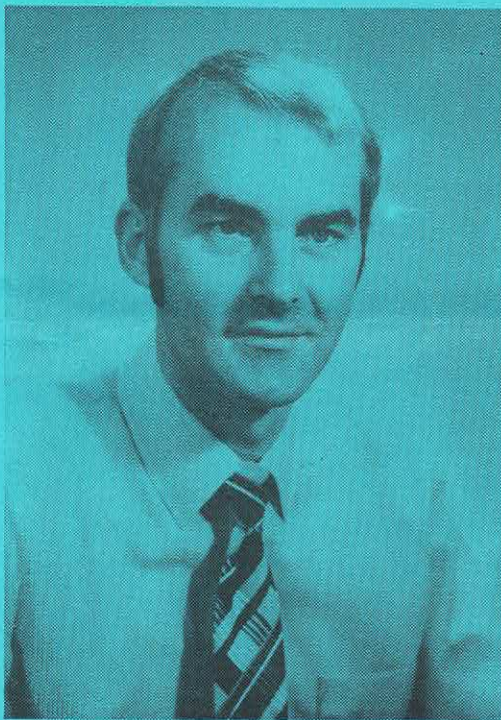


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T.O.S.A. ...NEWS

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Theatre Organ Society Of Australia N.S.W. Division



PRESENTS

Cliff Bingham

Margaret Hall



In Concert

at

Marrickville Town Hall

SUNDAY 27th APRIL 1986 at 2.00pm

ADULTS \$7.00 TOSA MEMBER \$6.00

CONCESSION \$5.00

Children under the age of 10 Admitted FREE

DIRECTORY

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HOME PARTIES Andrea Harrison (520 8632)

ARTIST LIAISON OFFICER Ernest Vale (570 4953)

Address all correspondence to:-

The Secretary, TOSA (NSW Division)

Box A584 P.O. SYDNEY SOUTH. 2000.

WELCOME TO THE FOLLOWING NEW MEMBERS

Mavis Berry, M. Mandeno, David Devenport, Vera Fitzpatric, Hub Jobses, Rena Wickham, Betty Walker, Charles Weathers, Jean Westcoate, Mr. & Mrs. W. Bryer.

RETURN VISIT BY PATRON OF N.S.W. DIVISION

IAN DAVIES, a former organist at Melbourne's Plaza and Capitol Theatres, will return to his original home town for a short visit in September, when he will play for the TOSA Club night at Moorabbin Town Hall on Wednesday 3rd.

Ian moved to Sydney in 1967 when the Capitol Organ ceased to be used and has for many years been organist and musical director of the North Bondi RSL Club. He last played in Melbourne in June 1982, in a concert at the Dendy Wurlitzer with Gordon Hamilton and Peter Hurley.

DATES FOR YOUR DIARY



TOSA NEWS APRIL PAGE 3

APRIL

SUNDAY 13th at 2.30pm

CHARITY CONCERT in aid of the
HANDICAPPED CHILDREN'S CENTRE

SATURDAY 19th at 10.30AM
B-B-Q HOME PARTY at the home of
John & Joy Harrison, 12 Dillwynnia
Grove, HEATHCOTE. Admission:
Gents: \$5, Ladies \$4 plus a plate.
B.Y.O. Steaks, Sausages etc. Salad will
be provided. Bring your music for
great entertainment from the
beautiful piano and organ. Some might
like a Bush Walk in National Park
right at the back door. WHAT A
DAY this will be. BOOK EARLY as
LIMITED NUMBERS. Phone 520 8632.

SUNDAY 27th at 2.00pm **CONCERT**
MARRICKVILLE TOWN HALL
MARGARET HALL & CLIFF BINGHAM
\$7 ADULTS, \$6 MEMBERS, \$5 CONC.

ORGAN RECITAL

THURSDAY 17th APRIL at 1.00pm
Sydney University Great Hall
ORGANIST - SHARON MAENNL.

MAY

MONDAY 5th May at 7.45pm
Warringah Organ Society - Club
Night - Guest Artists: Andrea
Harrison & Peter Bloor - at
MACKELLAR WOMEN'S BOWLING
CLUB, CAMPBELL PARADE,
MANLY VALE.

NOTICE BOARD

WESTPAC TRAVEL - BONDI JUNCTION
donated \$30-00 to Capitol Fund due to
TOSA Group booking at Bellevue Hotel.
Many thanks.

