roll perforating machine which punches holes in 17 copies at a time from the original master.



Box and packaging machinery



Cabinet piano - circa 1825



**BUSINESS / HOBBY OPPORTUNITY.**

**Wanted:** An enthusiastic person/couple to manage the 90 year old "Street Organ" "AMSTERDAM". This well known organ plays at Fetes, Festivals & Promotions. It is a great opportunity for a person interested in organs and antiques to have a profitable business. The organ is trailer mounted, activated by cardboard music books and is a most attractive exhibit. If you think you may be interested please 'phone Craig Robson on 699-6051 or write to Vintage Car Rentals, 33 Nickson Street, Surry Hills, 2010.

-- oo000oo --

**CITY LUNCHTIME RECITALS.**

St. Stephen's Uniting Church, Macquarie Street, Sydney is holding a series of free lunchtime organ recitals on Wednesdays commencing at 12.30 p.m. and lasting half an hour.

- 31st. July: Craig Wharton
- 7th. August: David MacFarlane
- 14th. August: Heather Moen-Boyd
- 21st. August: Mark Quarmbly

-- oo000oo --

**SOLUTION TO POWELL'S PUZZLE.**

see "T.O.S.A. News" - July 1985.

**DAMIEN SCOTT.**

Damien Scott is making his fourth appearance at Marrickville playing the Wurlitzer organ. He made his debut at Marrickville at the age of 11 years. Since then Damien has won many awards for organ and piano and last year became one of the youngest pianists to be awarded the A.Mus.A. diploma. His teacher is T.O.S.A. member Valda Lang.

-- oo000oo --

**GET WELL WISHES.**

The Theatre Organ Society and its Members are thinking of you at this time, and wish to convey their sincere thoughts for a speedy and complete recovery to:- Jill Clark, Ruby Findlay and Flora Gliddon.

-- oo000oo --



# CHRISTIE

UNIT ORGAN

## EPPING BAPTIST CHURCH

### From Theatre to Church.

As we learnt in our last article (see June '85 edition of "T.O.S.A. News") the organ fell silent with the coming of television in 1956, and at this time many of Sydney's theatre organs were sold off at ridiculously low prices. In 1957, the Church purchased this relatively "expensive" Christie for the sum of 750 pounds - the highest price paid for an instrument of this make at that time. The Church however, still received a bargain at this price as the instrument was in good condition and had not had the hard, long usage nor been affected by the ravages of pollution as had those of the City and inner suburban theatres.

Upon removal of the instrument from the theatre the various components were stored at the Church and also in the garage of the Manse (the Pastor's residence).

### Rebuild.

The subsequent two years saw a rebuild of the organ by various church members under the guidance of Mr. Ernest Hood. Much of the organ action was re-leathered at this time and a great many hours were spent in rewiring the switch stack in order to implement a much more church organ type stop-list. (see overleaf). The percussion instruments were removed, the Drums and Cymbals being given to the Boys' Brigade, the remaining non-tonal percussions to the Sunday School, and the vibraphone donated to the Christian Broadcasting Association. (If anyone knows the current whereabouts of the Vibraphone we would gladly have it back!!!) The only tonal percussions which remained were the glockenspiel and chimes - the xylophone having disappeared completely.

In order to house the new organ, a chamber had to be built at the front of the Church and the cost of this construction was 1583 pounds - over twice the amount initially paid for the entire organ!!

A blower room was erected in the Church grounds to house the blower which was driven by a 5 h.p. motor. As with most theatre organs the original blowers supplied were a good deal more noisy than those manufactured to-day, and as a consequence needed to be housed well away from the area where the organ spoke or better still in a separate structure outside the main building. The original chambers at Epping were of special interest in that they were configured so the chamber containing the louder ranks was inside the other chamber - the theory being that it would tame such ranks as the Tuba and Tibia - a rather unusual idea to say the least. A new console casework was built by two Church members and this was made in Silky Oak timber to match the other furnishings in the Church.

