

TOSA NEWS

July 2014
Volume 53 No.6

Price: \$2.00

Sunday 20 July 2014 2:00pm

Donna Parker

plays

"A MUSICAL KALEIDOSCOPE"

on the

Orion Theatre Wurlitzer

3 manuals 17 ranks

of

Wonderful Wurlitzer Magic

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From the President



Happy organising,
Geoff Brimley

Thank you to all those who attended the May show at Marrickville and enjoyed the musical mastery of John Atwell. John is not only an expert musician but an extremely accomplished arranger of organ music, for both his own use and for others.

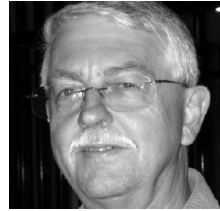
July brings overseas artist, **Donna Parker** from the USA. You will read elsewhere some of Donna's accomplishments. Suffice to say, don't miss her show at Campsie. (She's fantastic!)

You are aware that membership fees are due for the year to 30th June 2015. At the time of writing (24th June), 82 people have renewed their membership. Those members will have either received their Membership Card by post or with this publication.

The cheapest method to pay your membership, other than cash at the next show, is by direct deposit. All you need do is take the Society's account details as shown on the renewal application to a branch of the ANZ, give your name for reference purposes, pay the relevant membership amount and they will do the rest – at no cost to you.

Renew now to ensure continuity of your membership and discount at TOSA shows.

Editorial



Our first overseas artist for 2014 at the Orion Theatre Wurlitzer is America's sweetheart of the theatre organ, **Donna Parker**. **Donna** has played for us before and her performances for other divisions of TOSA to date on this tour have been widely acclaimed. **Donna** has prepared a wide variety of fresh music to present you with something for everyone.

To ensure you enjoy Donna's show at TOSA member prices please action your membership renewal now. Don't put it off - do it now. See the President's column for details of how to do it easily at no additional cost to you.

Thanks to member Richard Benham for his article about the Prince Edward Theatre Beautiful in this issue.

Deadline for TOSA News is the 12th of the previous month.

Enjoy the music,
Ernie Vale
PO Box A2322
SYDNEY SOUTH, NSW, 1235
editor@tosa.net.au

From the Mailbox...



background.

Phone Peter Held at any
reasonable hour on:
(02) 97595174

TOSA MEMBERS' EVENING AT MARRICKVILLE

Thanks for your responses and please continue to email or write in, telling us what you think.

Where space permits we will do our best to publish your comments, but as space is limited, the editor reserves the right to edit any submitted comments and, as always, the views expressed by any individual may not necessarily coincide with the views of TOSA NSW Div.

Please submit all comments via email to:

The Editor editor@tosa.net.au

or in writing to:

The Editor - TOSA News (NSW Div)

PO Box A2322

SYDNEY SOUTH, NSW, 1235

New Members

TOSA welcomes them and wish them a long and happy stay

Collectors Item

1961 Lowrey Festival FL-220 approx. 75 valve organ - 2x61 note manuals, 25 note pedal clavier. Now mostly dismantled for ease of moving. Used in same church since 1961. Last played by the undersigned on 31/12/13. Essential parts stored nearby.

FREE to collector with technical

After yet another interruption to regular members' use of Marrickville Town Hall, this time thanks to Opera Australia, there was a TOSA Members' Afternoon on 26th May beginning at 2.30 pm. The length was again crimped at 7.00 pm by another hall-hirer, the "refugee" dance-group from Petersham Town Hall.

The day drew four players. Those who enjoyed their turns at the Wurlitzer were: **Graeme Costin, Kevin Eadie, Ian Georgeson, and John Batts.**

All did well on the culinary front, not least because of a generous large pizza which supplemented strawberries, munchies, and other delectables.

Don't forget that all members of TOSA(NSW) are most welcome on Players' occasions. A phone-call or email to Neil or me will confirm that the event is about to take place. You don't have to play — no one is forced to do so! — but there's ample opportunity to chat and to hear at first-hand those sounds which, as I have remarked before, are otherwise quite rare in contemporary Sydney.

from John Batts

**To Watch Out For
Membership of TOSA NSW**

**Division is due by 30th June
each year to ensure mem-
bers qualify for discounts at
TOSA Shows for the 2014
-2015 financial year.**

Thank you TOSA Members who
have already renewed for your
prompt action and continued
support of theatre organ music.

**To obtain membership dis-
count for the July 20th show
with Donna Parker you must
be financial for 2014-2015**

financial year. You can renew
your membership at the Orion
Theatre on July 20th prior to the
show and pick up your member-
ship card.

Please renew your membership
now to help with efficient
running of your society.

**Advertising
Rates in
TOSA News**

For Members:

Small, Organ related ads = FREE!