PRINTER RETIRES FROM THE PRESS

After many years of **HARD WORK** for
TOSA NEWS, Ron Wilson and his good
wife Phyl, have retired from the printing
of the "Newsletter" for TOSA each
MONTH. Good Luck for the Future.

FOR SALE

LOWREY HOLIDAY ORGAN MODEL
D325 (4 years old - as new)
Phone 534 1168 for further details
Price - \$5,000.

.....
THOMAS TRIANON 3 MANUAL THEATRE
ORGAN - Beautiful Spanish Cabinet with
carvings MODEL L606S with inbuilt
Leslie speakers. Perfect condition \$3,000.
For more details phone 452 4140.

.....
BALBIANI PIPE ORGAN MODEL 1920
in working order. Self contained cabinet,
Electro magnetic action, Silent Medinger
blower, 7 Rank - 2 Manual, Peddle board.
BEST OFFER. Phone 398 4074 Brigidine
Convent, Randwick.

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T.O.S.A. PROGRAMME

Coming events for 1986 Correct as at April, 1986.
 These are the dates for your diary. Any changes will be notified.

<p style="text-align: center;"><u>APRIL</u></p> <p>Sunday 13th, 2.30pm CHARITY CONCERT at EARLWOOD/BARDWELL PARK RSL</p> <p>Saturday 19th Home Organ Party - 10.30am Harrisons.</p> <p>Sunday 27th (Paid Concert) 2.00pm MARGARET HALL & CLIFF BINGHAM Marrickville Town Hall</p>	<p style="text-align: center;"><u>MAY</u></p> <p>Saturday 24th (Paid Concert) 8PM Marrickville Town Hall DENNIS JAMES AND THOM GALL</p>	<p style="text-align: center;"><u>JUNE</u></p> <p>Friday 13th Members Night & Quarterly Business Meeting Epping Baptist Church 7.45pm.</p> <p>Sunday 22nd CHARITY CONCERT 2pm Marrickville Town Hall.</p>
<p style="text-align: center;"><u>JULY</u></p> <p>Sunday 6th - MECCA THEATRE - Hurstville 2.00pm</p> <p>Sunday 27th Free Concert Marrickville Town Hall 2.00pm.</p>	<p style="text-align: center;"><u>AUGUST</u></p> <p>Sunday 24th (Paid Concert) Marrickville Town Hall. 2.00pm.</p>	<p style="text-align: center;"><u>SEPTEMBER</u></p> <p>Wednesday 10th Members Night & Quarterly Business Meeting</p> <p>Friday 19th NOM. CLOSE</p> <p>Sunday 28th Paid Concert Marrickville Town Hall 2.00pm</p>
<p style="text-align: center;"><u>OCTOBER</u></p> <p>The fete cannot be held in October - date to be advised.</p> <p>Sunday 26th Free Concert Marrickville Town Hall 2.00pm.</p>	<p style="text-align: center;"><u>NOVEMBER</u></p> <p>Wednesday 5th A.G.M.</p> <p>Sunday 23rd Paid Concert - Marrickville Town Hall. 2.00pm.</p>	<p style="text-align: center;"><u>DECEMBER</u></p> <p>Sunday 14th Paid Concert - Marrickville Town Hall - 2.00pm.</p> <p>XMAS FUNCTION Date to be advised</p>

HOME PARTY at "EDNA'S" SATURDAY 15th FEBRUARY, 1986

by Andrea Harrison

34 people turned up to enjoy another evening of pleasant music and friendship at "EDNA'S" lovely home on the North Side.

Throughout the evening we were treated to a variety of music and artists both on piano and organ including a spot from Marie Stronach and Ron Howe who sang some lovely old tunes from "Showboat" etc.

A short lull in music gave us a chance to partake in the delicious supper which "EDNA" had prepared especially for us. President Alan Misdale took this opportunity to move a vote of thanks to "EDNA" for hostessing us once again and raising the healthy sum of \$102.

The lull was only temporary and the music soon resumed - indeed we were "just getting warmed up" and the merry making continued well into the night.

Many thanks again to "EDNA" for making her home available to us.



HOME PARTIES

Members will have noticed in the past issues of TOSA NEWS that we are often asking members if they would consider holding parties in their homes.

- OBJECTIVE:** (a) To raise funds for TOSA maintenance, expansion and further instrument purchases and installations.
(b) To provide an evening of our common interest, entertainment in which we can make new friends and consolidate existing relationships.

SUPPLIED BY TOSA: Cups and Holders, Teapots and Urns.

