

TOSA NEWS

August 2013
Volume 52 No.7

Price: \$2.00

Sunday 25 August 2013 2:00pm



**David Gray - Scottish keyboard wizard
plays**

**The Genuine Wurlitzer Theatre Organ
Marrickville Town Hall
Cnr Petersham & Marrickville Roads
Marrickville**

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From the President



On 6th July a small group of members and non-members enjoyed a pleasant social afternoon at West Ryde. All were impressed with the progress and standard of the restoration work on the Christie. These social occasions will now be a regular part of our program and I hope that you too will join us in the future.

Saturday, July 27th was a pleasant day with a slightly cooler evening. Approximately 100 people met at Marrickville Town Hall for the screening of the silent movie "The Cameraman" and marvel at the wizardry of David Bailey as he so capably accompanied the movie on the Wurlitzer. The sustained applause at the conclusion of the evening certainly showed what the audience thought.

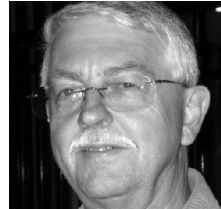
August 25th will see the return of Scottish laddie, David Gray. At his last visit he wowed his audiences. His second Australasian tour commenced in Western Australia late July and reports just received show that his shows will be even better this tour. The report commences - "Adequate superlatives are hard to find to describe David Gray's concert...." and concludes - "If people don't attend his concerts throughout this tour they are obviously unaware of what entertain-

ment and good music is about." The full report appears elsewhere in this magazine - read it and resolve to be at Marrickville on the 25th.

Happy organising

Geoff Brimley

Editorial



I hope you enjoy the comprehensive report by John Wall (part one) on the ATOS Theatre Organ Convention in Atlanta Georgia this year.

Please mark your calendars and diaries for Sunday 25 August to hear David Gray at Marrickville Town Hall. The report at the end of this issue of TOSA News by John Fuhrmann of David's show in Perth indicates that you are in for an afternoon of fine musical entertainment.

Deadline for TOSA News is the 12th of the previous month.

Enjoy the music,
Ernie Vale
PO Box A2322
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From the Mailbox...



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Thanks for your responses and please continue to email or write in, telling us what you think.

Where space permits we will do our best to publish your comments, but as space is limited, the editor reserves the right to edit any submitted comments and, as always, the views expressed by any individual may not necessarily coincide with the views of TOSA NSW Div.

Please submit all comments via email to:

The Editor editor@tosa.net.au

or in writing to:

The Editor - TOSA News (NSW Div)

PO Box A2322

SYDNEY SOUTH, NSW, 1235

New Members

TOSA welcomes new members & wish them a long and happy stay

No new members this month

TOSA Members Club Day September

The next members club day will be at **Epping Baptist Church**, 1-5 Ray Road, Epping 3pm-4.30pm on Saturday September 21 where TOSA member **John Batts** will accompany 4 silent movies as part of

Vale Arthur Dudley Hall

Arthur was a long time member of TOSA and the father of one of few women theatre organists in Australia, Margaret Hall. Arthur and his wife Mary made a significant contribution to supporting TOSA by folding and posting the TOSA News for many years when it was in the A4 format. They also supported Margaret through her organ studies and performances over many years.

To Watch Out For
Sunday 13 October
2:00pm - 4:30pm

Orion Theatre
Campsie

Debbie Fitzsummons



and

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play the

3/17 Wurlitzer Theatre

Organ

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Small bubble = \$11.00

Quarter Page = \$24.75

Half Page = \$49.50

Full Page = \$99.00

Full Page Insert = \$125.00

Members' Playing Dates

The Orion Theatre Campsie

There will be some players days in 2013 - but not every month. Craig Keller will notify members by text when the dates have been confirmed .

Craig Keller on 0418484798
Players and listeners welcome.

Marrickville Town Hall
4th Monday evening at 7:30pm

August 26th
September 23rd

**Please contact Neil to confirm
availability**

To be sure there is no last minute cancellation at Marrickville please ring Neil on 9798 6742 after 7:00pm the Friday before.

TOSA(NSW) Review of Donnie Rankin Show at the Orion Wurlitzer (Part Two)

[A reminder: your reviewer is mostly basing his comments on the playing of an unedited DVD made of the performance. Though present for the original TOSA presentation, he was otherwise preoccupied.]

The second half began with Donnie Rankin walking from the stage to the console. This time he was in a cream dinner-jacket. I should point out for distant readers TOSA still has no organist rising from the pit at the Orion; Occupational Health & Safety regulations still rule. Via a few bars of fanfare, he opened with "Valencia" [José Padilla Sánchez (1889-1960): 1924], a paso-doble tune that features among some of the earliest recordings of the theatre organ by Jesse Crawford in 1925 for Victor records – indeed it was his first platter to sell a million copies. Donnie gave the Jose Padilla tune a twist by interpolating segments of Tolchard Evans' "Lady of Spain."

Following a tolerably short demonstration of some divisions of the Wurlitzer, pipe ranks, tuned percussions but especially the effects—those cute noises designed for silent film accompaniment—the organist played one of those cheeky if slight songs of yesteryear, "**One-zy, Two-zy (I**

Love You-zy)" [Dave Franklin & Irving Taylor (NY: Martin Music, 1946)]. This lively piece, new to me, was a great vehicle for using the Posthorn, both as riff, solo and via second touch. And in any case it's always pleasing to encounter in a theatre-organ programme music that is new or seldom heard.

