

# TOSA NEWS

Nov/Dec 2012  
Volume 51 No.9

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**Sunday 2 December 2012 2:00pm**

**Tony Fenelon OAM**  
**Plays the World Renowned**  
**2/11 Wurlitzer Theatre Organ**  
**at Marrickville Town Hall**

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**Sunday 10 February 2013 2:00pm**

**John Atwell**  
**Plays the**  
**3/17 Wurlitzer Theatre Organ**  
**Orion Theatre, Campsie**

# Directory

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**Printing** by Rob Gliddon

# From the President



Greetings,

In a few days we will have our final show for the year featuring the one and only Tony Fenelon. Having just experienced two great theatre organ exponents from the US in Jonas Nordwall and David Wickerham, this show will bring to a fitting finale a superb season of the music you love to hear on the instrument you most enjoy..

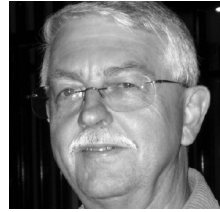
To you who have supported the Society by your membership and concert attendance, thank you. As we approach a new year of shows, I can assure you that your Committee has worked hard to ensure the standard will be maintained. Thank you, too, to those who attended the recent AGM. Deirdre McMullan has relinquished her position as Secretary, a position she competently filled for six years. Ian Georgeson is our new Secretary.

On behalf of the Executive and Committee, I wish you all the blessings of Christmas. May it be for you a time of joy, peace and happiness.

Happy Christmas and  
Happy Organ-ising,

Geoff Brimley

# Editorial



I returned last Sunday from a most enjoyable holiday abroad with my wife visiting London and Paris. I will provide details of interest to members in the January/February issue of TOSA News.

The article on the Clevedon Christie is included with kind permission of the Editor of Cinema Organ Magazine, John Leeming.

The President's Report presented at the 2012 Annual General Meeting is included for your information.

I hope you enjoy the second instalment of the Jonas Nordwall show review by Doug Grant. Doug has kindly prepared a review of Dave Wickerham's show at the Orion in November which will appear in the January/February issue of TOSA News.

We look forward to seeing you at the Tony Fenelon Christmas show.

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](mailto:editor@tosa.net.au)

## From the Mailbox...



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](mailto: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 new members & wish them a long and happy stay

No new members this month

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### **The Christie Organ**

### **Call to members from the**

### **Christie Project Team.**

If any member has some slotted head screws,

preferably larger/longer sizes, sitting in a box or package in their garage or workshop that they would like to donate to the Christie Organ Restoration project please contact Rob Gliddon on

9869 3109

or bring them along to the Tony Fenelon show on Sunday 2 December at Marrickville Town Hall.

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### **Found**

Found at Dave Wickerham's show at the Orion on 4 November - a ladies brooch.

If it is yours please contact Geoff on 6351 3122.

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When I want to read a novel, I write one.  
*Benjamin Disraeli*

**To Watch Out For**  
**Sunday 10 February**  
**2:00pm**

**TOSA NSW Co-Patron**

**John Atwell**

**plays**

**The Orion Wurlitzer**

Please see the booking form  
in this issue of TOSA News  
and note the change in ticket  
prices for 2013.

**Members \$23.00**

**Non Members \$32.50**

**Conc/Seniors \$27.50**

**Group booking of 10 or  
more Adults \$20 each**

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**Thanks to Member  
Doug Grant**

a comprehensive review  
of

Dave Wickerham's show  
on 4 November  
will be printed in the  
Jan/Feb issue of  
TOSA News

**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 next year - 2013 - 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 evening at 7:30pm**

**For December 24 2012 and  
January 28 2013 Please  
contact Neil 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 Society of Australia (NSW Division) Inc.**

## **President's Report**

I would like to commence by thanking all members, and particularly those present at this AGM, for your continued support of the Society. Our shows throughout the year have been of a high standard and reasonably well attended, some more than others, and this is reflected in our financial situation of which you will hear more later.

