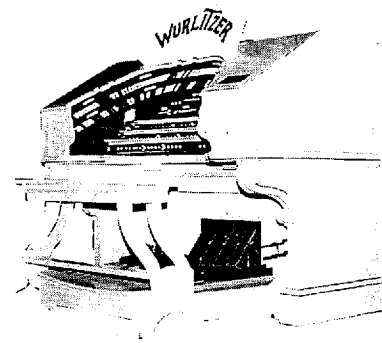


AUGUST, 1998

TOSA NEWS



2/11 Wurlitzer Theatre Pipe Organ
Marrickville Town Hall

3/17 Wurlitzer Theatre Pipe Organ
Orion Centre Campsie

The Welcome Return of Popular *RAY THORNLEY*



Sunday, 23rd August at 2pm

Orion Centre Campsie

Volume 37

Issue 7

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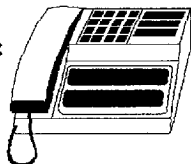
AUGUST, 1998

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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COMING EVENTS

JULY

Thursday 23 at 7.30pm **Members' Playing Night**
Marrickville Town Hall

AUGUST

Monday 3 at 7.30pm **Committee Meeting**

Saturday 8 at 1.00pm **Ian Davies and Friends**
Bondi Junction-Waverley
RSL Club

Sunday 23 at 2.00pm **Ray Thornley Concert**
Orion Centre Campsie

SEPTEMBER

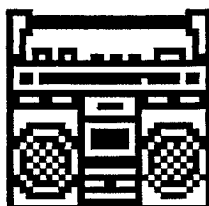
Monday 7 at 7.30pm **Committee Meeting**

Sunday 20 at 2.00pm **John Giacchi Concert**
Orion Centre Campsie

OCTOBER

Monday 12 at 7.30pm **Committee Meeting**

Sunday 25 at 2.15pm **Selwyn Theatre**
Home Party



REMEMBER TO TUNE IN TO
2CBA FM - 103.2

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

From The President

No wonder Margaret Hall is billed as the "First Lady of Australian Theatre Organ". That was a great Orion concert! Lots of variety and every style played so well!

Sorry the seats were STILL jammed a bit close together - teething troubles with new seats in the new hall and new people putting them in rows for us. Better next time or bust!

You should receive this edition of *TOSA News* at (or shortly after) Ken Double's concert - our remaining overseas artist for this year. As I write, we are looking forward to having him - he is more than just an organist.

Then on August 23rd at the Orion we have well-known favourite, Ray Thornley. *And here is another chance to bring new people along to a TOSA CONCERT. It worked well in May and brought 40 new people, so let's do it again. On page 13 of this edition you will find another "FREE TICKET OFFER" which you can give to SOMEONE WHO HAS NEVER BEEN TO A TOSA CONCERT BEFORE. A big chance to find some new members.*

About the little printing error in last *TOSA News*. Let's get it right - the MEMBERS' PLAYING NIGHT at Marrickville is on THURSDAY EVENING 23rd July



at 7.30pm. Please arrive on time, via the little side door near the entrance to the library. Then up the stairs to the hall. The main front door will not be open. Bring a little contribution to supper if you like.

Have you renewed your subscription? If there is a renewal form in this *TOSA News*, then check and see.

For now...
Walter Pearce

Welcome To New Members

TOSA (NSW) is happy to welcome these new members. We hope you enjoy the activities organised by your Society :

John Brislan - Ryde
Peter Gamble - Box Hill
Nick Marker - East Nowra
Janice Pringle - Illawong
Jim Waters - Punchbowl

Editorial

Please note that this issue of *TOSA News* will be the last official contact as a member with TOSA if you have not yet renewed for 1998-90. We would very much like you to remain with us if at all possible, in order to help us promote and encourage theatre pipe organ activities. The fees really are very low, especially when compared with those of all the interstate and international societies.

To the vast majority of our members who have already renewed, we say a sincere "thank you" and we are sure you will enjoy the next year with us and our theatre organ events.

What an enjoyable concert Margaret Hall provided for us in June - great music, exciting playing and a wonderful variety of sounds from the *Wurlitzer*. Everyone has said how much they were thrilled by her concert. It is always a pleasure to be so skilfully entertained by a great player - the concert time flies by so quickly.

Thank you to all the contributors to this month's issue of *TOSA News* - the magazine can only be as good as the contributions from our members. If you have any news or views of interest to our members please send them along well before the closing date of the 12th of each month, so I have time to process them before the next month's issue.

Best Wishes,
Colin Groves

Re-Subscription Reminder

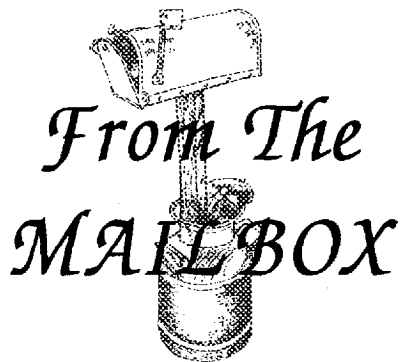
If the address label on the back of this issue reads "Subscription Expired", this is the last *TOSA News* you will receive.

You will need to pay your annual fee immediately to avoid missing a single copy of *TOSA News* (unless you have sent your payment in the last few days).

A loose *Renewal Form* has again been included in this issue for late renewers!

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

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



Shuffle Off To Buffalo!

Chris Elliott plays the Shea's Buffalo WurliTzer Pipe Organ.

Tracks: *Gigi Selections: The Night They Invented Champagne, Gigi, Waltz at Maxim's, I'm Glad I'm Not Young Anymore, The Parisians, Say a Prayer For Me Tonight, Thank Heaven For Little Girls, Gigi (reprise); Grand Fantasia from the Opera Pagliacci; Stanley; Only A Rose; My Fair Lady Medley: I Could Have Danced All Night, On The Street Where You Live, Wouldn't It Be Lovely?, Show Me, The Embassy Waltz, Get Me To The Church On Time, I've Grown Accustomed To Her Face, With A Little Bit of Luck, I Could Have Danced All Night (reprise); When October Goes; Brazilian Sleighbells; A Sylvan Idylle; I'll Be Seeing You; Make His Praise Glorious; Selections from The King and I: I Whistle a Happy Tune, Hello Young Lovers, The March of the Siamese Children, I Have Dreamed, Getting to Know You, We Kiss in a Shadow, Shall We Dance?, Something Wonderful.*

Compact Disc : \$27.00

That's Entertainment

Chris Elliott at the Wilcox WurliTzer Theatre Pipe Organ.