### Opening.

The newly restored organ was opened on Saturday, 29th August 1959, with a special service and recital played by the well known Sydney organist, Paul Edgar. Mr Edgar being organist at another Hill, Norman and Beard organ of a much more traditional nature, that of St. Stephen's Anglican Church, Willoughby. The programme on that night included the following organ works:- "Prelude and Fugue in G Minor", Bach; "Jesu, Joy of Man's Desiring", Bach; "Rondeau", (Le Coucou) Daquin; "A Fancy", J. Stanley; "Sonata No.3 in A Major", Mendelssohn; "Cortege Academique", E. MacMillan. The choir and various soloists contributing. The organ continued to serve the congregation well for eight more years, but by this time the Church building was now too small for the ever-growing number of members. Again, the organ was removed and stored pending the building of a new extension to the front of the Church.

# CHRISTIE

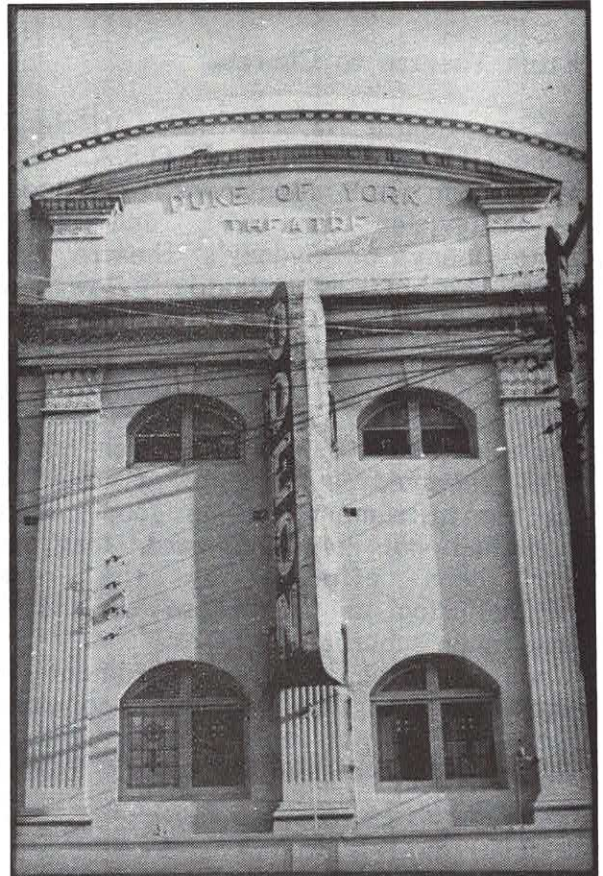
UNIT ORGAN

## Relocated.

The new chambers for the Christie were sited in a much more conventional location - side by side on the right hand front wall, the northern chamber contained three ranks - Tibia, Tuba and Echo Violin, the southern chamber contained four ranks - Violin Diapason, Geigen Diapason (formerly Celeste), Clarinet and Vox Humana. The new blower room was located directly under the southern (now Main) chamber. As the original blower house had to be demolished to make way for the Church extension the opportunity was taken to replace the blower with a small new Swiss manufactured Meidinger blower which operated much more silently, and with the added advantage that air for the blower was able to be recirculated from the chamber area.

Mr Hood, who had originally installed the instrument was again responsible for the removal and reinstallation in 1967 and down the years dedicated himself to the task of keeping the organ in good playing condition. Upon Mr. Hood's death in 1974 the organ received periodic maintenance and by 1979 was becoming most unreliable both in the console and also in the relay and switch-stack.

At this time T.O.S.A. was contacted to see what could be done to improve the situation. Work commenced to repair the pedal-board which was a particular source of problems and this was made reliable by changing the contact system to reed switches and permanent magnets. Releathering of part of the relays was carried out and also most of the bass offset chests were rebuilt. As the organ was put into more reliable condition it was realized that not many more improvements could be made to the organ unless a major rebuild was undertaken.