Our artists for the year have been quality performers. Each show has been presented in a professional manner thanks to them and a dedicated group of supporting volunteers. Our audio and video personnel seem to conjure up something amazing each time and their experience has certainly done much to improve the overall presentation over recent years. To each member who has contributed throughout the year, whether by direct involvement in the production or by stocking, setting-up, or selling at the candy bar, the afternoon teas or recordings bar, my sincere thanks. In addition there are those who look after ticket

sales, membership, production of TOSA News, purchase of supplies, maintenance of our instruments – and so the list goes on. Behind all that is a Committee who give unstintingly of their time and effort. To all involved we, the members, owe a great debt of gratitude.

Having listed some of the areas of member involvement I must say again that we are always looking for additional volunteers and would welcome your assistance. Just speak to one of the Committee.

The vexing question of increasing costs is always with us. Hire costs for the Orion have risen substantially as of July with a smaller increase applicable to Marrickville. Tuning costs have also risen.

The Committee has reluctantly agreed to a small increase in ticket prices for 2013 with a possible further small increase in 2014. We are particularly anxious that cost of attendance at concerts should not become prohibitive.

To maintain Membership and Ticket prices at the lowest possible level we need your assistance by way of introduction of new members and concert attendees as well as your regular attendance.

Advertising goes only so far. Over the last couple of years we have invested in colour brochures and other means of attractive advertising but the best and proven method of advertising is word-of-mouth. Your personal invitation is invaluable – please use it.

Another aspect of increased Orion costs has been the necessity to cease players' afternoons for the latter portion of 2012. It is hoped to have two or three days in 2013, however there will need to be sustained interest by players and listeners alike to warrant the expenditure involved.

Restoration of the Christie is proceeding satisfactorily under the guidance of Robert Gliddon. While there are many who could be thanked for their contribution of time and expertise, or donations, whether financial or of components for the restoration, I do not intend at this time to name them. Suffice to say a huge "thank you" and advise that a record of assistance is being maintained for future acknowledgement. The one acknowledgement I do make relates to the provision of workshop space at a ridiculously low cost by John and Sharon Weismantel. Without this facility the work would be much more arduous and the cost much greater.

My thanks does go to the Committee who have worked tirelessly yet always in a congenial manner. Special thanks go to our retiring Secretary, Deirdre McMullan, who has given unstintingly of her services over the past six years. A thank you also to David who has given his time to accompany Deirdre in the regular, long trips to and from Mittagong. We look forward to a long and continuing association at our shows.

Again, thank you all for your support of your organization, your Committee and me.

Thank you.

Geoff Brimley  
10th November 2012

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## **VALE DAVID DEVENPORT**

Hi everyone,

Some of you may not have known him, but most would remember David Devenport. He was a long time member and faithful supporter of TOSA. His membership dates from the very early days.

Ritchie Willis rang me tonight to tell me that David passed away in a nursing home today.

David was a generous person, full of fun and willing to share his music with everyone. He worked for Palings when the Theatre Organ Society was first formed and had a job playing his Hammond organ professionally at several clubs, South Sydney Juniors being one of them. He was a member of No 1 Chapter of the Hammond Organ Society in Sydney. I believe that he was the first person in Sydney to team the Hammond organ with a Leslie tone cabinet, giving the organ an entirely new sound dimension. David was well known at the Orpheum theatre at Cremorne where he played the grand piano in the foyer.

David was also an integral part of the Selwyn Theatre Group where he entertained for many years at Ritchie Willis' home, on the Gulbransen piano and Thomas organ. He was one artist who could make that organ sound almost like a theatre pipe organ. He used to play introductory music, until one day when the featured artist could not attend and David hopped in as a replacement.

David had an exclusive right to practise on the State theatre organ every Saturday morning, and was allowed to invite one extra person per day to join him. I was the lucky recipient to receive an invitation one morn-

ing. That was when David introduced me to Peter Rowe, who maintained the organ. That was the start of another great friendship, with the man who helped install many of Sydney's theatre organs.

David was not in good health recently and had moved to a nursing home not so long ago. He was suffering from leg ulcers and found it hard to get around. He was 82 years of age.

