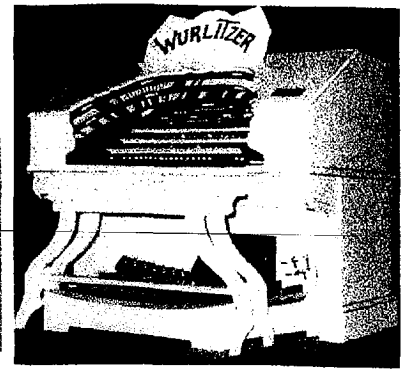


SEPTEMBER, 2001

TOSA

NEWS

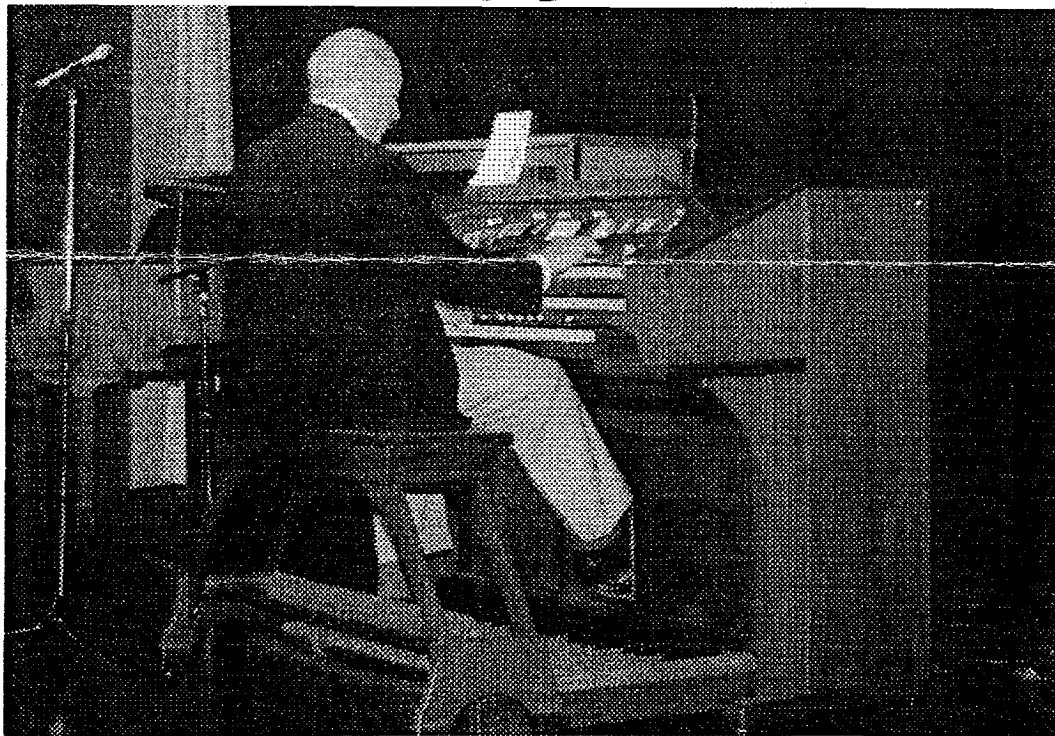


2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

A Special Members' Afternoon

Our patron, **IAN DAVIES**, with
Wendy Hambly and **Peter Seward**
at Bondi Junction - Waverley RSL Club
(More details on page 13 of this issue)



Saturday, 22nd September from 1.00pm

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Issue 8
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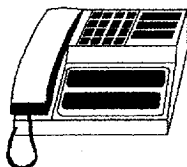
SEPTEMBER, 2001

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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COMING EVENTS

SEPTEMBER

- Monday 3 at 7.30pm Committee Meeting
- Thursday 13 at 2.00pm Members' Playing Day
Orion Centre Campsie
- Important: Phone on the day to confirm 9716 0151
- Saturday 22 at 1.00pm Ian Davies and Friends
Bondi Junction-Waverley RSL
1 Gray St, Bondi Junction
- Thursday 27 at 7.30pm Members' Playing Night
Marrickville Town Hall
- Important: Phone 9798 6742 to confirm

OCTOBER

- Monday 8 at 7.30pm Committee Meeting
- Thursday 11 at 2.00pm Members' Playing Day
Orion Centre Campsie
- Important: Phone on the day to confirm 9716 0151
- Sunday 21 at 2.00pm David Smith Concert
Marrickville Town Hall
- Thursday 25 at 7.30pm Members' Playing Night
Marrickville Town Hall
- Important: Phone 9798 6742 to confirm

NOVEMBER

- Monday 5 at 7.30pm Committee Meeting
- Thursday 8 at 2.00pm Members' Playing Day
Orion Centre Campsie
- Important: Phone on the day to confirm 9716 0151
- Thursday 22 at 7.30pm Members' Playing Night
Marrickville Town Hall
- Important: Phone 9798 6742 to confirm
- Sunday 25 at 2.00pm Annual General Meeting
"Mastertouch", Petersham