For all other cases:

Small bubble = \$11.00

Quarter Page = \$24.75

Half Page = \$49.50

Full Page = \$99.00

Full Page Insert = \$125.00

**Members' Playing Dates
The Orion Theatre Campsie**

There will be some players
days in 2014 - but not every
month. Craig Keller will notify
members by text when the dates
have been confirmed .

Craig Keller on 0418484798
Players and listeners welcome.

**Marrickville Town Hall
4th Monday afternoon/evening
at 2:30pm to 7:00pm**

**Monday 28 July
Monday 25 August**

**Please contact Neil or John
Batts to confirm availability**

To be sure there is no last
minute cancellation at Marrick-
ville please ring Neil on 9798
6742 after 7:00pm the Friday
before.



Theatre Organ Magic
Australia's Silent Film Festival
@ Epping Baptist Church 1 Ray Road Epping
Saturdays @ 3pm: 19 July, 16 August, 20 September and 18 October

Saturday July 19

Laughter and thrills ...for the Young at Heart! With **Cliff Bingham** on
the mighty Christie theatre organ

@3pm

KID AUTO RACES (1914) Charlie Chaplin
MABEL'S MARRIED LIFE (1914) Charlie Chaplin
BUMPING INTO BROADWAY (1919) Harold Lloyd
WANDERING WILLIES (1926) Australia's Billy Bevan

Saturday August 16

The Kings of Comedy! With **Cliff Bingham** on
the mighty Christie theatre organ

@3pm

DOUGH AND DYNAMITE (1914) Charlie Chaplin
NUMBER PLEASE (1920) Harold Lloyd
INNOCENT HUSBANDS (1925) Charley Chase

Saturday September 20

Silents are golden! With **John Batts** on
the mighty Christie theatre organ

@3pm

THE BATTLE AT ELDERBUSH GULCH (1913) D W Griffith
ROUNDERS (1914) Charlie Chaplin and Roscoe Arbuckle
HIS TRYSTING PLACES (1914) Charlie Chaplin
NEIGHBOURS (1920) Buster Keaton

Saturday October 18

Silent comedies?.....priceless. With **John Batts** on the mighty Christie theatre organ

@3pm

LAUGHING GAS (1914) Charlie Chaplin
GERTIE THE DINOSAUR (1914) Winsor McCay animation
THE HAUNTED HOUSE (1921) Buster Keaton
ANGORA LOVE (1929) Laurel and Hardy

Tickets

\$25 per adult/\$20 concession
Gold Pass to all sessions on four Saturdays \$80/\$60

VENUE: The screenings will take place at the Epping Baptist Church, 1 Ray Road Epping

CONTACT DETAILS: 0419 267318

info@ozsilentfilmfestival.com.au

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HAMMOND COLLONADE

**2 x 61 note manuals
Full Pedal Board**

FREE to a good home

**Well maintained
Requires some servicing**

**Phone Jan on 95436605
at Illawong**

**Interested person to arrange
transport**

FREE BALDWIN STUDIO II, LOOKING FOR A GOOD HOME

We have an electronic organ, looking for a good home. It is a

**Baldwin Studio II, with 2
keyboard manuals and 25
note pedal board.**

The organ has been kept very clean and plays in tune, but may need new capacitors to reduce a humming noise in the background. We inherited it from a friend who is no longer able to play. Pick-up only from North Shore, Sydney. Please contact Dennis on 0466 417 383.

The Orion Theatre Wurlitzer Technical/Players Day on Thursday 12th June

Malcolm from council came over and opened the Orion this morning just on 10:30am when I called him. Nice bloke – always a pleasure to deal with. He said that it would probably be best if at the end of the day we just turned off the lights and made sure the doors were locked. Which is exactly what we did. I then called Michael from council and informed him we had done so – he was pleased to not have to come over.

I opened the stage roof to get some air and light in – and closed it at the end of the day.

Anyway, Neil arrived as I did and we set straight to work to find and fix that ciphering Kinura note. We dropped the bottom board and as the note had been previously identified (8 in from the C# end). We soon noticed the palette was not closing fully. After some fiddling around Neil determined it was probably the front guide pins binding a little and he cleaned them and applied a small dab of lubricant. We then reassembled only to find there was air leaking then the palette was in fact worse. Blower off, drop the board again. Now we found that when I thought I had the palette in properly I had in fact missed the locator pin. We fixed that too. When putting the bottom board back on again we discovered that this chest has in fact shorter screws on one side than the other. The “front” side has a deeper piece of timber and therefore longer screws.

In the meantime John Batts had arrived and was looking for things to do. I suggested he get the organ and piano up ready for the day. He was able to get the console on the lift by himself! Bonus!!

Once the console was at stage height I stapled the Velcro piece around the perimeter of the platform ready for the skirt that Graham Glendenning is making. I wrote the dimensions in the player book.