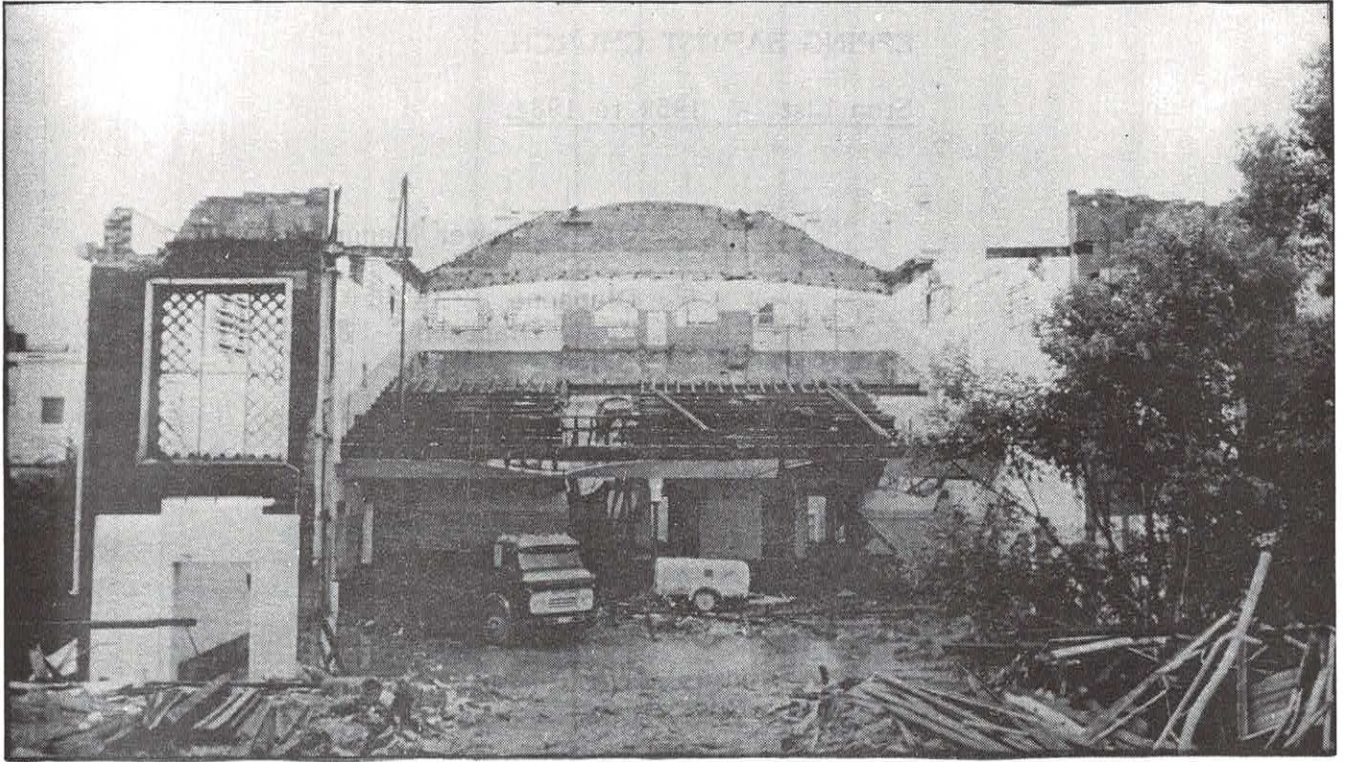
"The Duke of York" Theatre later became the "Odeon" part of the Greater Union chain.



Only the facade to go now!!

# CHRISTIE

UNIT ORGAN



View from back stage area showing right hand side organ grille still standing.



Last days of a proud suburban cinema.



## EPPING BAPTIST CHURCH.

Stop List - 1959 to 1984.**Pedal.**

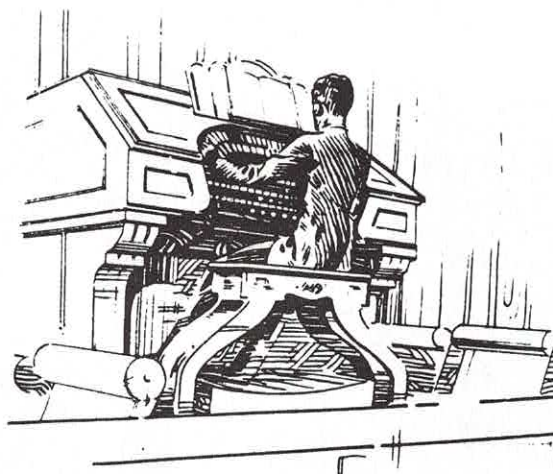
Diaphone	16'
Violone	16'
Tibia	16'
Violin Diapason	8'
Violoncello	8'
Tibia	8'
Tibia	4'
Tuba	8'
Clarinet	8'
Great to Pedal	8'
Swell to Pedal	4'