From The President

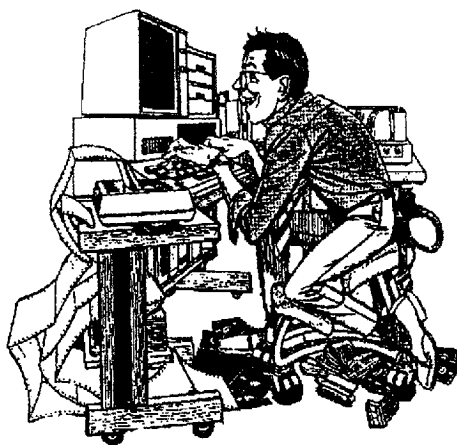
Hello again!

Well, Brett Valliant did us proud at Marrickville 19th August. Only 20yrs old, he has done his share of concerts around USA already, but this was his first overseas tour. Reports from New Zealand and Brisbane indicate that he was very well received there, and now we can add our congratulations to Brett for his effort in Sydney.

We had a meal with Brett after the concert, and I have to say he was a delight, and fun to chat with about his experiences and his people back home.

Brett, along with so many top artists, has the ability to do a concert without a scrap of music in sight. How that's done is beyond my understanding! But they do it.

Your committee has just had a special Planning Meeting to get a handle on the concert venues and artists for 2002. We look like tapping into the tours of two well-known and popular overseas artists, and we have scheduled some of Australia's top talent. Also special "EVENTS" for members. I won't give details here because nothing is set in concrete, and contracts



have not been signed. But I'm sure you will not be disappointed.

Don't miss David Smith's Marrickville concert on 21st October - he is an amazingly talented musician. David does things in his own special style - and it does us good to hear something different. At present, beside lots of other things, he is a regular performer at the Wests Leagues Club (Thursday and Friday evenings) and his music helps my digestion!

We had good attendances at the Players' Evening at Marrickville on 26th July, and on 9th August at the Orion. All the regulars were there - and at Marrickville we had a visit from Makiko Tsuru of Japan! We have put out some special invitations to some special people to come to one of our Players' times with the offer of a few minutes at the keyboard and a guided tour of the instruments. Our members are a very friendly bunch, and I know they will make these people welcome.

Until next month

Walter Pearce

Editorial

A few more details about the brilliant Brett Valliant and his tour have come to light since his recent concert for us at the Orion. You will find these items on pages 4 and 7 of this issue.

Pages 5 and 6 in this issue reproduce a couple of pages of interesting work from the Art Deco Society's magazine - theatre organs were (and sometimes still are) housed in Art Deco style buildings, so some of their Society's interests overlap with TOSA's. If you are at all interested in the Art Deco Society of New South Wales the number to contact would be 9319 1125.

Please note that any enquires to do with changes of addresses and with membership should be addressed to our Membership Secretary (and President) Walter Pearce. As editor, I have no knowledge, nor records, of our members' addresses nor of their current financial status, etc. with the Society, as these lie outside of my area of responsibility for TOSA. Writing to me about these issues will only delay rectification of any changes. The ways of contacting Walter are always in the *Directory* on page 2 of every issue - he will be happy to help you with anything of this nature.

There are now new, slightly revised advertising rates for non-members effective immediately: A full page ad. now costs \$90, plus \$9 GST = \$99; Half a page will cost \$45, plus \$4.50 GST = \$49.50; a small ad. will stay at \$10, but will add \$1 GST = \$11. A brief summary bubble follows below.

Best Wishes,
Colin Groves

Advertising in TOSA News

For members:

Small, organ-related
advertisement = FREE

For non-members :

Full page = \$99

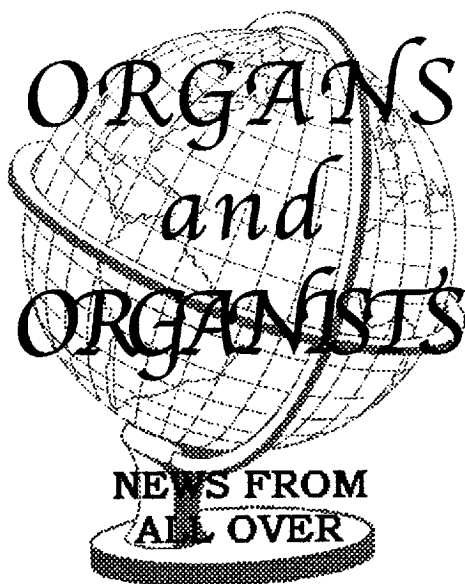
Half page = \$49.50

Quarter page = \$24.75

Small bubble = \$11

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



NEWS FROM
ALL OVER

Brett Valliant

On Monday, 13th August, James Duncan of Auckland posted the following message on the Second Touch Internet list, headed AMERICA'S SECRET REVEALED!