Once the console was in place and actioned we worked on making sure the kinura was fine and Neil did a quick tune and got the pipe to speak again. He also fixed something else – but I cannot remember what.

We also noticed the main and solo shutters were only opening on the outer sides each. We reasoned that perhaps a connector was not earthed in the console after our recent work. Once we had the back

off I was checking cables and the 25pin grey cable connectors fell unconnected in my hand. I reattached and secured the connectors with Gaf tape. Fired up the organ and the shutters were fine.

Only three of us were there to play – **John Batts, Graeme Costin** and **I** so all up we had about an hour each of playing for the day. John had many declines on the emails he sent. Ah well, we were happy little players.

We did note during the day that BOTH the G# pedals were not working. I tested to see whether it moved when the transposer was activated and it did not move therefore indicating a contact, wire or maybe even Uniflex thing. Neil had left with his keys by this time so we could not take the back off the console again to do any further checking.

Visitors during the day included **Kevin Clancy** and **Barry** and **Pam**. I have given some things to Barry to take to Seven Hills – the Raspberry Pie and the other piece of the Velcro tape to give to Graham G. Thanks Barry.

We were all packed up and out by 4:30.

Craig Keller

Show & Membership Prices

The following TOSA show ticket prices now apply:

	All Artists
Non-members	\$32.50
Non-member Pensioner/Seniors Card holder	\$27.50
TOSA Members	\$23.00

All Students FREE on confirmation of Student status

All Children FREE

Group Booking for 10 or more Adults \$20 per person

Annual Membership Fees are now: \$35.00 for Full membership,
and

\$25.00 for Concession, Country, Interstate & Overseas.

Membership enquiries Geoff Brimley (02) 6351 3122

membership@tosa.net.au

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

Memory Lane

An article from TOSA Member Richard Benham

“The Prince Edward Theatre” also known as “The Theatre Beautiful”

Those of you with long memories will remember the Prince Edward Theatre or, as it was known and for good reason, the “Theatre Beautiful”. Some who are reading this will have had the pleasure of having enjoyed it in its heyday. It really was opulent with its theme of rich blue and gold colours complimented by lots of marble and plush carpet. It made you feel special. You would be shown to your seat by an usherette who would be well groomed and wearing the Theatre uniform. They must have developed strong leg muscles, those girls, going up and down those steps who knows how many times in a day. The Theatre had two entrances, one in Castlereagh Street, which was the main entrance and another in Elizabeth Street. It opened its doors on the 5th. December, 1924 screening Cecil B. De Mille’s *Ten Commandments*; of course, this was a silent movie. The evening began at 8pm with a short talk and then up came the Mighty Wurlitzer on its hoist with the American organist, Eddie Horton in command. (*The Prince Edward Wurlitzer sat on the right of the screen, never on a hoist-Editor*). After playing for 10 minutes the organ gave way to a 20 piece band (*on a hoist-Editor*) with a rendition of the “William Tell Overture”. Judged by today’s offering, real value for money!. As you know, that organ now resides in the Marrickville Town Hall still bringing pleasure to large audiences. Sadly, this icon became another victim of dwindling audiences due to the popularity of TV and closed its doors in 1965, the final film being *War and Peace*.

Eddie Horton, the Theatre’s first organist came to Australia from America where he had been Master Organist for West Coast Theatres and, prior to his leaving America, he was the organist at the Californian Theatre in San Francisco. Theatre organs were, at that time, new to Australia and our local organists, used to playing the organs found in Churches, had to acquire the new skills associated with playing Theatre organs. Perhaps Eddie gave them some lessons, who knows?. Eddie also played the Christie installed in the Victory Theatre, Kogarah at which Margaret Hall presided for some 4 years.

In September 1929, Eddie resigned from his position at the Prince Edward and took up the post of organist at the Roxy, Parramatta where a Christie organ had been installed at a cost of 16,000 pounds

(\$32,000) a very large sum indeed in 1929. His salary was said to amount to 30 or 40 pounds a week. This Theatre opened in February, 1930 with Eddie at the organ console. The movie for the opening was "An Innocent in Paris" featuring Maurice Chevalier.

In 1927 Eddie opened the Hollywood Theatre in Auckland NZ and stayed for 12 months and was followed by Knight Barnett. Eddie, a self described "matinee idol" was a great admirer of the opposite sex and, as a celebrity, would not have wanted for attention. Just how much of this "attention" contributed, if at all, to his divorce from his American wife, known as "Silver Moth" we don't know but they were divorced with the decree absolute given in February, 1930. Eddie already had wife number two in mind and, in deference to any of her relatives still living I will not name her but in his flamboyant way he gave her a four-carat solitaire diamond ring and a Buick Roadster when she said "yes" to marriage.