IF YOU WOULD LIKE TO HOST A HOME PARTY IN YOUR HOME, PLEASE CONTACT ANDREA HARRISON FOR ANY DETAILS BY RINGING 520 8632 evenings

REPORT ON CLUB NITE.....26.2.86

by John Clark

NO!!!!It's not a typographical error! I used the spelling NITE in deference to our special guests from A.T.O.S. (American Theatre Organ Society) who shared a "Bonza" nite of music, friendship, supper, and chit-chat in general. Local artists Margaret Hall, Neil Palmer, Cliff Bingham, Andrea Harrison, Bill Schumacher, John Giacchi and Peter Held provided a nice variety of styles and sounds on the Wurlitzer and two of the A.T.O.S. contingent of eighteen responded by sharing some great music and special nostalgia with us. Bill Fearnley, who first played Theatre Organ in 1921, was ready and able to show that he still has the touch by playing some first rate music.....though someone later pointed out to me "the man's had 65 years to practice he'd have to be good". Not to be outdone Robert Vaughan, fresh from the Castro Theatre in San Francisco, also a man who played Theatre Organ for the movies" before they learned to speak" (phrase stolen from Warren Lubich) played us a nice selection and enjoyed himself so much that he came back and played some more as we were drinking the last of our coffee.

Dr. Ed Mullins, Vice President of A.T.O.S. thanked us for having them and said that if we would like to be involved in the restoration of the Statue of Liberty he would be happy to accept any donations of bowling balls which they would use "to make her a set of Rosary Beads!"

Our guests inspected the chambers and were taken back to their motel by some of our members and on the following Friday I understand they had a delightful day "up the mountains" again chauffeured by courtesy of TOSA members, who told me they enjoyed the trip immensely too because the A.T.O.S. group were a delight to be with.

It's a pity we didn't manage to advise members that the A.T.O.S. group would be at the club 'nite' but I guess it's like the fishermen say "One you miss is the one you never get".

.....

TOSA ACT Holds Media Presentation

A major publicity drive has been started by TOSA ACT following the installation of its Compton Theatre Pipe Organ. With generous assistance from Susan Bogle at the National Film and Sound Archive, a media release was compiled and distributed to all major media groups inviting them to attend a luncheon and presentation at the Albert Hall on Wednesday December 18.

The presentation was a great success with news coverage being given by radio stations 2CA and 2CC, television stations Capital 7 and ABC and newspaper The Canberra Times. In addition interviews were compiled by radio stations 1PH and 2CN.

Media contact will continue during the next six months leading up to the official opening concert on June 29.

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WANTED - URGENT - URGENT - URGENT

We still need the services of an Editor and a Printer for the monthly T.O.S.A. magazine. Surely there is someone out there who would dearly love to get involved with the Editing or Printing of this magazine. If you think you can be of assistance in any way at all, please contact Alan Misdale on 525 5554 or Barry Porter on 533 1198.

AN ORGANIST FOR SILENT FILMS.

by Russell Robertson

A group of American tourists, all members of the American Theatre Organ Society who were on tour in Australia were guests of The Theatre Organ Society of Australia at its club night at the Marrickville Town Hall on the 26th February, 1986.

The evening was given to organ playing and after some of our members had played, the guests were invited to come and try the Society's Wurlitzer. One of the visitors, Robert Vaughan took his seat at the console and then told us that though he played in a theatre, he was not a solo organist. The theatre at which he plays only shows silent films. He then put some music on the desk, and turning again to the audience he said that he rarely finished a page of music because a change in the action on the screen required him to suddenly play something different. "Anyway" he said, "lets see if I can get through this one to-night". He got through it in a very professional way and received much applause - enough really for an encore but he resisted the persuasion.

Later in the evening I was fortunate to be able to have a long and interesting discussion with one of the very few people who now uses the Unit Theatre Organ for the purpose for which it was originally developed.

His professional career in music began in a small suburban Movie House where he was engaged as a pianist to play background music for silent films. The work was quite demanding because the theatre had three different programmes each week plus the Saturday matinee of two westerns and a serial. He was continually preparing for a new picture. It was made a little easier because it was a second release house and he was often able to get some information beforehand about the film while it was having its first release at one of the down town theatres - facts such as the story line, the period in which it was set and any special dramatic features it might have. At best this was only a general background, but it gave him some idea of what music he should have that night. However it still meant that he had to watch the screen closely and be able if need be to suddenly change in mid page to another piece of music.