**Swell. (Upper Manual).**

Echo Violin	16'
Tibia	16'
Echo Violin	8'
Tibia	8'
Echo Violin	4'
Tibia	4'
Echo Violin	2 2/3'
Echo Violin	2'
Tuba	8'
Tuba (Clarion)	4'
Clarinet	8'
Vox Humana	8'
Chimes	
Orchestral Bells	

**Great. (Lower Manual).**

Diaphone	16'
Violin Diapason	8'
Geigen	8'
Violin Diapason	4'
Geigen	4'
Geigen	2'
Tibia	16'
Echo Violin	8'
Tibia	8'
Tibia	4'
Tibia Twelfth	2 2/3'
Tibia Piccolo	2'
Tuba	8'
Tuba (Clarion)	4'
Clarinet	8'
Clarinet	4'
Vox Humana	8'
Chimes	

**Swell to Great**

10 Thumb pistons to Great and Swell.

3 Toe Pistons to Pedal.

Stop Key connecting Pedal Pistons to Great Pistons.

Reversible Toe Piston controlling Great to Pedal.

General Crescendo Pedal, which adds stops without affecting stop keys (with indicator lights).

Two Balanced Swell Pedals to outside and inside shutters.

Separate tremulants to:- Vox Humana and Clarinet - Echo Violin and Tuba.



# TOSA CHRISTMAS PARTY



FRIDAY 13th. DECEMBER 1985

to be held at the new

**ORION CENTRE**

**CAMPSIE**

FOR TOSA MEMBERS AND THEIR FRIENDS

COST - - - \$18.00 PER HEAD

FIVE PIECE DANCE BAND

PLEASE ORGANISE YOUR PARTY AND TABLES NOW

THERE WILL BE A PRIZE FOR THE BEST

DECORATED TABLE

FOR BOOKINGS, PHONE PHYL WILSON - 759 6050



FROM YOUR PATRON

THE NIGHT THE WIND WENT OFF

One of the most uncanny and weird experiences I have ever suffered during my days as a Theatre Organist also took place at Hoyt's Capitol Theatre Melbourne.

At the time, one of our regular electricians was on holidays and a relief was on duty.

The incident happened one Saturday night when as usual I was up doing my show and I might add, dressed in a full suit of tails.

My last number was always a feature, with the theatre blacked out, and a big white spotlight on the console.

By some strange twist of fate the relieving electrician accidently pulled out the circuit breaker on the organ blower cutting out the wind supply.

The organ died a horrible death grunting and groaning in the strangest way the pipes gasping out for breath and slowly dying completely much to the amazement of the audience.

The electrician, realizing what he had done, slapped the circuit breaker in again, naturally the wind came on with a rush and the organ roared back into life like a clapp of thunder.

The audience were dumbstruck and agreed they had never heard a sound effect from a Wurlitzer like that before. I'm sure they never will again and to say that I was most embarrassed would have been the understatement of the age.

What I said to the electrician backstage afterwards, would make the paint peel off the walls. After-all, he ruined my act and made the Wurlitzer most upset. Don't you agree?

Again the joys of being a Theatre Organist.

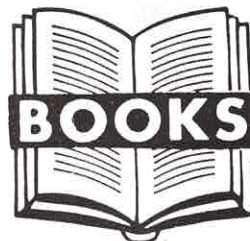
Ian Davies. J.P.  
Patron.



T.O.S.A. SPRING FETE  
Marrickville Town Hall  
Saturday 26th October 1985

PLEASE NOTE: Owing to Marrickville Town Hall being double booked, the date of the fete that was to be held on the 12th has now been changed to 26th OCTOBER.

This is a special fund raising event in aid of the Capitol Organ Fund. People interested in helping in anyway, or if you can contribute to the supply of cakes, records, music, tools, plants, toys, old clothes, etc; please contact the committee.



RECORD SHOP