Well, that union was of short duration. It would appear that Eddie was not the ideal husband as, insofar as I can discover, wife number 2 was granted a decree nisi in 1937 on the grounds of his desertion. They were together until 1932 at which point he returned to the USA after eight years downunder. His wife stated that he owed her parents money as well as 300 pounds to the tax man. That was the end of Eddie Horton and Australia.

Over it's life, the Prince Edward had eight organists, the last one being the most remembered. Noreen Hennessey was at the console from August 1944 until the Theatre closed in February, 1964. The organ was then relocated to Marrickville Town Hall and the rest is history.

Prince Edward organists; * indicates American organist
11/24 to 10/25 * Eddie Horton to Roxy Parramatta and the Hollywood Theatre, Auckland (2/27 to 2/28)
10/25 to 2/28 * Leslie Harvey
2/28 to 12/29 * Eddie Horton
12/29 to 5/31 * Julia Dawn
5/31 to 5/33 Knight Barnett
5/33 to 4/39 Les Waldron
4/39 to 10/40 Kurt Helwig
10/40 to 8/44 Walter Aliffe
8/44 to 2/64 Noreen Hennessey
The end of an era of wonderful entertainment in exotic surrounds of which only the State Theatre remains. The young don't know what they missed -

The Next Performance
Direct from the USA
One of Americas Foremost Theatre Organists
Donna Parker



plays

“ A Musical Kaleidoscope”
on the 3 manual 17 rank Wurlitzer
at the **Orion Centre Theatre**
155 Beamish Street, Campsie
Sunday 20 July 2014 2:00 – 4:30pm

A programme of fun and fresh music selected from:-

**Disney’s Frozen; Grease; 50s & 60s Rock; Mamma Mia;
Hairspray; Ragtime; Jazz; Big Band; Classical;
Michael Buble hits and more -**

DONNA PARKER

Donna Parker, a native of Los Angeles, California, began her organ studies at the age of 7. Four years later she was introduced to the theatre organ and, at thirteen, began her classical organ instruction with Richard Purvis, Organist and Master of Choristers Emeritus and Honorary Canon of San Francisco's famed Grace Cathedral.

Donna quickly established a name for herself on the concert circuit as a very capable performer for one so young. She made her first recording at 15, was appointed the first Official Organist for the Los Angeles Dodgers baseball team, and toured Southern California in concert as a product specialist for Conn Organ Company. Through arrangements made by George Wright, Donna began studying harmony and arranging with Gordon Kibbee while also studying theatre organ stylings with Lyn Larsen. While in high school, she appeared at Universal Studios in Southern California, providing holiday season entertainment, and combined her love of sports and music by serving as Organist for the Los Angeles Sports Arena, playing for professional ice hockey and tennis teams.

Donna attended California Polytechnic State University at Pomona, California, majoring in organ. Subsequently, she moved to Phoenix, Arizona, where she performed at Organ Stop Pizza. This began an association that would last for many years with restaurants centered around entertainment on large theatre pipe organs, including The Roaring 20s in Grand Rapids, Michigan, Paramount Music Palace in Indianapolis, Indiana, The Organ Grinder in Portland, Oregon, Uncle Milt's in Vancouver, Washington, and Organ Stop Pizza in Phoenix and Mesa, Arizona.

Donna has actively promoted the theatre pipe organ art form over the years including television appearances on CBS Sunday Morning with Charles Kuralt, PM Magazine, and numerous entertainment news spots. She has conducted master classes nationally and abroad, and has worked with public school districts to incorporate this all-American art form into their music history curriculum.

In 1996 **Donna** was honored by being named Organist of the Year by the American Theatre Organ Society. She was elected to serve on the international board of directors of the ATOS for six years, where she headed the scholarship committee that assisted students studying theatre organ. After a hiatus, she is once again serving on the board as the Publisher of the Theatre Organ journal--the official publication of ATOS, as the Public Relations chair, and as a core faculty member of the ATOS Summer Youth Camp. **Donna** also manages a limited private teaching and coaching schedule as well.

Combining her business acumen with her love of church music, **Donna** served as marketing manager for Rodgers Instrument Corporation of Hillsboro, Oregon for almost eight years until the latter part of 1997. Subsequently she worked in institutional sales representing Allen Organ Company and Steinway & Sons, advising colleges, universities and places of worship on how to meet their music program needs.

Her concert performances take her to well-known venues across the United States and abroad. International appearances include Canada, Vienna, Austria--where she performed for a national broadcast on the Osterreichischer Rundfunk ORF ("Austrian Broadcasting")--Australia, New Zealand, and Japan--where she had the distinction of performing the first organ concert at Tokyo's famed Casals Concert Hall.