Tracks: *That's Entertainment; 'Tain't No Sin; Moonlight On The River; Opus One; A Gershwin Medley: Swannee, The Man I Love, Strike Up The Band; The Emperor Waltz; Ben Hur Chariot Race March; All The Things You Are; Poeme; Dance of the Blue Danube; Danse Macabre; Oklahoma Selections: Out of My Dreams, The Surrey with the Fringe on Top, Oh What a Beautiful Mornin', People Will Say We're in Love, Oklahoma.*

Compact Disc : \$27.00

Available at TOSA Concerts,
or by Mail Order from :

TOSA (NSW Division) Inc.
304 Parramatta Rd
ASHFIELD NSW 2131

Please include an after-hours phone number in case of supply difficulties.

Postage : \$3.15 for each CD

Some vital thoughts from Bob Cornish of Mona Vale :

10/6/98

As a long-standing member of TOSA., and perhaps highly regarded enough to have a couple of my articles printed in *TOSA News* (Aug '96 & June '97), I read with regret that interest seems to be fading (slightly, I hope) in new membership and attendances at various concerts, and that the Committee's hope is that more, younger, music-minded people could get the Theatre Organ "bug", deriving the enthusiasm that all of us existing members extol.

To find the reason, of course, why younger people are not dominant in TOSA's membership is not easily forthcoming, but at the risk of being ostracised, I'll tender my own theory, the answer to which, one day, may still be a possibility in the light of the current burden of cost increases of Orion hiring and other encumbrances....

No one can deny the Orion venue has been a wonderful and exhilarating medium for WurliTzer concerts and I have always had enthusiastic accolades from new members whom I've been able to talk into attending the performances. But always it seems, a comment from them afterwards is, "It's an awfully long way to travel from the North Shore and further." And that comment, I think, is a big and strong reason that membership and non-membership attendances are not as big as they could be.

Now I'm not unmindful of the work, trouble, time and cost of the original installation of the ex-Capitol "Wurly", but it seems inevitable to me that sooner or later the complete answer is, first, start looking for a more centralised and convenient location and, second, start the ball rolling now for our own venue - build it maybe on a lease basis or by some other means.

I hear you say, "Where's the money?" To expand on my theory, it's my opinion that when it comes to music, people everywhere of all nations and creeds will rally to a cause when it's to their benefit (and their children's) and I'm talking about the local inhabitants of any particular suburb where a venue is chosen for its architectural appeal, as well as its most important acoustics internally.

Whatever land or property is available

now, certainly won't be available in the near future. To raise the money for such a project it would be more prudent to emphasise the purpose for something like the theme "Centre Of Popular Music Recitals/Concerts", with a discreet emphasis on "Embellished With The Great Sounds Of The Beautiful Original Theatre Organ!" In other words, not to make the "Be all and End All" totally WurliTzer, which, having said that, will no doubt make a lot of members call for my scalp!! But I'm talking about the survival of TOSA. here. When you look at the majority of the audiences attending our concerts, it's easy to see the average age (with all respect) is in the 50 to 70 years age-group (and I'm one of 'em!). I'm loathe to dwell on the number of concerts that lie ahead of me! There's a moral here of course, but I want to keep cheerful!

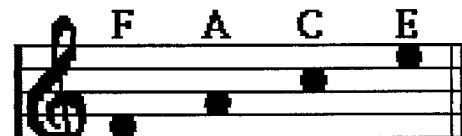
If I have even caused a minuscule amount of thought for the committee, associates and members, then one day I look forward to being able to stand inside the lobby of "Our Own" Theatre/Music Centre with fellow members and say "Hey, We Own This!!" The appropriate ending for this letter should perhaps be the song title "This Could Be The Start Of Something Big!"

Yours sincerely,
Bob Cornish

Bettine Vallance of Burwood has kindly sent along her poetic thoughts about **Margaret's** concert :

Margaret Hall In Concert

How wonderful it all was today
When Margaret came to superbly play
A delightful, delectable choice
To give to us that marvellous uplifting
feeling,
Because every number played with her
outstanding expertise
Was so very appealing.
There is no doubt, we know Margaret's
talent is top class in every way.
Her magical performance was very
stirring. I have to sav.



THE MUSIC
With Allan Tassaker

"The last concert I gave was supposed to last for two hours," says Allan, "but I was enjoying myself so much I continued to play for four hours - much to the anguish of my audience."

"What happened?" asked a friend.
"I got carried away!" smiled Allan.

V

Del Castillo's Alphabetical

Primer of

ORGAN STOPS

VIOL: a word of many uses, according to how you pronounce it - a glass container; despicable; a Dutch comedian's conjunction; a French village; a calf; a valley; a transparent covering. And finally, a fiddle and, by extension, any stringed instrument of the violin family, down to, and including, the *Bull Fiddle*, better known as the *Dog House*.

To that select musical fraternity known as organists, it has a special meaning. We were originally trained to recognize four basic kinds of organ tone (later, the left-wing branch popularized a fifth "percussion" group), of which "string tone" was one of the five. With the advent of plug-ins the *Strings* even had their own distinctive colour - amber on some makes, blue on others. This is just as well, since stop names like *Salicional* or *Salicet* sound more like the ingredients of a headache powder, which isn't so far-fetched at that.

Organ designers could have helped considerably if they had stopped at "viol" derivatives: *Violin*, *Violone*, *Viola*, *Viol da Gamba*, *Bass Violin*, *Violoncello*. In general, with the exception of *Vox Humana*, you're pretty safe in assuming that any stop starting with a "v" is a *String* stop. But unfortunately the designers, as usual, became enamoured of fancy names, and soon we had *Aeolines*, *Sylestrinas*, *Aetherias*, *Fugaras*, *Voix Celestes*, *Vox Angeleicas*, and even *Pomposas*, borrowed not from *Bonanza* but from a 5-string viola invented by **J.S. Bach**, no less.

As for the *Viola da Gamba*, which just means a viola clenched between the legs, like an under-nourished cello, the name was presently shortened to *Gamba*, when it moved up to first place on baroque organ *String* divisions. So then we had a whole army of *Gambas*: *Gross*, *Bearded*, *Muted*, *Spitz*, *Echo*, *Bell*, *Cone*, *Contra*. One of my unrealized ambitions has been to hear a *Bearded Gamba* that *Spitz*. The idea is horrifying, in a messy kind of way.

As for the *Viols*, they have settled down pretty much to a question of

volume. The *Aeolines* are very soft, the *Gambas* very loud, and in between you have the orchestral stops of *Violin*, *Viola*, *Cello*, *Grand Viol*, and the two **Siamese** twins, the *Viol d' Orchestre* and the *Viol Celeste*, tuned slightly apart to shimmer very prettily. Really. I wouldn't string you along - not about *String* stops.

W

WALDHORN: literally, a wood horn. Well, we have wooden *clarinets*, wooden *bassoons*, wooden *oboes* and there are even a few wooden *flutes* left, I guess. Long suffering readers of this **Primer** may remember that my grandfather had one. So why not a wooden horn? In the next paragraph, I'll tell you why not a wooden horn.