Yesterday, Sunday August 12, the Hollywood Wurlitzer here in Auckland was in the hands of one of the USA's younger masters of the craft! Although only just 20 years old, BRETT VALLIANT gave our audience a magnificent concert of music, extremely well played, beautifully registrated, and executed.

From the moment he played his first chord, the audience were with him and responded warmly and enthusiastically to each offering. For the most part, the music was very "popular" but not the usual hackneyed pot-boilers, all aspects were explored and for this our audience was endeared to Brett.

He now moves on to Australia for concerts at most of the leading theatre organ venues. This tour will be yet another of the "John Furhmann" success stories!! This August tour was originally set up for the USA's David Wickerham, who unfortunately fell and broke his leg some four weeks ago. With thanks to Simon Moran and others who had heard Brett, John Furhmann was able to secure his services at a late stage and the tour was saved.

This wonderfully gifted young musician has the ability to let music tumble from his fingers, and his approach to the instrument is of one who has spent many years perfecting the art - hard to believe he only heard

his first theatre organ back in 1997 and that under protest too!! He is now able to provide a balance between his work as Senior Organist at the Uniting Methodist Church in Wichita, Kansas, and his acquired love for the theatre organ.

We wish him well for the remainder of the tour, and are honoured to have played a part in opening a new chapter in the theatre organ life of such a warm and sincere young musician - Brett Valliant.

James Duncan
Wurlitzer Organ
Trust of Auckland.

Killara Uniting

The Ron Sharp organ (1961) at the Killara Uniting Church has recently been renovated and enlarged. A Prinzipal 8', Octav 4' (extension) and a Trompete 8' have been added to the Great on the existing organ.

Killara Uniting Church organist, Lorna Buining, tells us that one of TOSA's longtime members, Peter Bidencope, has been very involved, indeed instrumental, in bringing this project to fruition.

To celebrate the re-opening of the improved organ, a recital is being presented on Sunday, 16th at 3.00pm. Robert Ampt, the City of Sydney Organist, will be the recitalist, and soprano, Natalie de Jager, will also be appearing.

Donations for the benefit of The Exodus Foundation will be welcomed.

The church is at Five Ways, Killara, on the corner of Karranga and Arnold Streets. Enquiries to 9144 1649.

David Parsons

Grant Virtue, Honorary Secretary and Church Organist in Bexhill has informed us that Sydney theatre organist, David Parsons O.A.M., returns to the Church of the Good Shepherd at Bexhill (near Lismore) to present his 10th anniversary concerts on Tuesday 11th and Wednesday 12th September at 1pm.

The church is believed to be the smallest in Australia to have a pipe

organ.

A coach will be leaving from the Gold Coast and another from Grafton for David's Wednesday concert.

David will play a programme of much loved favourites.

Admission is by programme - \$10, student \$5, or family \$25, including lunch or afternoon tea.

Bookings are essential.

Telephone Grant Virtue on 6628 4225. TOSA members would be most welcome.

FOR SALE

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Owner's Manual
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THE FATE OF THE SINGLE SCREEN ART DECO CINEMA CAN IT SURVIVE?

Memories, memories! When I think of the delights we enjoyed in those post WW2 years I recall the evenings out, cultural occasions, well dressed (yes, even as students) in a group attending the screening of SPELLBOUND or PSYCHO at the Double Bay cinema: there was the Wurlitzer playing as we took up our seats, the attentive usherettes, the ice cream girls; the whole ambience being one of friendly comfort. At interval the Wurlitzer played again. After the show we would relax over coffee and cinnamon toast at the nearby cafe.

Now, contrast that hedonistic image with what is offered these days! As I wrote in my paper for the 4th World Congress on Art Deco, Los Angeles, May 1997:

"Cinema development followed the technological advances and the swings in art and architecture from the open, spacious and decorated vaudeville theatre to the hermetically sealed, darkened cells one hundred years later."

One theatre, The Nova in Adelaide, opened on the centenary of moving pictures proudly boasting:

"Luxurious armchair style seating in an architecturally designed environment with the very latest in Dolby Digital Technology and audio-hearing loops."

Our interest is roughly confined to the second quarter on the 20th century, now known as Art Deco. The theatre design and the presentation being symbiotic art forms: the luxurious single screen venue was a simplified development of the earlier vaudeville format.

THE TALKIES

The advent of the "talkies" in 1929 provided a quantum leap in presentation heralding the next decade. In Adelaide the "Wondergraph" was quickly updated for the Al Jolson film "The Jazz Singer". The newspaper, The Advertiser, reported (March 4, 1929):

"...a well trained staff offers everything possible in service. The girls looked smart in

cool pink uniforms and dainty frilled caps...comedy and music filled the first half of the programme. The fanfare of trumpets which ran through the theatre as a preliminary sounded as clear and sweet as though they were actually played from the screen. Grand Opera artists made their bow and sang just as they sang to enthralled houses at the Metropolitan Opera House."