Taking theatre organ music to a whole new audience, **Donna** performed at the Tropicana Casino and Hotel in Atlantic City, New Jersey for two years, where she provided daily holiday concerts in The Quarter, and has performed as a staff organist at the El Capitan Theatre in Hollywood for the Walt Disney Company. **Donna** was invited to perform at Scotty's Castle in Death Valley, California--the only National Park with a pipe organ.

In 2009, **Donna** performed as a featured soloist with the Indianapolis Symphony Orchestra on the newly installed Wurlitzer theatre pipe organ at the Hilbert Circle Theatre in Indianapolis for the Yuletide Celebration Concert series. She returned for the 2010 Christmas season, which marked the series' 25th anniversary, with Maestro Jack Everly conducting the Indianapolis Symphony Orchestra, and guest host Sandi Patty. This is the second largest Christmas concert series in the United States, second only to Radio City Music Hall in New York.

Tickets to the show: Members \$23; Non-Members \$ 32.50;

Non Member Pensioner/Senior \$ 27.50

Group bookings for 10 or more adults \$20 per person

Students "Free" on confirmation of Student Status

Children "Free" accompanied by an adult

Bookings: Theo Langenberg 0410 626 131 -

14 Warrah Place, Greystanes 2145,

Please include a stamped self addressed envelope for return of tickets

Visa & Mastercard accepted

For the best reserved seats you can book securely on trybooking.com by going to www.tosa.net.au then Events, click on the Artists name/show title then scroll down to the text to buy your ticket, click on it, select your preferred seat/s and complete the purchase.

Pages From The Past

*An article from the PUGET SOUND PIPELINE - June 2014
with the kind permission of the Editor, Jo Ann Evans*

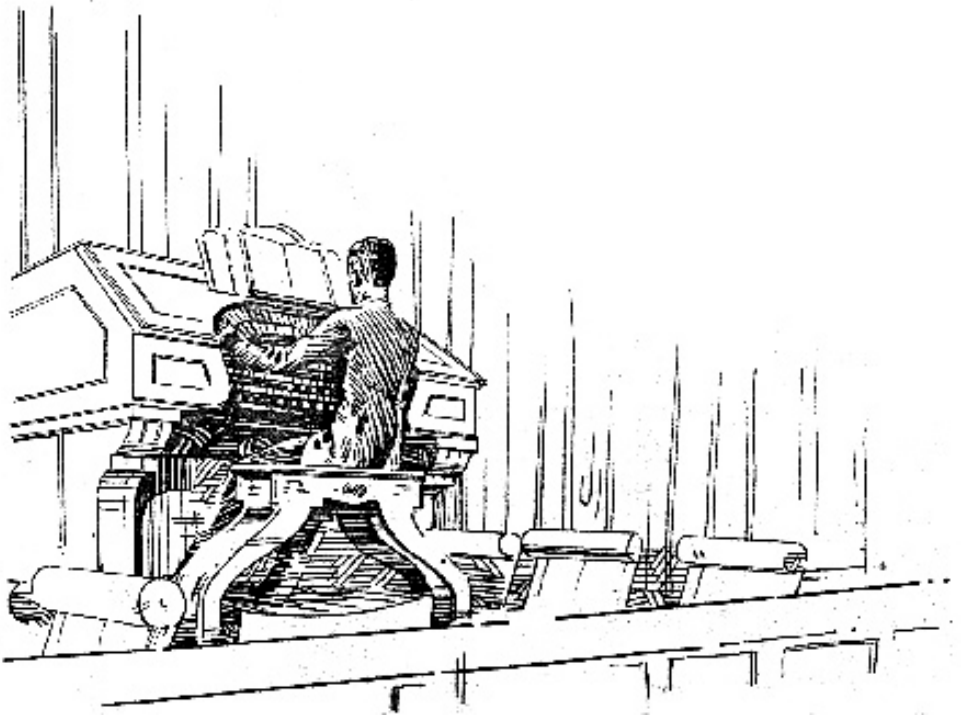
In the U.S. the theatre pipe organ names of Wurlitzer, Barton, Robert Morton and Kimball are all well known and respected. This issue of the Pipeline will introduce the outstanding Christie Theatre Organ from England, built by the London firm of Wm. Hill & Son and Norman & Beard Ltd. whose history dates back to 1755. The information is reprinted from a factory publication written in the mid-1930s.



Forward

The Christie Unit Organ, which has attained world fame in a very short period through the sheer merit of its performance and the outstanding appeal of its tonal beauty, is the product of Wm. Hill & Son and Norman & Beard Ltd. whose history dates back to 1755. Although the cinema organ, as it is known today, includes so many innovations which were unknown to organ builders a generation ago, the value of the fundamental knowledge and experience possessed by the oldest established organ builders in the country went far to make the venture into the cinema entertainment world such an immediate success.