A *horn*, except for those long straight ones you see in *Aida*, has to be curled up into coils and twists. On the other hand, wooden wind instruments are straight. When they have to be bent, like in *English horns*, *bass clarinets* or *saxophones*, metal takes over. A wooden tube bent into coils would be so crooked it would land in the clink. To say nothing of splitting. Put it this way, if a horn is *English*, it's wood. If it's *French*, it's metal. Must be the **French** are crookeder than the **English**. Oh well, in an organ they're both metal.

But the best reason I've saved till last. A *Waldhorn* isn't a wood horn at all. It's a forest horn. If it was a wood horn it would be a *Holz horn*. There is here a subtle distinction between "wood" and "wood." Anything made of wood is made from a tree. A bunch of trees are called the woods. This seems to be a distinction without a

difference. So let's quit all this foolishness and see if we can find out why a horn blown in the forest should be so different from one blown in the cellar, for instance. There is no good answer to this, and I'm sorry I ever got into it.

The *Waldhorn* is supposed to sound like the hunting horn, but so is the French horn. It is supposed to play only the open tones of the harmonic series, like when you sing "tantivy, tantivy, tantivy, a-hunting we will go", because the old hunting horns were made in a big circle without valves so the huntsman could drape them picturesquely over the shoulder and blow into them while going ti-gallop ti-gallop through the forest. But both the *Waldhorn* and the *French Horn* play the complete chromatic scale, so that's out. The orchestral *French Horn* is so tricky that listeners expect a few bobbles, muffs or bubbles. **Skinner** successfully built this bubble into his *French Horn* tops. But the *Waldhorn* doesn't go for that. It delivers a no-trickery, quit-your-kidding round, mellow tone, and give me none of your lip, man. If you want a trick lip, go play a *French Horn*.

X

XYLOPHONE : popularly known as the *Wood Pile*, the *Lumber Yard*, and the *Clatter Machine*. In organs, also known as a member of the *Toy Counter*, or more legitimately of the *Percussion* family. Taken from the **Greek**, it literally means "wood sound," or a "wood voice." In **Germany** it becomes a *Strohfiedel* (straw fiddle) or a *Holzernes Gelachter* (wooden laughter); in **France** it's a *Claquebois* (clacking wood), an *Echelette* (little ladder) or a *Xylorganon* (wooden organ); and in **Italy** it becomes a *Gigelira* (big lyre) or a *Sticcado* (you got me there).

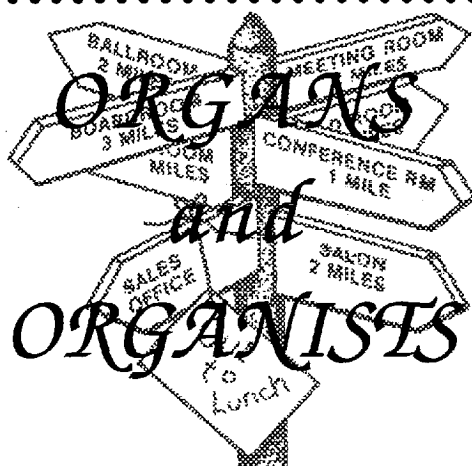
Whatever you call it, and conservative church organists call it plenty, **Baker's** musical dictionary concedes that it's "capable of pleasing effects in the hands of a skilful player." Well, good for **Baker**. He must have heard it in the good old vaudeville days when stage performers pranced over and around it wielding four hammers.

An agile xylophonist let loose on *The Stars And Stripes Forever* is something to listen to. Organists of course don't have the same technical problem. For them it's no harder to play chords (or should we say "cords"?) on the *Wood Pile* than on the *Tibia Clausa*, when all they have to do is to flick down a tablet. After that, if all goes well, the responsibility lies with the builder, who has to provide enough wind pressure on the repeating action to give out a solid, even roll. He must also be trusted to install a minimum of 37 of those tuned sticks. It is a little disconcerting

to the performer to find a tuned percussion that proves to be only two octaves with the upper octave doubling for a third, so that from C to C Sharp the tone drops down a major 7th. And a really expensive builder, meaning one with a fat contract, will even give you four impressive octaves. Of course the top octave has no more pitch than a small screwdriver, but at least it's there.

There's always a sense of adventure for the organist venturing onto strange percussions. Do the *Chimes* run from A to E, C to F, or G to G, and in which

octaves? Is the *Marimba* a personality of its own, or just a *Xylophone* with soft hammers? Is the *Harp* distinguishable from the *Chrysoglott*, and how many of the notes are dead? On the electronics, does percussion go all the way up or down, and if not, where does it stop? Pretty soon the electronic inventors will have reproduced every sound known to man, but in the meantime, our feet and hands will continue to tangle with the *Xylophone*, the *Marimba*, the *Chimes*, the *Sleighbells*, the *Glockenspiel* and the *Grand Crash*.



NEWS FROM ALL OVER

COBURG

The news from Coburg, in suburban Melbourne, and the installation of the **Blackett and Howden** organ is both encouraging and disappointing.

Work on the instrument is now all but completed. There are some outstanding items to be finished, such as mounting the unenclosed *Aeolian Harp* on the backstage wall. Then there is the pursuit of leaks and the safety certification of the hoist which can now be operated remotely or from the bench.

Because of the amalgamation of Coburg and Brunswick Councils, it has been decided to make Coburg the seat of local government. This move calls for increased administrative accommodation, which in turn demands considerable building construction. The work will still be under way at Easter next year; when temporary encroachment into the concert hall will prohibit use of the **Blackett and Howden** organ. That's not good news for the **National TOSA Convention**.

David Johnston has already played the organ but **Ray Thornley** was unable to keep his appointment when a tornado struck his home town in the country.

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Phone : 9502 2126

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Price : \$2,000 o.n.o.

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For members:

Small, organ-related
advertisement = FREE

For non-members :

Full page = \$80

Half page = \$40

Quarter page = \$20

Small bubble = \$10

HOW TO WRITE A SIMPLE SONG

By Allan Tassaker

I have always wanted to write a song, something short and simple.

So what did I do? Well, I went to the first empty bar I could find, and meditated. But, no luck with my thoughts, so I had a look at another nearby empty bar. But could not think of anything there either - even after a couple of quiet drinks!

I was feeling in a really black mood. I was like a lost sheep.

I knew I would have to think harder. I am sure you know how I felt. I did not have any ideas at all.

And then the barmaid short changed me. She tried to pull the wool over my eyes, "Yes sir, yes sir," she said handing me the wrong change.

Before leaving I gathered up all my notes. I had three bags full!