The opera singers were actually Beniamino Gigli and Marion Talley.

With the coming of the post-depression economic surge the strong Hollywood influence led to the construction of many suburban and country movie theatres. They operated as single screen venues with large seating capacities (over 1000) throughout Australia. Some were elaborate to the extreme in their decor. We know them as they served the public with entertainment through WW2 and into the 1950s.

TELEVISION

Television changed public tastes. Some country theatres closed and suburban theatres began to adapt to the new screen technologies such as Cinemascope and the anamorphic lens. Then, later, they bent to the demands of the distributors to run a number of releases concurrently. In Adelaide, the Piccadilly, a prominent building opened in 1940, lasted until 1990 before being modified to a twin auditorium but the Glenelg cinema succumbed in 1972 when the conversion was to 2 screens and then, in 1978, to three screens.

However, the consistent pattern was for the facades to be conserved. It would seem that there was a sub-conscious desire of management and owner to hold on to as much as possible of the deco icon.

DISTRIBUTORS' DEMANDS

The crunch came in the mid 1990s when the film distributors demanded that theatre management comply with strict contract conditions or no deal. An offer went something like this:

- Film A - screen for 3 weeks minimum
- Film B - screen for 2 weeks minimum
- Film C - screen for 2 weeks minimum

The offer had to be accepted in toto or





rejected. This made life difficult for the single screen cinema such as the Chelsea at Marryatville, Adelaide which could not expand into 2 screens because of the constraints imposed by being heritage listed.

A MULTITUDE OF SCREENS

In 1997 the Adelaide press took up the issue recording that the proposed NEW cinema screens totalled 90 in 8 complexes, one (Marion) having 30 screens. In April of that year Don Dunstan, the former Premier of South Australia, let fly in The Adelaide Review saying:

"...how many small cinema theatres (sic) can possibly operate in this city? It is extremely difficult to believe it is nearly as many as are proposed. Are we again to have the spectacle of a gross waste of resources? But they don't say at what unnecessary cost."

The COST is the closure of many Art Deco cinemas, the loss of a once beautiful ambience for a plethora of little cells with grey walls. The new ethos; get a ticket, rush in, gasp at the violence and explicit sex, rush out, stunned, into the night or the sudden impact of the uncompromising brilliance of the sun. How different!

THE NATIONAL TRUST

Toward the end of 1999 the National Trust of Australia (NSW) sent a circular letter to members seeking donations to assist with lobbying politicians. The Trust expresses the opinion that there is a potential loss of the NSW Art Deco single screen cinemas. The Trust's CEO, Ms Elsa Atkin, puts the blame on the monopolistic and unfair trading practices of the film distributors. It is in this vein that the Trust proposes its lobbying. Surely this is a normal function of the Trust's executive.

DIVERSIFICATION

In a letter to the Trust I pointed out that some Adelaide cinemas managed to deal with the problem by diversification of their operations. The Capri Theatre at Goodwood, Adelaide, solved the problem when it was purchased by the Theatre Organ Society of Australia (TOSA) SA branch. The Capri survives with one screen but the venue is used for WurliTzer recitals, Jazz and brass band



The Piccadilly (1940) Adelaide.

recitals with film screenings. A very popular format.

Such useful diversification can apply elsewhere - it is only limited by the imagination of the management and sound market research.

ON THE BIGGER SCALE

A very recent press article in The Age for December 22 1999 titled "Art Deco dame gets a \$16m face lift" praises the saving of the 1940 Camberwell Rivoli which was limited to 2 screens. The owners, Village Roadshow, have decided to retain Cinema 1 which has been kept very much as it was originally and the newer areas will have the Art Deco theme with colours such as "peach tangerine moving into terracotta" also "four greens moving into moss green". Detailing will be bronze. "Society Art Deco (Victoria) applauds what the company is doing."

CONCLUSION

There seems to be three avenues open in dealing with the heavy trade practices of the film distributors:

1. Lobby to restrain, mitigate, the trade practices.
2. Diversify the use of the small Art Deco cinemas especially those in the country areas.
3. Remodel the cinemas in the highly populated areas retaining as much of the original as possible and designing the new in harmony with the Art Deco theme.

NEVILLE LEYBOURNE-WARD

Brett Valliant's Tour Downunder

A proud inhabitant of the Wichita area in the US posted the following notice on the internet when he heard about Brett Valliant replacing Dave Wickerham for the Australian tour. We now know what a great young artist Brett is! I hope you didn't miss his terrific concert.

Date: Sat, 21 Jul 2001

Subject: Australian Tour/
Brett Valliant

We are pleased and proud to announce that our own rising star theatre organist, Brett Valliant, has been asked to take over the New Zealand/Australian tour that Dave Wickerham had to give up due to his leg injury.