The comparatively recent introduction of the cinema organ was not the first incursion into the entertainment world by the firm, for as long ago as 1853 it built the remarkable organ at the Royal Panopticon of Science and Art, Leicester Square, London, where, for the first time in history, scientists and public alike were amazed at the prospect of a mighty organ controlled by three separate consoles. The organ at the Panopticon was a worthy pattern for a number of great organs which have been built from time to time by the Company throughout the world to meet the requirements of huge buildings of public assembly and entertainment.



In 1913 the Company built its first cinema organ in a London theatre, and to those acquainted with the arduous duties imposed upon an organ of this type the knowledge that it is still performing its full duty after twenty years is significant proof of the durability and merit of work of the Company.

Meanwhile a development had taken place which was to revolutionize the craft of the organ builder. Robert Hope-Jones, an Englishman by birth, had introduced the Electro-Pneumatic Action, which has since become the accepted means of operating all modern organs. He formed a company which erected a factory at Birkenhead. This was in course of time taken over by Norman & Beard, together with the patents and entire staff. Norman & Beard experimented and improved upon the system of Electro-Pneumatic Action until it was placed in a position from which it has never receded. After the war the firm, under the direction of Dr. Arthur G. Hill and Mr. G. A. Wales Beard, concentrated its attention upon the development and perfection of the Hope-Jones system of Electro-Pneumatic Action. In June 1923 Dr. Hill died and Mr. John Christie, of Glyndebourne, Sussex, became the Chairman of the Company. By that time the firm

had installed numerous theatre and cinema organs, and the latter had become so important a section of the business that a special department was created for the purpose of developing the instrument on still more modern lines. The Unit System of construction was incorporated and the full requirements of the entertainer were met in regard to those inner mysteries commonly called Effects. New machinery and equipment were introduced and the fruits of past experience actively combined with unceasing experiment in quest of further possible improvements. Thus originated the Christie Unit Organ which has gained world-wide renown as a triumph of the modern organ builder's craft.

**BRIEFLY
DESCRIBING
THE
"CHRISTIE"
UNIT ORGAN.**

The Christie Organ as it is today is the outcome of many years of practical research, during which experiments were constant in all departments of the organ builder's craft. These are grouped under three main headings: Tonal Production; Electric Mechanism; and General Construction.

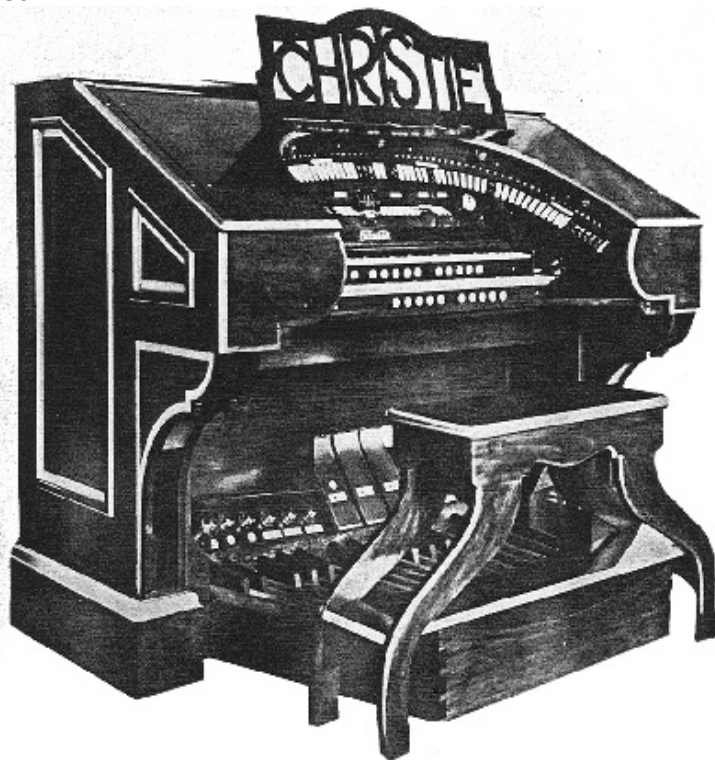
The production of new tone-colours and the improvement of those already in use is a never-ending quest, and the object of almost continuous experiment.

The adaptation of electrical mechanism to the organ has made vast strides in recent years. Many devices hitherto beyond the dreams of organ builders have been brought into service, developed and perfected. The hundreds of pipes, percussions and effects can be efficiently controlled from a comparatively small console placed at any reasonable distance from the organ itself. With no other form of action would this be possible.