We will all miss you David. You will surely be entertaining another appreciative audience now. Rest In Peace.

Barry Tooker.

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Politics - the art of getting votes from the poor and campaign funds from the rich by promising to protect each from the other.

*Oscar Ameringer*

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Economy is going without something you do want in case you should, some day, want something you probably won't want.

*Anthony Hope, The dolly Dialogues, 1894*



**REVIEW OF JONAS NORDWALL'S CONCERT  
AT THE MARRICKVILLE TOWN HALL, SYDNEY, AUSTRALIA,  
ON SUNDAY 26TH AUGUST 2012**

*Continued from the October 2012 TOSA News*

The post-interval opener was 'Chitty Chitty Bang Bang' from the 1968 film of the same name, with music composed by the Sherman brothers, Robert and Richard. The responsiveness of the organ was again amply demonstrated with the demands of the 'chitty-chitty bang bang' phrase, but this sprightly little piece also enabled Jonas to exploit the 'venerable' Klaxon right at the end.

Then came a segment which is all too infrequently programmed, a 'Cook's' tour of the organ. Jonas commented that he would take a few moments to explain "what really happens up here – two words, sheer terror!" He succinctly explained the components that make up a theatre organ and reinforced the comments with musical examples of the respective ranks and the non-tonal percussion items.

To encapsulate the main aspects learned from the 'tour' Jonas continued with a bracket of numbers including Billy Joel's 'Don't Ask Me Why', the late Marvin Hamlisch's 'What I Did For Love',

## **Show & Membership Prices**

The following TOSA show ticket prices now apply:

	<b>All Artists</b>
Non-members	\$27.50
Non-member Pensioner/Seniors Card holder	\$25.00
TOSA Members	\$20.00

**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%

and ended with a song which epitomised "the whole disco scene", Hank Williams' 'The Hustler'. 'Don't Ask Me Why' demonstrated a rhythmic Latin Afro-Cuban accompaniment to Joel's appealing theme. A segue into 'What I Did For Love'- this poignant creation from 'A Chorus Line' provided full scope for an entirely charming demonstration of the Wurlitzer's Tibias, Flutes, and Strings ranks. The final piece in the bracket was 'The Hustler' enabling Jonas to demonstrate some very clever variations on this bouncy theme and some amazing glissando fingering. All stops out for the finale.

Jonas described an ATOS Youth Training Program with which he has been associated for about 6 seasons in the US, at which time both young people and adults are schooled in the techniques required for performing on small organs and the largest of their kind. He mentioned that he had conducted a workshop on the Marrickville organ just the day before the concert, at which time a young participant had played a piece Jonas used to perform himself in his days as an accordionist. The piece was Vittorio Monti's 'Czardas'. This old concert favourite was replicated faithfully on the Wurlitzer by Jonas drawing upon a diversity of sounds phrase by phrase, culminating in the frenzied romp to the end demanding incredible fingering and pedal work. Some personal variations added to the enjoyment of this old traditional Hungarian folk-song.

By way of relief from the frenzy, Jonas played a transcription from Grieg's 'Sonata No. 3 in C Minor for Violin and Piano', known simply as 'Romanza'. The piece demonstrated all the gentler tones capable from the Marrickville Wurlitzer, and performed with all the sensitivity expected from one of Grieg's gems of composition. The closing bars were a delight, and perhaps this was my favourite item for the afternoon.

Two novelettes followed from the pen of the man described as the accordionist's accordionist, Charles Magnante. Jonas commented that Magnante composed a lot of music for students of the accordion. The pieces chosen by Jonas were the novelettes 'Tantalising' and 'Flying Saucers'. He added the fact that Charles Magnante had a trio in the 1940s which included Tony Mottola on guitar, and George Wright on the organ. He referred to a YouTube 'clip' of Charles Magnante and his Trio which made for an interesting comparison between the original Magnante accordion version and Jonas' organ interpretation. Again some stunning fingering was

demonstrated, and clearly a really testing piece for students.