It came about this way ...

It is said that one man's misfortune is often another's good fortune, and Wichita's young Brett Valliant is now a believer. The theatre organ career of this fine 20-year-old player has been launched dramatically by an unfortunate accident.

Fellow organist Dave Wickerham was scheduled to play a 6 week tour of Australia-New Zealand in August-September, when he suffered a broken leg (the tibia bone, no less).

Australian tour manager John Fuhrmann, who, because of the tour coinciding with the US ATOS Convention, was quite desperate for names of artists, commented, "Here we had a nine concert Australian / New Zealand tour in place, all groups cooperating for their mutual benefit, and NO ARTIST. Incidentally, this is not the first time this has happened. Charlie Balogh had to cancel out on one occasion and he was replaced by a then 'unknown' Jelani Eddington."

John Fuhrmann asked around for names and finally

followed the recommendation of a friend who had heard Brett at the 1999 ATOS Regional in Wichita. He hired Brett to take over the tour dates. (David Wickerham has been rescheduled for a tour in 2003.)

The tour schedule is as follows:

Sun., August 12 - Auckland,
New Zealand: *Hollywood
Theatre 3/12 WurliTzer*

Wed., August 15 - Brisbane:
*Kelvin Grove School 3/11
Christie*

Sun., August 19 - Sydney:
Orion Centre 3/17 WurliTzer

Wed., August 22 - Bendigo:
RT3 console Hammond

Sun., August 26 -
Melbourne: *Dendy Theatre
Brighton 3/15 WurliTzer*

Wed., August 29 - Hobart:
*St. Michael's School 3/9
WurliTzer*

Sat., September 1 - Warragul:
*Warragul Hall Conn
Electronic*

Mon., September 3 -
Adelaide: *Capri Theatre 4/
24 hybrid*

Sun., September 9 - Perth:
*Karrinyup Community
Centre 3/20 WurliTzer*

Brett hopes to have his first CD ready for the tour. Called 'Lyric WurliTzer' it demonstrates his amazing talent for utilizing the musically emotional qualities of the theatre organ. The CD was recorded at the *Little River Studio 3/21 Miller WurliTzer*, (owned by

Wichita Theatre Organ, Inc., and installed in the Coup family home.)

Born in 1981 in Wichita, Brett indicated interest in the organ by age 3. While playing by ear and taking piano lessons, he persuaded his parents to allow organ lessons. By 11, he was playing for a church and continuing classical organ study. At 15, he had played classical concerts and continued to play for church. A friend convinced him, somewhat against his will, to attend a *Wichita WurliTzer* concert, and he was immediately taken by the former *New York Paramount* theatre organ. He played the *Miller WurliTzer* at the artists' reception afterwards, and the rest is, as they say, history.

With support from Mike Coup and Patti Simon, Brett has developed his own style at the theatre organ. He has turned down prestigious classical organ positions in order to stay in Wichita and pursue his theatre organ interest.

Recently elected president of the Wichita area chapter of the American Theatre Organ Society, Brett attends Butler County Community College and is organist for a busy musical program at First United Methodist Church. He is booked by Wichita Theatre Organ, Inc., to play two Little River Studio dates, Oct. 21 (duo with Patti Simon) and May 5, and is accepting outside concert dates.

Film + Theatre Organ Sessions

The Internet's Second Touch list recently carried a report by Brian Pearson of the Adelaide Capri's Sound of Music sessions. This was followed by comments and further information from Tibia Tess (Brisbane), Rev. Quentin Bellamy (UK), Neil Jensen (Sydney), Julien Arnold and John Atwell (both from Melbourne)

Date: Friday, 27 July 2001

Subject: *Is this a World first?*

Many people around the world will have enjoyed the sing-along version of "The Sound of Music", but we believe that we in Adelaide, South Australia, have had a most exciting experience that has been unique to this city.

The film had an initial opening season in the Festival Theatre which was built to house the biennial South Australian Festival of Arts which is similar to, and has about the same size and prestige as, the famous Edinburgh Festival held in the alternate years.

That theatre has a very large Rieger organ with a strongly northern Germanic character which is notable mainly for being the first in the world to be built on an air-cushion which enables a couple of men to move it around the stage or put it away in a huge off-stage compartment when the theatre is used for opera, ballet, symphonic or other performances, but the organ played no part in the proceedings.

After the print had been taken to other Australian state capital cities for seasons of varying duration, it was returned to Adelaide to be shown at the Theatre Organ Society of Australia-owned Capri Cinema.

It opened last night amidst great excitement and hilarity, but one moment stood out like a beacon.

When the bells of Salzburg Cathedral had ceased pealing and the case of the cathedral organ appeared on the screen, the majestic tones of a large pipe organ pealed out through the theatre, the curtains to each side of the stage opened further to reveal pipe chambers lit softly in blue, the pit cover slid silently back and Richard Larritt rose to just below screen level playing the whole accompaniment to the wedding scene. The sequence was both exciting and, to organ music lovers, profoundly moving.