My next door neighbours were narks, always complaining about my organ playing - so I put the bags on their front doorstep. One for the master, one for the dame - and one for the little boy who lived down the lane! He was a cheeky one, that one!!

Then I looked here at what I had written. And there it was - my song!!

BAR BAR BLACK SHEEP, HAVE
YOU ANY WOOL?

YES SIR, YES SIR, THREE BAGS
FULL.

ONE FOR THE MASTER, ONE FOR
THE DAME,

AND ONE FOR THE LITTLE BOY
WHO LIVES DOWN THE LANE!
Whoopee!!!

SPECIAL EVENT

Members' Afternoon - Saturday, 8th August, 1998

Ian Davies at Bondi

Our Patron, **Ian Davies** has invited all **TOSA** members to a special **FREE** afternoon at the club where he regularly plays. The date is **Saturday, 8th August**, at 1.00pm and the club is the **Bondi Junction-Waverley RSL Club**. Several of our leading player-members will be playing the **Rodgers "Trio" Theatre Organ** including, of course, **Ian** himself.

The club is at 1 Gray Street, **Bondi Junction** and is very close to **Bondi Junction Railway Station**. Parking will be available in the **Grace Bros** car-park until the end of the afternoon's great entertainment. Come along and enjoy a relaxing afternoon in the Club, being entertained by these first-class performers. No bookings necessary, just be there by 1.00pm!

A Profile of Ian Davies

Our long-serving and highly-repected theatre organist patron, **Ian Davies**, started to study music at a very early age. He began piano lessons under the tutelage of his mother. Two years later, he became a pupil of **Miss K. Cox** and continued with her for 3 years.

It was at this point that the pipe organ made its entry into **Ian's** life. His mother frequently played the organ at **St Joan's Presbyterian Church** at **Essendon, Victoria**. **Ian** persuaded her to give him lessons and after 6 months he became a pupil of the organist of the church.

Ian began his professional theatre organ career in **Melbourne**, playing the **Plaza, Regent** and **Capitol WurliTzers**, and the **Hammond** organs at **Brunswick** and **Albert Park**.

During the war, while serving in the **R.A.N.** overseas, **Ian** was guest organist at the **Regal Theatre, Grays Forum Theatre, Liverpool**, and the **Bristol Theatre, Avonmouth, Wales**.

Upon arriving back in **Melbourne**, he returned to the **Hoyts** circuits, his last theatre organ season being at the 3-manual, 15 rank **WurliTzer** at the **Capitol Theatre**, where he held a 5 year residency. He then moved to **Sydney** and spent some years in the showrooms of **Rees Wills Pty Ltd**, demonstrating **Lowrey** and **Rodgers** organs.

His magnificent opening recital at the 1965 Convention of the **Theatre Organ Society of Australia** was long remembered by those who attended. He was also the featured opening organist at the 1966 Convention on the **Capitol WurliTzer**. These are but two of the many memorable programmes he has played and which made **Ian Davies** so popular with **TOSA** members. He played over 90 concerts for the **NSW Division** during his long association with **TOSA**, always drawing a large crowd of devoted fans.

For many years **Ian** has been resident organist at the **Bondi-Waverley RSL Club**, playing each Friday for an hour in the club's auditorium for the pleasure of the club's members and guests.

In 1972 following the retirement of **Reginald Dixon** from the **Blackpool Tower** and from the position of patron of **TOSA NSW**, **Ian** was elected to the position and to this day he remains faithfully still as our patron.

He has always been ready to give of his many talents for the members of our **Society** and we are sure that many members will appreciate the opportunity to hear **Ian** play again at the **Bondi-Waverley RSL Club**, in the company of some of our other player members. Come along and bring a friend to this special event. The last **TOSA** visit to **Ian's** club in February was enjoyed greatly by all those who attended.

Len Rawle's *LET'S GROW YOUNGER*

Well-known UK organist, Len Rawle, recently had the following letter (slightly edited for local conditions) published in ATOS's London Chapter publication. It is an open letter to Theatre Organ Society members, giving his thoughts on the way ahead. It has a lot to suggest to all TOSA members

I applaud the tremendous work being done throughout the USA, Australia, the UK and Europe. The condition and standard of most of the remaining Theatre Organs are arguably higher than at anytime in the history of the instrument.

The musical presentations of a large number of 'touring organists' are also higher than in former times. Young artists are being actively encouraged and the best of these show signs of raising the organ, as a means of entertainment, to even higher levels.

So what is it that is limiting the growth of our Chapter and concert audiences?

BEING POSITIVE

Nothing makes me more angry than to hear comment from fellow A.T.O.S. members that as we are all growing older by the decade we can expect the audience for the theatre organ to vanish. Negative comment, even thoughts, of this nature will of course lead to the extinction of the Theatre Organ. What is needed to increase support is the simple everyday ingredient, enthusiasm. In the first place therefore let us kill off any negative feelings and take only a positive route.

Why anyone should spend time analysing a downturn in membership numbers is a mystery to me. Let's save our energy. Energy is a valuable personal resource, we should direct it only into positive and helpful thinking.

AGE RANGE

Audiences for the theatre organ hardly existed when I commenced performing 40 years ago - those who did come, being senior citizens.

Most of us will recognise that the majority of those who come regularly to our concerts are 65 years of age and upwards. The reasons for this high age range are many and varied and we could expend a considerable amount of 'energy' giving our views on the subject. Regardless of the present age range, what we need to recognise is the lowest age at which most folk would enjoy 'our kind of music'.

Because each year there are those who pass on, we must fully realise that babies are still being born which in turn ensures that each age group is replaced annually.

If we accept that 50 is an age at which most of us became aware of the Theatre Organ, then each year it is reasonable to assume that a new batch of 50 year olds are there just waiting to be contacted about the many social and musical attractions of joining our highly specialist, indeed privileged, activities. They are likely to have an 'empty nest' and be looking for a cause to support. What better than a musical one.

TEENAGERS

I can vouch for a large number of teenagers having been 'bowled over' with their first experience of the sound of a good Theatre Organ playing music they know. I am not at all sure, however, that expending our promotional energy in this area brings really worthwhile returns unless, that is, we are talking about introducing young musicians who can be encouraged to be our future organists.

As far as our audiences are concerned, it is my belief that for the foreseeable future the general direction of A.T.O.S. with its associated Chapters is such that they combine to encourage programmes and presentations which mainly appeal to those at middle age.

If you agree that 60 is approximately the average age that members are most aware of the Theatre Organ, then perhaps we can also agree to help lower this age substantially in order to secure a future for A.T.O.S.

PRACTICAL ADVICE

Our officials in the main look after policy, theatre and artist booking and keeping the books straight. These are huge tasks. Short of employing a couple of marketing/advertising professionals, it is unrealistic to expect our officials to accept total responsibility for doubling our present membership in the short term. Quite simply, it is too much for us to expect of them.

