

The Orion Centre is actually the former Orion Cinema which was saved from destruction and turned into a function centre. Chambers have been built below stage and appear quite generous in size with large openings to allow the sound to escape into the auditorium. The former stalls area will now seat about 800 people. The balcony area has had the floor flattened and houses the lighting control and other equipment. Electronic control of the organ will be from the unit supplied by Devtronix of California. John Parker is at present engaged full time on the rebuild. The quality of the restoration is a credit to both him and his assistants. I am greatly looking forward to attending the opening of this Wurlitzer which has been increased to 17 ranks from the original 15. New South Wales' other organ, the Marrickville Town Hall 2/10 Wurlitzer, sounded in fine form after listening to the tapes of excellent recent concert by Hector Olivera.

Both Tony Fenelon and David Johnston gave concerts here recently, both to approving audiences.

I was also able to see and play the former Duke of York Theatre Eastwood Christie now installed in the Epping Baptist Church, in suburban Sydney. This organ began as a 2/6 but has gradually grown under the guidance of Rob Glidden and John Andrews. The organ console at one stage had been partly "churched" but is being restored to its original theatre organ styling. The instrument has a delightful theatrical sound though not akin to any particular brand. It is used regularly for theatre and classical concerts and is a first class dual purpose unit.

Another interesting theatre organ installation is that of the 3/15 former Regent Sydney Wurlitzer now installed in a specially constructed small theatre in the home of John Atkinson at the Sydney suburb of Hurstville. The pipework is all housed in one chamber and provides a very full sound. This organ and the Duke of York Christie, as previously mentioned, will both feature in later articles.

In Victoria, the Wurlitzer at the Brighton Twin Cinema Complex (formerly Dendy) is ready to open on Sunday, April 17, and one week before the National Convention. The final work to be done will be the engineering necessary to guide the console on its platform from behind the curtains at the right side of the screen out into the public area.

It is now several months since Hector Olivera's very successful concert tour. Over a period of three weeks he played eight concerts in various parts of Australia. So impressed was Hector with the Moorabbin 4/21 Wurlitzer sound that he said he would like to return and record it. This he did.

Goodbye until next time.

# ORGAN-IZING

## POPULAR MUSIC

by  
**AL HERMANN**



The reason for using substitute chords when arranging popular music for organ is to improve or enrich the sound of the original harmony by providing more motion or chord changes. One of the easiest improvements to any song is to add a diminished chord just before changing from a I chord to a V7 chord if the composer has not already done so. This will always provide an opportunity to play three pedals in a row moving upward or downward to the 5th of the V7 chord.

When the diminished chord contains the 5th of the I chord (which is also the root of the V7 chord): the pedals will move UPWARD chromatically from the root of the I chord to the nearest note in the diminished chord, and continue upward to the 5th of the V7 chord.

In 4/4 time, this requires two measures. In 3/4 time it takes four measures. When the diminished chord contains the root of the I chord: the pedals will move DOWNWARD from the 3rd of the I chord to the nearest note of the diminished chord and continue downward to the 5th of the V7 chord.

All of the best composers of popular music use these diminished chord sequences frequently. You will find both of them in the first eight measures of "My Buddy."

Examine many songs, and wherever a V7 chord follows a I chord, add a diminished chord just before the change and listen to the difference. These diminished chord sequences can also be used for introductions, long fills, and repeat-endings (turn arounds).

If all this sounds complicated, read it again, think about it, and experiment at the organ. For additional explanation and examples, see Lessons 27 and 28 in *ORGAN-izing Popular Music*.

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