While Richard's impeccable performance was, we believe, the first time that such an interpolation had been attempted with this film in a public performance, he was playing a score which had been transcribed by Paul Fitzgerald from the soundtrack, and which fitted the action on the screen to the split second.

Paul, in a rehearsal witnessed by a few of us who work as volunteers to keep our cinema financially viable and to maintain the 4/29 which has a widely held reputation as the finest theatre organ outside the United States, was actually the first to play along with the film.

If other organ-equipped cinemas were to host "The Sound of Music" I urge them to do likewise. I am sure that Paul would cheerfully allow the use of his short score, and that the audience privileged to be there would have a greatly enhanced musical experience.

Yours sincerely,
Brian Pearson

Secretary, Australia Felix
Chapter, A.T.O.S.

Date: Friday, 27 July 2001

Subject: *Re: Is this a World first?*

Having been at the Brisbane season of the *Sound Of Music* I found my lips positively quivering and drooling at the thought of what the Capri Theatre has just done!

Imagine nuns (both male and female . . . hmmm - interesting concept), more children and Maria's than you could poke a tibia at AND the mighty *Wurlitzer!*

My eyes spent most of the time watering as it was - at the arrival of the *Wurly* I would have been a tremulating mess.

"The hills are alive " from one who is closer to 40 (and that's all I will admit to) than "sixteen, going on seventeen".

TibiaTess
Brisbane

Date: Friday, 27 July 2001

Subject: *Re: Is this a World first?*

Ahh now we are talking....a great memory of Llandudno Astra and its 3/8 Christie (and there are many) was when the local amateur players put on *The Sound of Music*. The orchestra started the Wedding March. The gathered audience had not noticed the theatre manager as he made his way through the orchestra in the pit.....; opened the door, switched on the wind....

First it was discrete Diapasons.... then it was the presence of the pedal.... it gradually built up to the second chorus, when the French Trumpet came in with its octave coupler ... by that stage the shades were wide open - a glorious roar of sound.

Simon Gledhill it is who says (and I thoroughly agree with him) that a divided organ is how the Lord intended it to be ... and didn't that audience know it!

There was no one who brought the Astra's organ to life quite like Roy Bentley.....

And alas, now all of the above is in the distant past, and a fading dream.....

Q (Rev. Quentin Bellamy)

Date: Saturday, 28 July 2001

Subject: *Sing-Along Mary Poppins*

We have just finished a very successful two week season of *Sing Along Mary Poppins* at the Orpheum Theatre in Sydney.

A live 35 minute review featuring actors and singers was produced around the *Wurlitzer* Organ. This was then followed by the film (brilliant new 35mm print).

The event was packaged and modified to be presented to various target markets - from performances suitable for children to those not so suitable!!! We also presented *Sing*

Along Baby Boomers Mary Poppins and last Saturday night we presented the *Midnight Mary Show*. This show was hosted by noted Sydney Drag celebrities - Poshier Turbo and Penny Tration.

The audience came dressed as anything from Muscle Marys to Bloody Marys.

The season was a 'hoot'

Tomorrow we are presenting "*The Three Irish Tenors*".

CU

Neil Jensen

Date: Monday, 30 July 2001

Subject: *Regent Melbourne and Dr Zhivago*

Opening on July 20th was the screening of a restored print of *Doctor Zhivago*, and as a FEATURE of this presentation, and also the ongoing performances (nine per week) is the Regent's 4/36 *Wurlitzer* played by John Atwell for the first week, and Carole Wyatt assisting over the next week. Tony Fenelon is currently on holidays up in northern New South Wales, but he begins on Saturday August 4th at the matinee show and then the evenings for the next week.

Of particular interest for John's performances, is the use of the organ, largely without tremors, during the orchestral prologue which runs for almost 5 minutes before the film hits the screen.

After John's 15 minute pre-show music, and after he takes his bow, he drops the console down half way while he plays with the film music, which really puts some body into the prologue, lifting the audience anticipation. He gets really good applause for this effort, which is still under a diminished spotlight. After the final chord, the spot is killed as John kills the console lights. VERY dramatic.

At interval, the organ spot does not begin until the last 10 minutes, and by this time there is quite a throng of patrons around the organ pit awaiting his 'arrival'. Last count, there were around 50 patrons down in the console area, with some coming and going throughout the performance.

The organ is sounding quite magnificent since Stephen Leslie (of

the Schantz Organ Company) regulated 19 ranks of mainly flues in late May.

The theatre is getting excellent feedback from the organ segments, and patrons ARE going to the Regent to hear the *Wurlitzer*, which is mentioned in all the advertising over the radio and in the press.

Depending on how the show fares, the run could go on until mid September, but the box office will only sell tickets one week in advance.