We have to have the brightest of horizon for our Chapter But who is it who can double our membership? The answer is close at hand The answer is YOU!

HOW TO...

1. Only an enthusiastic attitude should prevail.
2. Believe in the fact that if you ask anyone "Do you enjoy music?" They will answer "Yes".
3. Ask the above question of people you meet. Next, identify the music they enjoy and chances are you will be able to say, "How interesting, that is exactly the sort of 'live' music I enjoy at our local Chapter of A.T.O.S."
4. Once interest is expressed, invite them as your guest for a pre-concert coffee at home, show them some of our Journals, maybe play them a 2 - 3 minute recording - no more - of their 'favourite' type of music as performed on a theatre organ and then take them off to the real experience.
5. As you leave the theatre/concert venue, you will soon be able to establish whether they would like to join you again.
6. Whenever at the concert venue, greet people with a smile and a kind word. There is nothing more disconcerting than not being welcomed once one has been enrolled.

This approach has worked for me and although it may need slight variation to suite your own personality and circumstances I hope the broad principles are self evident.

If every A.T.O.S. member manages to introduce just one new member within the next twelve months then our membership has doubled..... But don't wait until next month - try it this month. Give the organ world in general, and our local organ concerts in particular, a real boost by dedicating yourself to this obvious suggestion.

PROMOTION

Our concert audiences ... have to be built up. If there is anyone who has the

ear of a local press reporter or editor let us know and we can supply you with an advertising brochure which you can take along to the press desk. Always check that included at the end of your presentation is a clear note of our next concert date. Most neighbourhood newspapers are looking for human interest stories.

Other than offering invitations to as many aged 50 and upwards that you come in contact with, don't forget to start with your own family. Chances are that many of you have children who are approaching the age at which the mellower side of music making could have strong appeal.

... AND FINALLY

And finally, remember that 'Word Of Mouth communication' of the enjoyment you get from your Chapter's activities is way out in front as the most effective and efficient method of increasing attendances and membership.

We can only expect to get out of our hobby precisely what we put in, so go to it. Increase your level of activity. If each of us can find that one additional member, we have reached our first target, of doubling our present membership.

Although it may be hard to accept

with an open heart right now, it is my own belief that as a member of A.T.O.S., it should be our individual duty to contribute to the preservation of our movement.

Please do not write in with 1,001 reasons why we can't double our numbers. I shall however hope to read any positive suggestions which you feel are worthy of us all trying

Meanwhile :

**LET'S GROW
... YOUNGER
... NOW!**

TOSA member, Malcolm MacKay, sent in this interesting item on pipe organs, with special reference to the Midmer-Losh giant in Atlantic City. This historical article comes from a children's magazine called The World of Wonder, published in parts, and this was in issue 33 of the 15th June, 1933.

MARVELS of CHEMISTRY & PHYSICS

A GREAT ORCHESTRA PLAYED BY ONE MAN

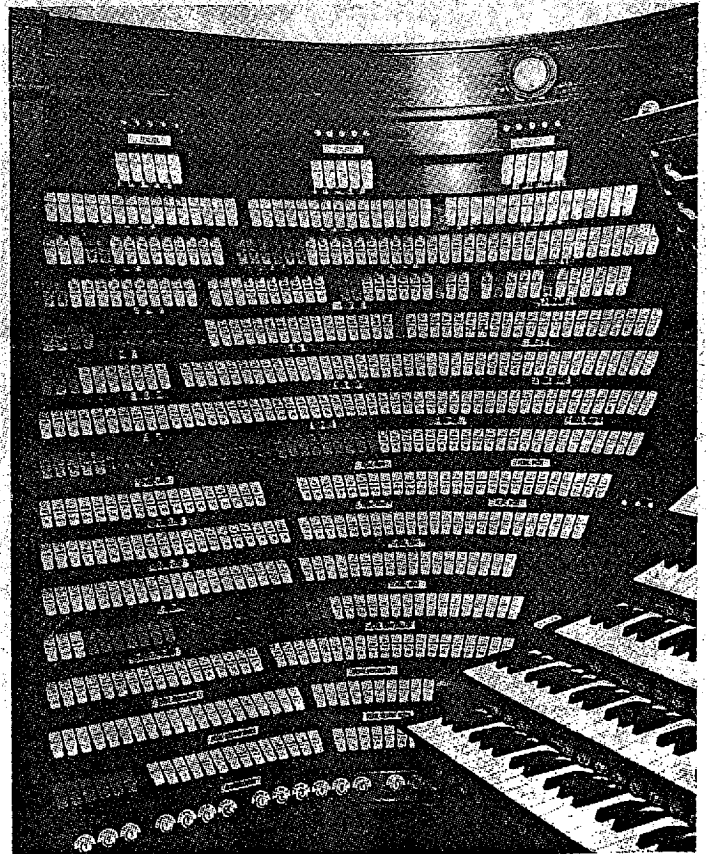
A big organ is a very wonderful instrument. It's really a complete orchestra played by one man. There seems to be no limit to the size of an organ, and a vast and wonderful instrument which has been built in America is described in these pages. The keyboard of a modern organ need not be near the pipes, for organs can now be played electrically and the keyboard can be hundreds of feet from the organ itself. In modern cinema organs, in addition to the pipes, various instruments of percussion are also played from the keyboard.

PLAYING THE WORLD'S BIGGEST ORGAN



The world's biggest organ at Atlantic City has seven manuals or keyboards and there are 487 keys. In addition there are 32 pedal keys to be worked with the feet. In order that the organist may be able to reach all the keys easily the upper three keyboards are inclined towards him, and are not horizontal like the lower ones. This organ, which has been built by the firm of Midmer-Losh, has 32,882 pipes. This and the other excellent photographs of the organ are given courtesy of the *American Organist*, and were taken by Fred Hess & Son, of Atlantic City.

AN ORGAN WITH MORE THAN 1,000 STOPS



The biggest organ in the world is at Atlantic City, New Jersey, and has 1,233 stops. Here we see the left stop-jamb, that is, one of the places where the organist operates the various stops. There is a similar tier on the right-hand side of the keyboards. Each stop of an organ consists of a series of pipes similar in tone and quality, running through a great part of the compass of the instrument. By means of the apparatus shown here the organist can change the quality and tone, the power of sound, and also the compass or range of sound while he is playing. The bellows of this great organ are blown by means of electrically driven blowers.

The organ has been described as the most perfect musical instrument that the ingenuity of man has hitherto devised, and the description is a true one. It is as much a triumph of the mind of man as is a great electric power station, a vast cathedral, or a giant liner. Starting from the smallest beginnings, the organ has now reached dimension that almost bewilder the imagination.