He said that contrary to what many people may believe, very few silent film organists commenced their musical training as organists. When theatres began to increase in size the piano did not have the power and volume to fill these quite large halls and organs were introduced. Theatre managers knew that what they wanted was much as before, that is musicians who had experience in film accompaniment, a recognised ability in this field, and who had also acquired the ability to play the new type unit organs. The former pianists who had taken up the organ were the people who had the background and the skills that theatres wanted and they were appointed to most of the positions.

Robert Vaughan said that solo organ playing and film accompaniment are two quite distinct musical forms. In solo organ playing the spot light on the console emphasises the individual organist and his music. He is presented as one of the units of entertainment in the evening programme. Film accompaniment is not a separate unit of entertainment, but is a component part of the main entertainment, the film itself.

The film exerts a continual influence on the musical background. There is in every film a rhythm which will change and vary but will continue all the way through. The organist has to grasp this right from the start and has to ensure that his music always has the same rhythm as the film. If he cannot immediately match the film rhythm he will never be a successful silent film organist. He must also choose music which belongs to the period of the film, and it must also be music which is appropriate to the country in which the film action is taking place. (you would not play St. Louis Blues as background music to a scene in which some shieks are galloping alongside the pyramids of Egypt.) There is also the requirement that the music must reflect the emotional tone of the scene, that is happy, sad, threatening, lively, slow and dreamy etc.

Complying with all the requirements mentioned is extremely demanding but Robert Vaughan introduces another which he feels is essential. As the film proceeds the audience gradually becomes aware that for each leading character a musical theme has grown around that person and the theme identifies their presence on the screen. It can be difficult when two people in a scene have an identifying rhythm but Robert Vaughan has learnt to handle this.

Some people have the impression that the film accompanist is subjugated by the film and that this work has no scope for individuality and that the musician's personality is suppressed. He doesn't agree. Despite various constraints there is within these limits considerable scope for individuality. One can refer to the example of the two great silent films from Russia, "Battle Ship Potempkin" and "Ivan The Terrible". These were shown for many years, silent and with no music at all. The Soviet authorities then decided that they should have a complete musical background. The commissions to write the music were given to two of their greatest composers - Prokofiev and Shostakovich. The results are superb and each fits the film splendidly but still shows the distinct personality of the composer.

I was curious to know his opinion of the different makes of organ available in the U.S.A. First he mentioned some of the smaller and not so well known American firms, but dismissed their organs as sounding rather bland, they lack character and individuality. The Robert-Morton Organ has many fine stops and a good tone but he dislikes its Kinura rank which he describes as being really awful. He prefers Wurlitzer, especially because it has many stops that have a sharp incisive bite in their tone. The kind of stops that are very useful in film accompaniment.

Irrespective of the organ make he has quite strong feelings about limitations on the organist that come from the organ itself. It is not uncommon to find a stop key with the figure 16 and below that the letters TC. This is a 16 foot pitch stop that does not go the full range of the manual, but cuts out at Tenor C or an octave before the end of the manual. The reason for this is cost. When the theatre was making the original purchase it decided to forgo the last octave in order to save money. However the organist playing for silent films finds these stops very frustrating. They may be playing with a combination of stops, watching both the screen and the music, and responding quickly to the action of the film their left hand moves rapidly down the manual, then suddenly half the combination disappears at the last octave. He is emphatic that every part of the organ (all ranks and percussions) should be in full effective working order, because you may need any part in the next scene or the next picture.

The organ that he plays is a 21 rank Wurlitzer that will soon be increased to 25 ranks. The additions will include a Krument rank and also a Tuba Mirabilis. Already a strong organ but the additions will make it quite powerful.

Robert plays in the Castro Theatre in Castro Street in San Francisco. It's capacity is about 1500 seats and it specialises in screening old silent films. Asked if he likes his work Robert said that he had been there since 1970 and he finds it enjoyable and satisfying. In that time he has accompanied 355 silent films and when he returns home he will be accompanying a series of old Buster Keaton films.

If you ever happen to be in San Francisco then take a taxi to the Castro Theatre and you will be able to hear a Wurlitzer playing the role for which it was first made. You might also see Warren Lubich in the theatre foyer - he is a good friend of Robert Vaughan, they both live within two blocks of each other.

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JOHN ATWELL CONCERT - SUNDAY, 2nd MARCH, 1986.

by Barry Porter

Sunday was a warm summers day and a good day to be out and around. I found myself at Marrickville Town Hall attending a concert of John Atwell, what better than to be involved in music on a day like this. Our organist for the day, John Atwell, well known by Marrickville audiences opened up with **APPLAUSE** followed by his second number **DAYBREAK** set the pattern for the day **LAYBACK** and thoroughly entertaining were my immediate thoughts of the day knowing what the format was to be.