Ah, the good times return, and the patrons love it!!

Julien Arnold

Date: Monday, 30 July 2001

Subject: *Film Music and Organ Accompaniment*

Julien Arnold has beaten me to the punch to tell you about the current happenings at the Regent, Melbourne. It's also good to hear that the Capri organ in Adelaide got a different type of exposure during the *Sound of Music*.

I want to tell you about a time, quite some years ago when visiting concert artists to the Capri were given the opportunity to play for some of the film sessions in the days preceding the Sunday concert.

On this occasion, the movie was Mel Brooks' "*To Be or Not to Be!*" - you probably will not even remember it. I was sitting at the bottom of the pit waiting to bring the console up at the end of the movie for the intermission set. The playout music over the end titles was "*Sweet Georgia Brown*" which was also featured through the movie.

I started to play along with the sound track on a few soft ranks just for the hell of it. As it continued, I started to get more adventurous and brought the volume up a little. It was living on the edge a bit, as I had no knowledge of what was coming next on the sound track so it could have fallen in a heap at any moment. But it didn't.

As the sound track tapered off I brought the volume of the organ up pressed the UP button and continued with the intermission segment.

This brought favourable responses from staff for what I did, despite the fact I could have screwed things up big

time.

For the next show, we did some coordination with the projectionist who wound the sound track back to allow the organ to take over and finish off the end titles. It was a quite a buzz at the time.

I remember quite some years before that, when I visited the Dendy Cinema Brighton for the first time (1968?), I heard Lyn Larsen [on his first visit to Australia] do a 'play in' for the movie "*Zorba the Greek*".

He actually started playing Zorba's theme without any evidence of sound track being played. Obviously he had it cued well, for as the sound track increased in volume, they were both perfectly in sync. In this case, the organ gradually subsided and the sound track took over.

But it was one of those special moments which stuck in my memory, and was probably the inspiration for me trying out something similar with the Mel Brooks movie.

Definitely a trickier job doing it at the start of the movie than the end, though!

Regards,
John Atwell

Don't Forget These
September
Theatre Organ Events:

- 11th and 12th - David Parsons at Bexhill (see p.4)
- 13th - Orion Players' Afternoon (see p.2)
- 14th - Robert Wetherall at Chatswood (see p.12)
- 22nd - Ian Davies at Bondi Junction (see p.13)
- 26th - Cremorne Orpheum's special matinee (see p.12)
- 27th - Marrickville Players' Evening (see p.2)

Humorous Musical Terms

by San Francisco trumpeter Al Molina

The Internet has again provided some interesting material - this time, funny definitions of various, well-known musical terms

- p — piano — the neighbours have complained
- f — forte — the neighbours are out
- ff — fortissimo — forget the neighbours
- pp — pianissimo — the neighbours and the police are at the door
- Obbligato — being forced to practice
- Rit/Rall — coming to the part you haven't practised
- Con Moto — yeah baby, I have a car
- Allegro — It's a little car
- Metronome — short, urban musician who can fit into a Honda Civic
- Lento — the days leading up to Eastero
- Largo — beer brewed in Germany or the Florida Keys
- Piu Animato — clean out the cat's little box or it goes
- Interval — time to meet the other players at the bar
- Perfect Interval — when the drinks are on the house
- Cantabile — singing while drunk
- Con Spirito — drunk again
- Chords — things organists play with one finger
- Dischords — things that organists play with two fingers
- Suspended Chords — things to lynch the vocalist
- Subdominate — "I can't play unless I've asked my wife."
- Syncopation — condition brought on by an overdose of jazz
- Quaver — the feeling brought on when you haven't practised
- Key Signatures — silly things put in music to frighten you (ignore and they will go away — along with your audience)
- Colla Voce — this shirt is so tight I can't sing
- Professional — anyone who can't hold down a steady job
- Flats — English apartments
- A tempo de cafe — Ah, coffee time!
- Improvisation — what you do when the music falls down
- Fugue — clever stuff
- Prelude — warm-up before the clever stuff
- Acciaccatura/appoggiatura — types of insects
- Opus — exclamation made when the cat "decorates" the new rug
- Virtuoso — a person who can work wonders with easy-play music
- Melody — an ancient now-extinct art in songwriting
- Music — happiness

Words of Musical "Wisdom" from the Experts via the Internet

My sole inspiration is a telephone call from a producer. - Cole Porter

Don't bother to look, I've composed all this already. - Gustav Mahler, to Bruno Walter, who had stopped to admire mountain scenery in rural Austria

I would rather play "*Chiquita Banana*" and have my swimming pool, than play Bach and starve. - Xavier Cugat

(Musicians) talk of nothing but money and jobs. Give me businessmen every time. They really are interested in music and art. - Jean Sibelius, explaining why he rarely invited musicians to his home

The amount of money one needs is terrifying. - Ludwig van Beethoven

Only become a musician if there is absolutely no other way you can make a living. - Kirke Mechem, on his life as a composer