Away back in the distant past, some man heard strange sounds as the passing breezes struck against the open ends of the broken reeds that grew by the riverside. The reeds were of different lengths, and the murmurs varied as the wind played first over the long pipes and then over the short ones.

We know not who the man was, but some inventive genius of those distant days saw in this playing of Nature's music a great idea. He gathered the dry stems of reeds, and breaking or cutting them to different lengths, fastened them together to make the instrument which we call *Pan's pipes*. Holding this to his lips he blew across the reeds and produced the first real instrumental music made by man.

But he did more than that. He began the invention of the organ, the most glorious of all musical instruments, and one of the marvels of the modern world.

It is no exaggeration to say that the organ, forming as it does a combination of many wind instruments, is really a great orchestra, with one player instead of many. Even the huge organ which is pictured in these pages, and is the biggest musical instrument in the world, can be played quite easily by one man, who can open and shut, at his pleasure, the thousands of valves which regulate the pitch of the sound.

The invention of the organ did not come suddenly. It was developed over the course of centuries, and although in ancient times there were organs in which the wind was blown through the pipes by means

of water-power, so that they were called "*water-organs*", the organ as we know it to-day is a product of the Middle Ages.

The old organs were very small and had, as a rule, only from eight to fifteen pipes. They were used chiefly in teaching singing and their compass was only one octave. No pipe was longer than four feet. The keyboard consisted of upright wooden plates, and the performer pressed these down to admit the wind to the pipes. The sound lasted till they were restored to their upright position.

Gradually the organ was developed by the division of the pipe work into registers or "stops", which are simply sets of organ pipes. The old small organs had been easy to play, but as the instrument became more complicated the organist had to be something of an athlete, for the keys could only be moved by being struck hard with the fists or pressed down with all the force of the elbows.

Ingenious men, however, set to

work, and the mechanism was simplified so that the pressing of a key with the finger would produce a note of any volume.

Nowadays a large organ is divided up into departments which may almost be regarded as separate instruments. There is the *great-organ* or *grand-organ*, whose large pipes appear in the front of the instrument and give the most majestic notes. Behind it is the *choir-organ*, with less powerful notes. It is often used to accompany the human voice. Then above this is the *swell-organ*, with its pipes enclosed in a wooden box, that has a front of upright boards that can be opened and closed like Venetian blinds, by pressing on a pedal. In this way the sounds can be increased or decreased in power.

The pipes of the organ are of two main classes, known as *flue-pipes* and *reed-pipes*, and some are made of wood and others of metal. The larger pipes are flue-pipes, and these are often of deal, pine or cedar, and sometimes of oak, mahogany or maple.

The tone of the flue-pipe is produced by the vibration of a current of compressed air, which is forced through a slit over a sharp edge. The pitch of the note depends on the length of the pipe, and in some cases the pipe is open at the top and in other cases stopped by a plug, so that the air has to travel along the pipe twice before making its exit, and in this way the length of the pipe is doubled, which means that the pitch of the note is halved.

Flue-pipes are sometimes made of metal, the most suitable metal being tin, and the least suitable lead. Zinc is sometimes used in large pipes for cheapness. When the pipes are of metal they are cylindrical, but when of wood they have a square or oblong section.



The cover of the children's magazine of the 1930's, *The World of Wonder*

The reed-pipe is a tube of metal with the front part cut away and a metal tongue or spring inserted. The lower end of this tongue is free, while the upper end is fastened to the top of the reed. When air enters the pipe the tongue vibrates and moves the reed, producing a musical note. The pitch depends on the length of the tongue.

The *stops* of an organ, which are collections of pipes of similar tone and quality, are played by operating *stop-tongues* on the left and right of the keyboard. These, when pulled out or pushed in, move perforated boards which act as valves, letting in the wind or shutting it off from each series of pipes. The organ is played from a set of *keyboards* which vary in number. There

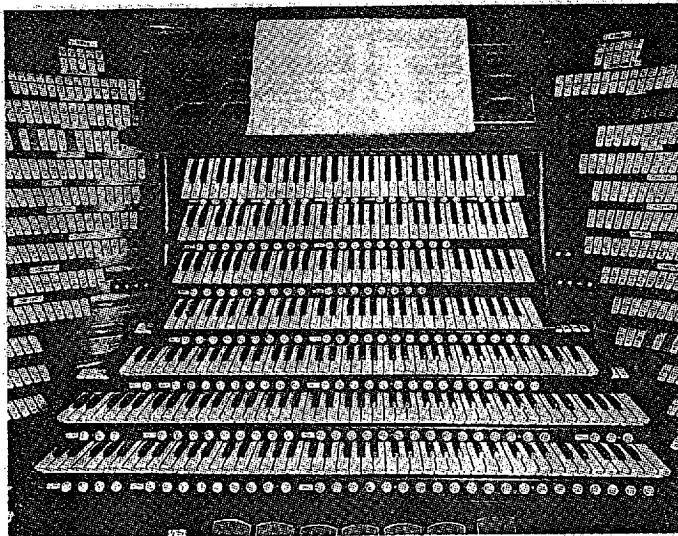
are never less than two keyboards and generally four.

In modern organs the *bellows* are usually worked by electric or hydraulic power instead of by hand, and the pressing down of the keys admits the wind to the pipes. The wind does not pass direct from the bellows, but goes first into a wind chest so that the flow shall be continuous and not jerky.

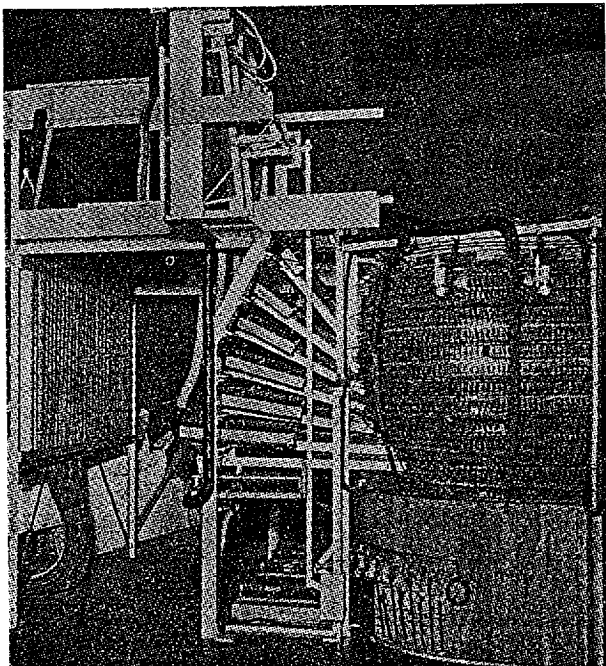
There are some very large organs in different parts of the world. The biggest church organ in **England** is said to be that of **Liverpool Cathedral**. But the biggest organ in the world is a magnificent instrument which stands in the **Convention Hall at Atlantic City, New Jersey**. It has no fewer than seven keyboards, with 487 keys to be

operated by the fingers, 32 pedal keys for the feet, 1,233 stop-tongues in the left and right jambs operating the stops, and 32,882 pipes. The bellows are worked by seven electric blowers totalling 404 horse-power. Yet although it is huge it can be worked quite conveniently by one player.