As a finale for the program-proper, Jonas opted to play music from 'Les Miserables'. The chosen items were, 'I Dreamed a Dream', 'Master of the House', 'Bring Him Home' and 'Do You Hear the People Sing?'. Before playing, Jonas congratulated the Theatre Organ Society by saying "Fantastic instrument – you folks do a wonderful job in maintaining your program down here – I wish we were doing as well in the US as you are – and for that keep it going, OK?" The opening bars were somewhat reminiscent of Widor's 'Tocatta from the Fifth Symphony', but the strains of 'I Dreamed a Dream' soon appeared and sympathetically and sensitively conveyed the beautiful music of Claude-Michael Schonberg. Jonas captured the comedic nature of 'Master of the House', before proceeding to the melancholy 'Bring Him Home' with the lovely sound of the restrained tremmed Tibias and sympathetic supporting bass – a lovely arrangement. The selection culminated with the opening militaristic drums and trumpets heralding the stirring 'Do You Hear the People Sing?' What a great conclusion to a thoroughly satisfying concert. The audience response fully endorsed the performance and 'demanded' a final encore from Jonas which was an almost statutory march, the 'Colonel Bogey March'.

It's not very often that one gets to hear an artist of the calibre of Jonas Nordwall. Thanks to the video projection facility provided for the concert, not only was the audience better able to appreciate the complexities of playing a Wurlitzer organ, but also, it was also the apparent ease of playing that was such an impressive aspect of his performance. The sheer musicality of his arrangements extended not just from basic melody, but also included the inventiveness of the embellishments he chose to apply. The audience at the Marrickville Town-Hall was a party to a performance regrettably only heard infrequently, and it can be hoped that it isn't another 38 years before we down-under again enjoy the music of Jonas Nordwall.

Doug Grant  
Sydney, Australia  
September 2012.

## **The next show**

**Sunday 2 December, 2012, 2:00pm – 4:30pm**

# **One of Australia's Favourites**



## **Tony Fenelon OAM**

**plays the world renowned Wurlitzer Theatre Organ  
(Unit Orchestra)**

### **Marrickville Town Hall**

**Cnr Petersham & Marrickville Roads**

**Marrickville**

*Free parking near the Town Hall*

*Wheelchair access at the entrance*

From childhood **Tony Fenelon** displayed remarkable talent as a pianist. Early successes included winning the Victorian Final of the A B C. Concerto and Vocal Competitions, and the Open and Bach sections at the National Eisteddfod in Canberra. In the same year, he obtained the highest marks ever awarded for a Licentiate Diploma in Performing Piano at the Conservatorium.

**Tony** showcases his incredibly wide repertoire in music genres at his concerts. He provides a tasteful balance between popular and light classics, including music from movies, stage shows, jazz and great standards.

Internationally acclaimed, **Tony** has performed countless major concerts in prestigious venues throughout Australia, New Zealand, USA, Japan, UK, Canada, Hong Kong, Singapore and Taiwan on Roland's extensive range of contemporary keyboard instruments.

**Tony** and his wife Noella have also enjoyed the more exotic and well deserved fruits of music as **Tony** entertains guests onboard luxury cruise ships at some of the world's most exciting locations from Alaska to French Polynesia, Norway, the British Isles, and the South Pacific, Italy, Spain, Africa and South America with **Tony** as a featured artist on piano and orchestral keyboards.

Over the years **Tony** has displayed an ability to skilfully arrange and sensitively accompany soloists and choirs. He is regarded highly by his peers as a musician's musician for his unique approach and examples of artistry and taste.

In 2003 **Tony** was awarded the Medal of the Order of Australia in the Queen's Birthday Honours for his services to music.