I am not handsome, but when women hear me play, they come crawling to my feet. - Niccolò Paganini

Of course I'm ambitious. What's wrong with that? Otherwise you sleep all day. - Ringo Starr

Flint must be an extremely wealthy town: I see that each of you bought two or three seats. - Victor Borge, playing to a half-filled house in Flint, Michigan

If one hears bad music it is one's duty to drown it by one's conversation. - Oscar Wilde

Critics can't even make music by rubbing their back legs together. - Mel Brooks

Life can't be all bad when for 10 dollars you can buy all the Beethoven sonatas and listen to them for 10 years. - William F. Buckley Jr

You can't possibly hear the last movement of Beethoven's *Seventh* and go slow. - Oscar Levant, explaining his way out of a speeding ticket

Wagner's music is better than it sounds. - Mark Twain

I love Beethoven, especially the poems. - Ringo Starr

If a young man at the age of 23 can write a symphony like that, in five years he will be ready to commit murder. - Walter Damrosch on Aaron Copeland

There are still so many beautiful things to be said in C major. - Sergei Prokofiev

I never use a score when conducting my orchestra. Does a lion-tamer enter a cage with a book on how to tame a lion? - Dimitri Mitropoulos

God tells me how the music should sound, but you stand in the way. - Arturo Toscanini to a trumpet player

Already too loud! - Bruno Walter at his first rehearsal with an American orchestra, on seeing the players reaching for their instruments

I really don't know whether any place contains more pianists than Paris, or whether you can find more asses and virtuosos

anywhere. - Frederic Chopin

When she started to play, Steinway himself came down personally and rubbed his name off the piano. - Bob Hope, on comedienne Phyllis Diller's piano playing

Never look at the trombones, it only encourages them. - Richard Strauss

In opera, there is always too much singing. - Claude Debussy

Oh how wonderful, really wonderful, opera would be if there were no singers! - Gioacchino Rossini

Movie music is noise. It's even more painful than my sciatica. - Sir Thomas Beecham

Theirs (the Beatles') is a happy, cocky, belligerently resourceless brand of harmonic primitivism... In the Liverpoolian repertoire, the indulged amateurishness of the musical material, though closely rivalled by the indifference of the performing style, is actually surpassed only by the ineptitude of the studio production method. "*Strawberry Fields*" suggests a chance encounter at a mountain wedding between Claudio Monteverdi and a jug band. - Glenn Gould

It's pretty clear now that what looked like it might have been some kind of counter-culture is, in reality, just the plain old chaos of undifferentiated weirdness. - Jerry Garcia

I think popular music in this country is one of the few things in the 20th century that has made giant strides in reverse. - Bing Crosby

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The Cremorne Orpheum continues to run its Wednesday morning sessions at 11am - movie, lunch and coffee for \$11. The attractions are : lucky door prizes; Neil Jensen at the *Wurlitzer*; and David Deveport at the *Foyer Grand Piano*.

The next dates for your diary are :

Wednesday, 26th September - *Miss Congeniality* with Sandra Bullock;

Wednesday, 31st October - Special Event (\$13.50) *The Crooners Tribute* with Issi Dye performing live on stage;

Wednesday 21st November - programme to be confirmed

Wednesday 5th December - Special Christmas Show

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TOSA's NEXT SPECIAL EVENT

Members' Afternoon - Saturday, 22nd September

"Ian Davies and Friends" at Bondi Junction

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, 22nd September at 1.00pm and the club is the Bondi Junction-Waverley RSL Club. TOSA members *Peter Seward* and *Wendy Hambly* will be playing the Rodgers "Trio" Theatre Organ as well as, of course, *Ian Davies* himself.

The club is at 1 Gray Street, Bondi Junction and is very close to Bondi Junction Railway Station. Parking available in the shopping centre. Come along and enjoy a relaxing afternoon in the Club, being entertained by these first-class performers. No bookings necessary.

A Profile of Ian Davies

Our 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 was enjoyed by all those fortunate enough to attend.

BOOKING FORM

Post to: **The Ticket Secretary**
18 Acres Rd,
KELLYVILLE
NSW 2155

Seats cannot be reserved unless payment is received in advance. If your booking and payment are received too late for tickets to be posted, they will be held at the Box Office - but we ask your help in booking early

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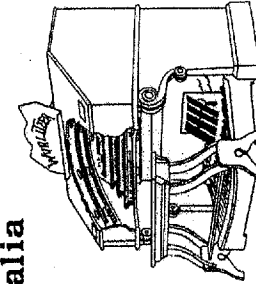
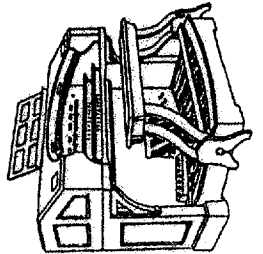
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