The hall in which it stands is so big that a thirteen-storey building could be erected in its centre, which is used as a skating rink, and yet not touch the ceiling. An audience of 41,000 people can be seated in this vast building. The ice rink is like a piece of modern magic. An ice machine is turned on, the floor is flooded, and the water frozen; it is turned off, the ice becomes water, the disappears, and there is a dry floor.



The seven manuals of the great organ keyboard as the player sees them in front of him, with their 487 keys to be played by hand

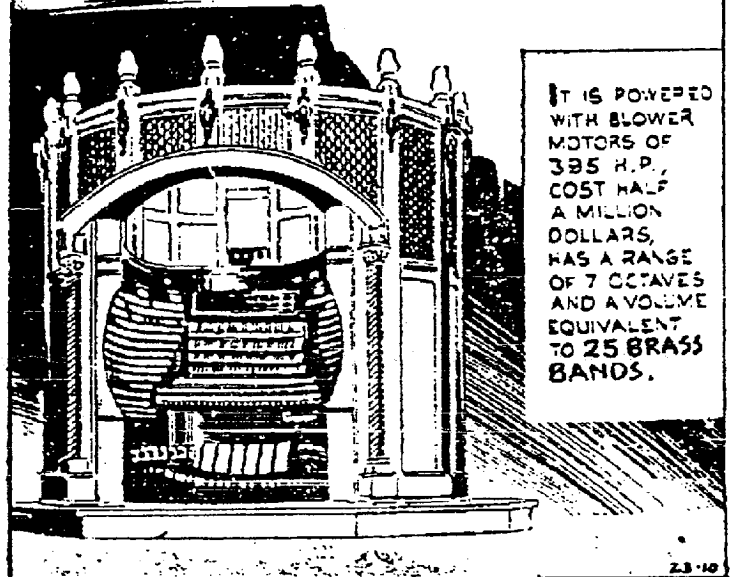
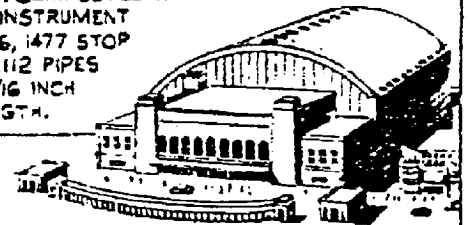


The machinery at the back of the keyboard of the giant organ at **Atlantic City**, and the electric cables that connect the keys with the pipe valves and stops

THE RECORD MAKERS . . .

It Beats the Band

THE LARGEST MUSICAL INSTRUMENT EVER CONSTRUCTED IS THE ATLANTIC CITY AUDITORIUM ORGAN, ATLANTIC CITY, NEW JERSEY, U.S.A. COMPLETED IN 1930 THIS HEROIC INSTRUMENT HAS TWO CONSOLES, 1477 STOP CONTROLS AND 33,112 PIPES RANGING FROM 3/16 INCH TO 64 FEET IN LENGTH.



IT IS POWERED WITH BLOWER MOTORS OF 385 H.P., COST HALF A MILLION DOLLARS, HAS A RANGE OF 7 OCTAVES AND A VOLUME EQUIVALENT TO 25 BRASS BANDS.

This wonderful organ is still in existence, but like many instruments is rather neglected and unloved by the present generation, with the whole building probably threatened with demolition in the name of progress. However recently a group called "*Friends of the Atlantic City Convention Centre's Organs*" has been formed to help protect, and perhaps even promote, the organs in the Centre.

Thanks to **Malcolm MacKay** for unearthing this interesting item from a most unusual source. - Ed.

Report on Margaret Hall's Concert

Orion Centre Campsie

Sunday, 21st June, 1998

Well - after a performance like this, where do I start? An exciting and excellent concert by **Margaret** - it's what we expected, and it was indeed what we were given. Many times I heard the same comment - "She just keeps on getting better and better!"

Margaret brought the console up with a bright opening number, *The Good Old Bad Old Days*. This, we were told, is the theme tune for **TOSA's Theatre Organ Highlights**, the programme on Monday nights on **2CBA-FM**. The original presenter, **Frank Ellis**, chose this tune for the programme which is still on radio but is now presented by **TOSA** member, **Chris Styles**.

Movie musicals of the 50's came next, so from *Seven Brides For Seven Brothers*, which featured **Jane Powell** and **Howard Keel**, we heard *Spring, Spring, Spring*.

Of course, everyone knows that 100 years ago **George Gershwin** was born. His melodies live on and so next we enjoyed watching and listening as **Margaret** played for us the *Porgy and Bess* melodies - a musically descriptive arrangement, one could almost see the bustling wharves, the **African** negroes working and singing their plaintive songs. Some that come to mind were *Bess*, *You Is My Woman Now*, *It Ain't Necessarily So*, *I Got Plenty of Nothing* and *Summertime*.

We soon sat up smartly in our seats with the next number - a stirring rendition of the **Souza** march, *King Cotton*. Marches always sound so good on theatre organ with the trumpets sounding and the cymbals clanging. Lots of interesting counter-melodies throughout this, and good use was made of the many percussive stops on the organ.

Margaret next moved to the Latin style to give us *La Paloma*. This would have appealed especially to the ballroom dancers in the audience.

Another lovely piece of music followed - *Bless This House* - written by **May Brahe**. Did I also hear that **Gracie Fields** sang this number?

On The Good Ship Lollipop should immediately bring to mind

by **Amy Caldwell**

the bright little star of the 30's, **Shirley Temple**. *Animal Crackers In My Soup*, *At The Codfish Ball* and the beautiful *The Right Somebody To Love*. I looked up my copy of **Shirley Temple** songs and decided to include the words of this last song, for those who may not know it :

*"The Right Somebody To Love
What makes life the sweetest, bestest
and completest?*

*Not a big doll's house, or a Mickey
Mouse,*

But the right somebody to love.

*Ice-cream, cake and candy may be fine
and dandy,*

*But if you ask me, it's not one, two,
three,*

To the right somebody to love.

*One you love and care for and is yours
to have and keep*

*One you say a prayer for in your "Now
I lay me down to sleep".*

*Though you're not quite seven - what
seems most like heaven?*

*It's the joy that's found, with your arms
around,*

The right somebody to love."

From nostalgia, **Margaret** moved to the **Spanish** style to give us an exciting arrangement of *El Relicario* (The Toreador).