**Tickets : Members \$20;  
Non Member Pensioner/Seniors Card \$25  
Non-Members \$27.50;**

All Children FREE. Students FREE entry on confirmation of student status by phone booking a ticket prior to the show or download the Free entry form from [www.tosa.net.au](http://www.tosa.net.au) and send it in

**Group booking for 10 or more adults \$20 per person**

for the best paid reserved seats

**book early and securely online at [trybooking.com](http://trybooking.com)**

*Visa & Mastercard accepted*

Go to [www.tosa.net.au](http://www.tosa.net.au) click on Events, then the artist name, then scroll down to **trybooking.com** and complete your booking by selecting your preferred seat

**or**

**book by phone to Theo Langenberg 0410 626 131**

*Visa & Mastercard accepted*

## **Christie Theatre Organ Opens at the Curzon Cinema in Clevedon UK**

*By kind permission of John Leeming, Editor of Cinema Organ magazine in the UK.*

IF SOMEONE had suggested to me, when I first joined the COS over 40 years ago, that new theatre organ installations would be opening in 2012, I wouldn't have believed them. Yet this month we have not one but two openings in different parts of the country. One of these is a large new instrument, the 4/42 Wurlitzer in the hotel at the National Golf Centre near Uckfield in East Sussex. I reported on progress there in the Spring 2008 issue, so I was delighted to receive an invitation from Stephen Dutfield to visit the Curzon Cinema in Clevedon, where the gleaming Christie seen on this page is about to be re-launched in its latest home.



Clevedon is a small seaside town between Bristol and Weston-super-Mare. Organist Richard Hills and I travelled there in March to have a look at work in progress on the coastal Christie.

The Christie started as a 3c/9 instrument, meaning that it had nine ranks of pipes and three manuals, of which the top keyboard was a coupler, allowing pipes from the other two manuals to be coupled together at more than one pitch. It was installed in the Regent Cinema, Poole, Dorset, in 1931, replacing a straight instrument that had only lasted for four years. It was opened by Jack Taylor, otherwise known as Jack Courtney, and survived there until 1968.

A new home was found in the nearby Antelope Hotel, where it was launched in 1973 by Vic Hammett and John Egerton. Its life at the hotel was short, and four years later it was on the move again, this time to Sandford Park Holiday Village, just down the road from Poole at Holton Heath. For many years resident organist Leslie Hartley, and later Paul Roberts and Brian Sharp, used the Christie, enlarged with a variety of additions and electronic instruments, to entertain holidaymakers and, on one occasion, a memorable COS Annual General Meeting.

Now, how and why did that organ find its way to Clevedon? Following a most interesting and instructive tour of the Curzon by members of the installation team, Stephen Duffield filled me in on the background and the details.

The Curzon organ team grew out of the West of England Theatre Organ Society, WETOS, who run events at the Odeon, Weston-super-Mare. Steve is one of that group, so he was already in touch with interested people. Fred Smedley is the WETOS Chairman, and Steve has known Ben Snowdon since the days of ATOS events at Barry, where the former Regal Edmonton Christie was installed for many years. Also with them on the day of our visit was Anthony Meads, a talented electrical/electronic engineer from Leicester, who had met Ben through his association with Paul Kirner's installation at Compton Lodge in Leicestershire.



The story is really a tale of two organs. The Curzon became a community cinema, run by a trust, in 1996, and Steve happened to see a local TV documentary about the project. In that programme Jon Webber, who founded the trust, mentioned his aspiration to have an organ in the cinema. There had previously been a straight organ there in the 1920s.

"I got myself involved at this stage," Steve explained. "A three-manual Compton Melotone de Luxe electronic organ became available, and we were able to put this into the cinema."

This organ belonged to Desmond Jenkins, and some readers may remember hearing it at his Hertfordshire home back in the 1980s. It had been designed by Trevor Willetts in 1956, originally for Arnold Stone.

"Desmond was advertising it for sale at the time," Steve continued. "He agreed to let the cinema have it on loan for a trial period, after which they bought it from him."

Initially it didn't work. Steve contacted Simon Martin, a Melotone expert who now has his own Compton theatre organ in Weston-super-Mare, and he was able to repair it. Simon also acquired a second speaker unit for the instrument.

Steve explained. "Ben got involved, as did my father, and we refreshed the instrument and made it look at home in the cinema, with the console at the front of the orchestra rail."

I can vouch for the fact that the Compton looks good and sounds good there. It's a full, solid sound which fills the auditorium well. The speakers nestle in the wings on both sides of the stage, so there is a broad spread of sound.