John was in casual attire, something different than the norm though to me it combined with the feeling that was obviously (play it cool) well John did just that saying "Well you've seen the velvet jacket and the bow tie, why not be as casual as you.

John spoke of his trip to Europe and especially Heidelberg making the way for a selection from the **Student Prince**, by this time I could feel the audience warming up to John and although we were not overcrowded the response was strong. John Atwell always wins me over with his unruffled manner and convincing charm, John never oversells himself. I found I was enjoying myself more and more and I was doing the easy part as spectator. Next **LULLABY IN RHYTHM** an old Benny Goodman number, a nice change of pace followed by the **MATCH PARADE** a music box piece. The **SECOND SERENEDE** this was in the same vein and most entertaining. We were being treated to a sophisticated repertoire, were the thoughts going through my mind today.

Frank Ellis spoke of a soprano he had heard some time back at the Bondi Junction RSL and went on to introduce Patricia Wooldridge and Valda Lang who was accompanist for the day on the **Mighty Wurlitzer**.

Since first hearing Patricia, I have admired her strong and powerful voice, the personality is also as profound, a lovely lady.

The first number to open up this section of the programme was a Waltz Medley. **One Day When We Were Young**. Valda as accompanist was as professional as ever, I spoke with Valda earlier in the day and also found her to be a very pleasant lady. Pat was dressed in a long powder blue gown and Valda in a matching blue floral dress.

For an **ENCORE** they finished their first section with an old favourite **I COULD HAVE DANCED ALL NIGHT** from that wonderful musical **MY FAIR LADY**. "Time now for **JOHN**" said Frank Ellis. John went on to say that while in London he had heard the following number and had to play it today **THE DANCE OF THE MARIONETTES**. The rest of John's section was filled with numbers such as **VALSE TRISTE**, John spoke of this number and of the old lady who had her final fling: "What a way to go" said John.

WHAT I DID FOR LOVE and **ONE**, two favourites of mine ending with **CRAZY RHYTHM** the organ sounded sweet and responsive and was a delight to listen to.
End of first half.

In John's second half he started up with **LET'S MISBEHAVE**, bright and breezy then on to **FORTY SECOND STREET OVERTURE**. I had the feeling that I was watching an old Warners Bros. Movie with some of the music of the forty's such as **YOU'RE GETTING TO BE A HABIT WITH ME** and then straight into **SHUFFLE OFF TO BUFFALO**. **I'M IN THE MONEY** and then moving into a poignant number such as **ILL LOVE YOU FOR THE REST OF MY LIFE** finishing with the **RADETSKY MARCH** in traditional form this had the audience tapping their feet, me included, **GREAT JOHN!**

Welcome back PAT & VALDA – Pat sang a selection of Scottish numbers such as THE BONNY BANKS OF LOCH LOMOND and the evergreen DANNY BOY, I felt like I was sitting beside a little brook looking at the green rolling hills.

I STILL CALL AUSTRALIA HOME and WALTZING MATILDA we were humming along at this stage then as and ENCORE the lovely I'M IN LOVE WITH VIENNA.

"Back from the human voice to the organ voice" said Frank introducing our ARTIST for the day's second half. JOHN spoke of the musical couple called Gertrude Lawrence and Noel Coward and of the number written for Gertrude called STAR then a beautiful old number sung by Jeanette McDonald called ZEIGUENER the world was full of music at this stage and JOHN finished his day with numbers like SPEAK LOW, I LOVE YOU A BUSHEL AND A PECK and MAZURKA then with an ENCORE It's not where you START It's where you FINISH.

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DENNIS JAMES & THOM GALL - SATURDAY 24th MAY, at 8.00PM - MARRICKVILLE.

DENNIS JAMES-COMplete SHOWMAN

There are organists, there are vaudevillians, there are film exhibitors, there are raconteurs-there are men who are basically nice guys. Put them all together in one young, talented, personable package and you've got Dennis James. Never, with the possible exception of our memorable dedication concert, has our Wurlitzer been presented in such an elaborate and delightful 'show-biz' manner.

Quick!-lightning fast adjustments to the organ's bewildering array of stops, couplers, tremos, second touches and whatever. Quick-but accurate. And not by random chance, but by carefully studied plan. This was to be a hallmark of what would amaze and delight us throughout the evening, the imaginative but intense preparation which goes into a James concert, making the most effective use of whatever the particular instrument may have to offer.