Romantic moods followed, inspired by **Margaret** and **Robert's** wedding anniversary in that week. *Isn't It Romantic?* and *My Romance* with a **Michael Feinstein** influence. I found this particularly enjoyable, with gentle registration and smooth key changes - it really was a

romantic interlude!

The second half of **Margaret's** concert began with another bright opening number, *With a Shine On My Shoes*. This was followed by a medley of "rainbow" tunes, including the old favourite *I'm Always Chasing Rainbows*.

Back to the **Latin** influence next with *The Lady In Red*.

Some of our regular concert audience may have noticed a new face among the ushers - we were grateful to **Jeannie Milton** from the **Blue Mountains** who gave us some much needed help. We had quite a busy time trying to seat everyone in time. Thank you, **Jeannie!**

I'm I The Mood For Love, played in a delightfully dreamy style, combined with **Margaret's** talent with registration, was one which should be included on her new CD, when it makes an appearance.

A selection of **Bing Crosby** favourites followed featuring *White Christmas* and including other well-known tunes - *Swinging On a Star*, *Please, Some Sunny Day*, and of course *In The Blue Of The Night*.

Bandstand Boogie! - all the dancers should have been on the floor for this great jive music! Here was a real up-tempo selection, after our dreamy **Bing Crosby** music. Toes were a'tappin' when **Margaret** let fly with this number.

All good things come to an end, even concerts such as this. In her closing remarks **Margaret** thanked the new lessees of the **Orion Centre** for their help in making practice time available to her.

The recent renovations and new decor of the **Orion Centre** have certainly made a good impression. The whole effect is extremely attractive and those concerned are to be congratulated.

The final item played was requested by past president, **Robert Gliddon** - the theme music for the *Gaumont British News!*

Thank you, **Margaret**, for an afternoon of superb music!



OUR NEXT ARTIST : RAY THORNLEY

Ray Thornley is one of those incredibly talented musicians who have led many hundreds of Australians into playing their own keyboard instruments. Ray has travelled extensively around **Australia** to **Yamaha Living Music Centres** playing the **Yamaha Electone**. He has played for product releases, concerts for **Yamaha** dealers and has conducted clinics for music teachers.

Although **Ray** has been mainly known for his activity in the electronic organ field for many years, early in his musical career he was resident organist at the **Victory Theatre** in **Kogarah** for several years at the time when the theatre boasted a 2/7 **Christie**.

In 1972 **Ray** was awarded the first place in the **City of Sydney Eisteddfod** in the **Open Electronic Organ** section and was invited to play at an exhibition concert. Since 1976 **Ray** has been giving recitals throughout **Australasia**, with concert performances in **Japan, USA, New Zealand** and **Singapore**. He has given solo television performances in **Hobart, Brisbane, Adelaide** and on regional stations.

Ray has performed on many occasions with his long-time friend and fellow musician, **Tony Fenelon**, as half of their

duo which plays concerts on electronic organ and piano. On these occasions **Ray** proves the versatility of the modern-day keyboard as an orchestrating instrument and, as those who have had the good fortune to attend his concerts will attest, displays his exceptional dexterity. They have performed at many venues throughout **Australia** including the **Newcastle Conservatorium of Music, the Adelaide and Brisbane Town Halls** and a live broadcast from the **Sydney Opera House**.

Ray's credentials include a **Bachelor of Science (Eng.)** from the **University of NSW (1975)**, a **Licentiate of the Yamaha Music Foundation (1983)** and studies in electronic music, acoustics and solid-state physics.

He has conducted seminars for the **Yamaha Music Foundation** in **Japan, Singapore** and **Australia**, was a guest lecturer at the **Yamaha Music Foundation (Aust.) Teacher Conventions** of 1990 and 1991. He has been an adjudicator for the **City of Sydney Eisteddfod, Dandenong** and other regional eisteddfods, including the **1993 Royal South Street Eisteddfod** in **Ballarat**.

With his vast knowledge of computer-assisted music which he has accumulated in more recent years through the changing

technology inherent in today's keyboard instruments, **Ray** has been internationally recognised in his close association with the **Yamaha** new-product design department.

Ray has released 8 solo recordings, one of which won "**Most Popular Electronic Organ Record in Australia**" (**Keyboard World, 1980**) and he was voted "**Most Popular Electronic Organist**" in 1978, 1979 and 1980, and on this last occasion also picked up the "**Overall Best Australian Organist**" award. As well as taking part in its Inaugural Concert, he was a featured organist on the well-known recording of **Adelaide's Capri Theatre Organ, "Five Alive"**, along with **Neil Jensen, John Atwell, David Johnston** and **Tony Fenelon**.

One of the primary reasons **Ray** has received enthusiastic receptions wherever he has performed is his styling. His up-to-date, yet easy-on-the-ear arrangements are widely acclaimed. As audiences in both **Australia** and **America** will bear out, **Ray's** popularity results from the fact that he is first and foremost an entertainer - one of the best!

Ray Thornley is a keyboard artist with a difference. His music and his concerts are most definitely not to be missed by anyone who enjoys music.

FREE TICKET OFFER !!!

Invitation

If you have never been to a **TOSA Theatre Organ Concert** before, here is your chance to hear one of **Australia's** outstanding Theatre Organists, **Ray Thornley**.

The time: 2pm on Sunday, 19th July The place: Orion Centre Campsie

Cut out and post this form, enclosing a self-addressed envelope, to :-

The TOSA Ticket Secretary,
18 Dudley Street
PUNCHBOWL NSW 2196

An official numbered ticket must be obtained from our Ticket Secretary by mail in advance.
This invitation will not be accepted to gain entry at the door of the concert.

I/we (one or two people only) have not been to a TOSA concert before:

Name : _____ Phone : _____

Name : _____ Phone : _____

BOOKING FORM

Post to : **The Ticket Secretary**
18 Dudley Street,
PUNCHBOWL
NSW 2196

Always include a stamped self-addressed envelope with your booking. If this is not done, tickets will be held at the Box Office.

RAY THORNLEY CONCERT ORION CENTRE CAMPSIE.

SUNDAY, 23rd AUGUST, 1998 at 2.00pm

Phone Enquiries & Bookings:

Mrs Jean Newell : (02) 9750 0362

Between 10.00 am & 6.00 pm. Mon. - Fri. only

Cheques & Money Orders should be made payable to:

TOSA. (NSW Div.) Inc.

(Sorry no refunds after purchase)

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(non-members under 15 years)

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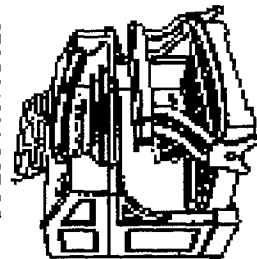
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TOSA NEWS AUGUST, 1998

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