As mentioned in the Foreword the electrical mechanism employed in Christie Organs originated in the brain of an Englishman, Mr. Robert Hope-Jones, towards the end of last century. The earliest electric organs were built at his factory at Birkenhead, and some of these instruments are at present in use in various parts of this country. At a later date the Hope-Jones patents and staff were taken over by the present firm, under whose auspices scientific research and experiment continued, culminating in the high standard of efficiency and reliability for which the Christie Organ is renowned. It is not proposed to give here a detailed technical description of the mechanism which makes it possible for one individual to operate so many different tone-colours

and effects. It is necessarily of a very intricate nature, involving many thousands of contacts, wires and soldered joints, besides hundreds of different points where circuits are controlled by multiplex switches devised for the purpose. The Christie electro-magnet is perhaps worth particular mention. It is probably the most important unit in the mechanism, inasmuch as through its medium, ultimately, the action is set in motion. It is specially designed and capable under normal working conditions of forty repetitions per second, which is, of course, considerably faster than any human being can play.

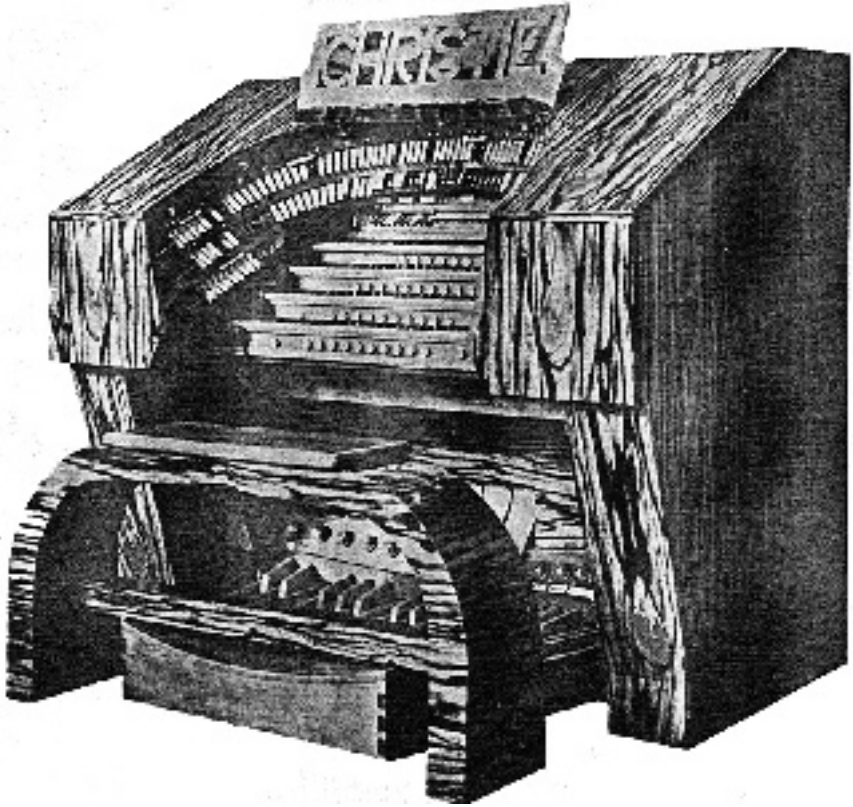
The electric contacts throughout the main relay and the console are made of standard silver and are housed in holders made of maple wood. The main cables between console and organ are of very strong construction, double cotton covered, enameled, bound, and finally insulated.



TWO-MANUAL CONSOLE

This illustration shows a typical two-manual Christie console. The casework is finished as mahogany, the mouldings being picked out in shaded gold-bronze. Dignity and simplicity are the keynotes of this

design.



FOUR-MANUAL CONSOLE

The casework of this four-manual Christie console is of finely grained mocassa ebony. The striking character of the design is in perfect harmony with the modern decorative surroundings in the theatre.

Christie Console Design. As standardized today, the Christie console is the outcome of careful cooperation with the leading organists in the country. Our aim has been to combine efficiency with comfort by making all parts easily accessible, and at the same time to achieve an attractive appearance. To appreciate and understand all the finer points of control and design, it is almost essential to have them demonstrated at the console itself. In all but a few cases at least two of the manuals are fitted with second touch control, which means that by pressing through first touch to second touch, a second and quite distinct tone-colour or effect can be produced from the same rows of keys. Ten single or double-touch thumb pistons are arranged under

each row of keys, which make it possible for the organist by pressing any piston to alter immediately the combination of stops, and produce an entirely different effect. Furthermore, by means of a control board placed at the back of the console, any combination of stops can be arranged on these pistons at the will of the organist. As a further means of control, each department of the organ is fitted with a Christie cancel bar, by the depression of which all stop keys on that manual are immediately returned to the normal position, and all stops become dumb. By a complete system of coupling, any one manual can be connected to any other, and all manuals connected to the Pedal organ if required. A full range of orchestral effects is also controlled from the keyboard. These effects are distributed over the various manuals and the pedalboard, and include Drums and Cymbals, and on the manuals Triangle, Chinese Block, Castanets, and so forth. Special inter-manual couplers are fitted to various models of the Christie Organ to augment the usual unison couplers. These special couplers are sometimes controlled by first touch and sometimes by second. For instance, Solo Octave to Accompaniment second touch or Accompaniment Sub Octave to Great first touch, enable the organist to produce quite unique effects.