Of course, if you have an organ in your cinema, the next thing you need is someone to play it. Steve told me how this came about.

"We had an open console session at the Odeon Weston one day, and one of the players there, Bernie Brown, who owns a Melotone organ himself, showed an interest in our project. So, we all trotted off to the Curzon afterwards, and that's how regular organ interludes started, with Bernie at the console."



The organ was still only on loan at this point, and it was Bernie Brown who bought the Compton for the theatre.

I wondered what the public's reaction was.

"Oh, the audiences have got used to organ music as part of the film programmes," Steve explained. "It's an attraction to many customers. People often ring up to find out if the organ's going to be used that day."

Jon Webber, the Curzon Trust's chairman, really aspired to have a pipe organ, so Ben Snowdon and Steve Dutfield scouted around for possibilities. Now, as we've learned in another article in this issue, there's not much that goes on in the theatre organ world that Steve Tovey doesn't know about. Steve had told Ben that Brian Sharp was looking for a home for the Sandford Park Christie, which was no longer being used, and the owners wanted the space for other purposes. Apparently they were willing to donate the organ to a worthy cause. They really wanted it to stay in the Poole area if possible, but they'd had no takers at that point.

"When I heard about it, I was a bit dubious," Steve told me. "I knew about the additions and changes that had taken place at Sandford Park, and I didn't think it was any longer a sufficiently authentic instrument for the Curzon."

Anyway, Steve and Ben went down to Sandford Park and joined Steve Tovey and Cameron Lloyd there to meet Brian Sharp and his friend Margaret.

"When Cameron demonstrated the organ using just the original nine ranks, I realised that there was the basis of a good organ for the Curzon."

Some of the original pipes had been substituted following an earlier theft, but they had been replaced with equivalents, and things were looking hopeful.

Back at the Curzon it was time to see if there was room to install that instrument. Two locations were identified as possibilities, one above the stage and one to the left of the stage at circle level. So, in 2004 they came to an agreement with Sandford Park to acquire just the original nine-rank Christie. The additions were sold, and the Sandford Park owners very generously donated half of the proceeds to the

Curzon project, which set the ball rolling.

"We started restoring the organ," Steve continued, "but we couldn't do any installation work for some years, because the roof was leaking badly, and that took some six years to sort out!"

During that time the team releathered the off-note chests and regulators while their friend David John restored all of the percussion and shutter units at his home in Neath. The strangely-modified keyboards were replaced by some fine Christie keyboards from the Embassy, Braintree, through the good offices of Ian Macnaught.

By 2010 the roof was ready, but the spaces planned for the installation had by then been earmarked for other purposes. There was an added complication of a false ceiling below balcony level, and the limitations imposed by the building's Grade II listing restricting the extent of alterations.

"One day Ben managed to do some crawling about in the dark and dirty backstage area, which was normally closed off and inaccessible," Steve went on. "He felt that there was just enough room to install the organ high on the right-hand side in the wings, even though the two chambers would not be completely acoustically separate."

The Chairman of the Trust was enthusiastic, so, to cut a long story short, they went ahead. The chamber crew were Steve, Ben and Fred, as well as Steve's father and Steve's youngest son. The chambers had to be built in plywood sections externally, then assembled from within, because there was no room for scaffolding there. Apparently it was absolutely filthy there, but they couldn't do anything about the dirt until the chambers had been complete, sealed and the shutters installed, otherwise the dirt would have spread through the cinema and damaged the screen.

By January 2011 the chambers were ready to take the organ.

"We had to work around the film shows when we were building the chambers, of course, so access time was limited. However, once the chambers were ready we could work inside during shows as long as we weren't noisy. I got to know

the sound track of The King's Speech almost by heart!"

The unit chests were in generally good condition, and Ben did the necessary wiring and testing. The trunking is in plastic, but everything is neat and tidy, and it's an impressive installation in a small space. Ben told me that he has to go easy on the steamed puddings so that he doesn't risk not being able to fit into the chambers!