We began to notice how often and how effectively Dennis made use of inter-manual bridging to fool us into thinking he actually had three hands. Or four, if you also take note of his frequent and expert use of second-touch! These are the subtle differences, these seemingly minor, but really vital touches, which measure the gap between an average performer and a master, a Dennis James. This sort of playing demands painfully close attention to detail, hours of experimentation and practice, and a keen memory and flawless execution. but it pays off. Ask anyone who has heard this young man play.

Big blaze of soaring orchestral brilliance-and an unforgettable evening of the Dennis James brand of theatre organ had become part of our Chapter's history."

Stuart Hinchcliffe Eastern Massachusetts ATOS

THOM GALL

STAGE EXPERIENCE	ROLE	COMPANY	DATE
The Poor Sailor	The Sailor	Otterbein College	2-84
Fools	Leon	Gallery Players	10-83
Paint Your Wagon	Julio	Ohio State University	8-83
La Traviata	Giuseppe	Opera/Columbus	12-82
I'd Rather Be Right	Chauncey-Cummings-Tony	Ohio State University	7-82
Il Trovatore	Messenger	Opera/Columbus	2-82
The Ballad of Baby Doe	Miner-Clerk-Priest	Ohio State University	5-81
Don Pasquale	Notary	Columbus Symphony Opera	12-80
Amahl and the Night Visitors	Stage Director/Kaspar	Worthington Methodist Church	12-79
The Fantasticks	Music Director/El Gallo	Carousel Summer Theatre	7-79
Madame Butterfly	Goro	Mansfield Symphony Opera	4-79
A Little Night Music	Mr. Erlansen	Players Theatre of Columbus	2-79
The Me Nobody Knows	Puerto Rican Kid	Ohio State University	11-77
Porgy and Bess	Sporting Life	Music in the Air	8-77
Jacques Brel...	Music Director/First Man	Carousel Summer Theatre	6-77
L'Enfant et les Sortilèges	Teapot-Cinder-Tree Frog	Ohio State University	5-77
The Threepenny Opera	Bob the Saw	Ohio State University	2-77
Whispers on the Wind	The Boy	Ohio State University	6-76
La Perichole	Panatellas	Capital University	4-75
The Magic Flute	Monostatos	Capital University	4-74

MISCELLANEOUS EXPERIENCE

TALENT

- Tenor soloist with the Columbus, Mansfield and Lima, Ohio Symphonies, The Ohio State University Orchestra and The Cantari Singers of Columbus; 12 years experience as church and synagogue musician; have sung under Robert Shaw, James Levine, Margaret Hillis, Norman Luboff and Robert Page.
- Radio Show Host for "The Ohio Outdoor Notebook" weekly series (1981-present).
- Voice-over announcer for numerous slide shows, film strips, videotapes and broadcast productions.
- Master of Ceremonies.

PRODUCER WRITER/DIRECTOR

- "The Ohio Outdoor Notebook" radio program (1980-83).
- Film, videotape, slide show and television spots.
- Ohio Department of Natural Resources State Fair Stage Shows (1980-present).
- Columbus Recreation and Parks Department "Music in the Air" series (1977-80).
- Music Director: Carousel Summer Theatre (1977-80); Capital University (1979); Players Theatre of Columbus (1978/1981); Columbus Maennerchor (1983).



THOM GALL

DENNIS JAMES

Saturday 24th MAY 8pm

The Ticket Secretary
T.O.S.A.
12 Dillwynnia Grove,
HEATHCOTE. 2233

Marrickville

Town Hall

BOOKING FORM

Please forward me the following tickets for the Dennis James and Thom Gall
CONCERT to be held at **MARRICKVILLE TOWN HALL** on **SATURDAY 24th MAY**
1986 at 8.00pm.

All bookings to be made through the **TICKET SECRETARY**. Please make all cheques
payable to **T.O.S.A.**

(Please print your name and address clearly)

_____ ADULT TICKETS @ \$8.00

_____ MEMBER OF TOSA @ \$6.00

_____ CONCESSION @ \$3.00

TOTAL AMOUNT \$ _____

Children under 10 admitted free
(Please include stamped addressed envelope)

NAME _____

ADDRESS _____ POST CODE _____

Phone bookings and enquiries 520 8632 after 5pm. Limited number of tickets at
door.

PLEASE BOOK EARLY