NEXT ISSUE

● **Christie tone-colours** ● **Pipe voicing** ● **Tonal structure** ● **Why you should buy a Christie**

“Wine awakens and refreshes the lurking passions of the mind, as varnish does the colours which are sunk in the picture, and brings them out in all their natural glowings.”

Alexander Pope

“Wine-drinking is no occult art to be practised only by the gifted few. Indeed, it is not an art at all. It is, or should be, the sober habit of every normal man and woman burdened with a normal desire to keep their problems in perspective and themselves in good health.”

*Allan Sichel (1900-1965),
from "The Penguin Book of Wines"*

TOSA QLD 1964-2014



Join us as we celebrate 50 years of TOSA in Queensland!

Friday evening 29 August to Sunday afternoon 31 August 2014

The Queensland Division of the Theatre Organ Society of Australia invites you to two-and-a-half days of outstanding music and social events to be held in Brisbane, Australia. The celebrations will be centered at Kelvin Grove State College, the home of our Christie cinema pipe organ. To book use contact details below.

The Organs

The Christie 3/11 cinema pipe organ at Kelvin Grove State College. It is acclaimed as one of the best Christies in the world.

The ex-Regent Wurlitzer 3/15 theatre pipe organ in the Cinematheque at the Gallery of Modern Art (GoMA). The Wurlitzer is beautifully restored and installed in a state of the art cinema.

The Artists

Tony Fenelon needs no introduction other than to say he is Australia's most highly regarded theatre organist.

Walt Strony has been a star of the American circuit for many years and is also well versed on classical pipe organs.. He is recognised as a very adept organ tuner and finisher.

David Bailey has made a name nationally for his silent film accompaniment. A Brisbane local, David is resident organist at the GoMA Cinematheque, playing the Style 260 Wurlitzer.

The Kate Street Mob Big Band is one of the most vibrant swing-era bands in Brisbane and their singer Shoshanna will enchant you with her golden voice. They will be joined by a cavalcade of top local organists on the Christie cinema pipe organ.

For more details: T - 0412-377 676 (Brett) E - tosaqld@gmail.com W - www.tosa-qlld.org

TOSA NSW

* 2014 - OUR 54th YEAR *

3/17 Orion Wurlitzer, 155 Beamish St., Campsie
2/11 Marrickville Wurlitzer, Marrickville Town Hall
Events contact: Geoff Brimley (02) 6351 3122

TOSA South Australia

Tuesdays and weekends TOSA (SA) members play the
4/29 Wurlitzer in their Capri Theatre, Goodwood Road,
Goodwood (08) 8272 1177

TOSA Western Australia

TOSA Western Australia, John Leckie Music Centre
25 Melvista Ave, Nedlands.
3/12 Compton. Member's days first Sunday of the month at 2pm.
Contact: Rodney 08 9294 3887.

TOSA Gold Coast

Club Musical Afternoon on the 3rd Sunday of each
month (except December)
Contact: Rosa Free 5575 3295

TOSA Queensland

Executive Secretary: Brett Kavanaugh 0412 879 678

Stirling Productions

Karrinyup Community Centre, Perth, Western Australia
All concerts are on Sundays at 2pm. Prior bookings are
essential with John Fuhrmann on (08) 9447 9837

Interstate TOSA Members are welcome to a 50% discount to
concerts on presentation of their membership card

TOSA Victoria - mto

Contact Margaret Sutcliffe on (03) 9891 7227

Warragul Theatre Organ Society

Events Contact: Di Yuill (03) 5623 3301

Members Diary

Monday 7th July Committee 7:00pm

St Columb's Anglican Church, West Ryde

Sunday 20 July 2:00pm - 4:30pm

International Musician

Donna Parker USA

**Sweetheart of theater organ
plays**

“A Musical Kaleidoscope”

On the Orion Theatre Wurlitzer

155 Beamish Street, Campsie

Book at www.tosa.net.au

or

Contact Theo Langenberg 0410 626 131

Radio 2MBS-FM 102.5 “Colours of the King” (program of the Organ Music Society of Sydney) 2nd Saturday of each month, 5pm till 6 pm

Web Sites of Interest:

<https://www.facebook.com/tosansw>

www.theatreorgansaustralia.info (history of cinema organ installations in Australasia)

www.sydneyorgan.com (our sister society, the Organ Music Society of Sydney OMSS)

www.ATOS.org

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