The original relays were not really useable because of extensive modification at Sandford Park, and in any case there wouldn't have been room for them, so they installed a multiplex relay and capture system with 99 piston memories from Sonic Services, financed by a generous donor.

Ben and Steve both live in South Wales, so they did as much of the preparation work as they could at home to avoid making the 50-mile journey to Clevedon too often.

Other people have been involved at various times, of course. Steve's father saw to the electrical side of things for the blower, and his youngest son, Rhys, helped at various times. Steve found this family involvement very pleasing and encouraging.

Another Cardiff man, Tony Edwards, who used to play at the Rex, Stratford, also got involved, as did John and Pam Hatton from Gloucester. John's forte is control systems, and they've been able to call on various people's skills as they have been offered. The involvement of the community in this way has given the Curzon team a real sense of ownership of the project and the result.

"I want the organ to be much more than just something for concerts." Steve admitted. "I want it to be an integral feature of the building and events – silent film presentations, private bookings, parties, preludes, school visits and so much more."

There are already educational visits which form part of the school social history curriculum, and it is hoped to include a historical perspective on the cinema organ as part of those events.

On the day of our visit the gleaming Christie console was sitting next to the Compton in all its glory. Richard

climbed on to the console and started to play, and my instant reaction was the instrument was just right for the building. The acoustics are dead, but the organ works well in that space. It doesn't have the lifeless effect that some organs can have in a dead room, the colourful Christie ranks bringing life to the sound.

The organ had only been rough-tuned, and the tremos weren't ready at that point, but it was evident that there's a musical instrument there with plenty of potential, and there's no reason why that shouldn't be realised by the opening concert by Byron Jones on Sunday 22nd April, to be followed by regular concerts and other events.

I'll leave the last word to Steve: "I am very enthusiastic about presenting the organ to the non-enthusiast. I like the idea of it becoming a normal part of a visit to the cinema – just like it was meant to be. Our audiences want something different. They choose to come to us rather than any of the surrounding multiplexes, and the organ will give just that extra lift to their evening's entertainment." | [www.curzon.org.uk](http://www.curzon.org.uk)



**Exterior of Curzon Cinema**



**Richard Hills inspects the Blower for the Christie**



**Ena Baga at the Christie**



**Jack Bath at the Christie in the Regal Cinema Torquay 1946**



**The Christie Chamber**



**The Team**



## **TOSA NSW**

\* 2012 - OUR 52nd YEAR \*

**Tony Fenelon Sunday 2 December at 2:00pm  
Marrickville Town Hall**

Contact Theo Langenberg 0410 626 131

## **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**

John Leckie Music Centre 3/12 Compton  
Currently Members days first Sunday of the month at 2pm in the  
Dalkeith Hall using a Kawai Organ  
Contact: Pat Gibbs (08) 9450 2151 patgibbs@oneseniors.com.au.

## **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**

### **December**

**Tuesday 4th Committee 7:00pm Burwood RSL**

**\*\*\* Sunday 2nd 2:00pm Marrickville Town Hall \*\*\***

**Tony Fenelon**

**Plays "THE CHRISTMAS SHOW"**

**on the Wurlitzer Theatre Organ**

Book on-line at [trybooking.com](http://trybooking.com) see [www.tosa.net.au](http://www.tosa.net.au) or  
Contact Theo Langenberg 0410 626 131

### **January 2013**

**Monday 7th Committee 7:00pm Burwood RSL**

### **February 2013**

**Monday 4th Committee 7:00pm Burwood RSL**

**\*\*Sunday 10th FEBRUARY 2013 2:00PM \*\***

**ORION THEATRE, CAMPSIE**

**JOHN ATWELL**

**PLAYS THE WURLITZER THEATRE ORGAN**

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](http://www.theatreorgansaustralia.info) (history of cinema organ installations in Australasia)

[www.sydneyorgan.com](http://www.sydneyorgan.com) (our sister society, the Organ Music Society of Sydney OMSS)

[www.ATOS.org](http://www.ATOS.org)

# TOSA NEWS

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