Next came "**Bess, You is My Woman Now**" [from *Porgy and Bess* DuBose Heyward, Ira Gershwin & George Gershwin: 1935] notable for a solo clarinet in the introduction.

The organist claimed that one of his favoured musical styling was the "sleazy". To illustrate this, accompanied by a red spotlight, he chose "**My Old Flame**" [Sam Coslow & Arthur Johnston: 1934]; a sultry torch song—it certainly was for Peggy Lee with the Benny Goodman Orchestra, and perhaps for Mae West too!—on this occasion it allowed the player to showcase the smaller reed ranks initially, not forgetting the suggestive, tapped Bass Drum (*maybe it should be "base drum" here!*). Perhaps it added to the irony—or is it cheek!—that a relatively young fellow registered "My Old Flame" so sensitively! Throughout the afternoon this organist with at times a laconic spoken delivery seemed to enjoy some sly humour with his audience.

Donnie next turned to songs associated with a celebrated American crooner. Even though Nat Cole did

learn to play both the piano and the organ, he was actually born Nathaniel Adams Coles (1919–1965), known professionally as **Nat King Cole**; his fame was as a gently-voiced baritone, after initially starring as a jazz pianist. By the way, he was no relation to the organist/arranger Buddy Cole. Donnie's medley of Nat "King" Cole chart-toppers avoided, by his own admission, many of the really big hits – he claims he doesn't like them! That tempts one, naturally to speculate what we might otherwise have heard and I'd suggest songs like "Unforgettable" (1952), "Pretend" (1953), "Answer Me, My Love," (1954) and "When I Fall In Love" (1957). Instead we heard a resourceful selection lasting over thirteen minutes that began, after a clever introduction that included the "Unforgettable" motif, with a spirited account of "**Avalon**" Al Jolson, [Buddy DeSylva and Vincent Rose (1920)] in part engendered by more very active toe-&-heel pedalling. A quick segue brought "**Lush Life**" [Billy Strayhorn, 1938], now a jazz standard, but it was a great success for Cole; his daughter Natalie subsequently recorded a version of the song too. This song is usually performed in the key of D-flat major and to my ears Donnie continued that tradition. He is a busy organist at the console, even in the ballads; once or twice he struggled to make the Chrysoglott arpeggios heard on the Solo, but there was much to admire in his clean piston-changing and hand-

registration. Another persistent feature of his playing is the use of playing chords in the melody line. "**Walkin' My Baby Back Home**" [Roy Turk (lyr) & Fred E. Ahlert: 1930] was given brisk treatment, and for variety the player introduced some syncopation into the melody. A major hit when recorded by Nat King Cole in 1948 was "**Nature Boy**" ["Eden Ahbez," penname of George Alexander Aberle: 1947]. Donnie introduced the plaintive melody on the flue ranks, and made good use of the wavering Celestes rather than the throbbing tremulants in playing this song sensitively. At one point I noted three separate left-handed stop-tab changes while a right-hand phrase was held. A segue via a Trumpet/Posthorn brought an end to the wistful moments and heralded "**It's Almost Like Being in Love**" [Alan Jay Lerner (lyr) & Frederick Loewe, from *Brigadoon*: 1947], a song recorded several times by Cole. The switch of mood was quite dramatic, again engendered in part by more vigorous pedal-work. This well-chosen and carefully arranged medley had also allowed for plenty of variety in tempi and sounds. And perhaps in retrospect one is pleased that the tidal wave of rock & roll which diminished Nat King Cole's musical career can now be seen to have had its limitations. After three minutes for another drum and pre-recorded organ number, "**Cute**" [Neal Hefti: ca.1961], made famous by Lionel

Hampton and the Count Basie Band, it was time for the final ballad of the day, "**All the Things You Are**" [from the musical *Very Warm for May* by Oscar Hammerstein II (lyr) & Jerome Kern 1939]. This was a generous arrangement running to seven minutes overall. The initial verse and chorus were mostly registered on flue ranks; and there were a couple of moments too when the tremulating Tibia sighed in an echoic phrase on the Solo. All of which is to suggest that the choice of stops was still being thought about as a means to compensate for the absent lyrics. Latterly, the verse and chorus were heard in louder terms and the tempo picked up. Towards the end the Posthorn had joined in for accents and the drawn-out cadence involved the Posthorn pedal as a ground anchoring some scurrying finger-work for the grand finale.

Then it was back to the drumset for a toe-tapping reminder of "**Sweet Georgia Brown**" [Kenneth Casey (lyr), Ben Bernie & Maceo Pinkard: 1925], a lively jazz standard and a pop' involving some busy drumming with foot and hands.

Back at the console Donnie ended the afternoon with the dramatic music written by Richard Rodgers (1902-1979) for the 1936 musical comedy *On Your Toes Broadway*, into which was integrated the Blanchine-choreographed bal-

let ***Slaughter on Tenth Avenue*** [Lorenz Hart & Richard Rodgers, NY: Chappell, 1936]. This music had been one of the key successes for organist George Wright with his EP record releases, "Encores," back in the late 1950s using the San Francisco Fox Theatre Wurlitzer. Donnie described this music as the "holy grail" for theatre organists. Rodgers' music for this was certainly orchestral and a challenge in scope for those who play Wurlitzer's "Unit-Orchestra" as Hope Jones conceived of these instruments. I notice that Donnie's version is almost one minute more generous than Wright's track, but both abridge the original score. Nonetheless, the highly emotive strains of the piece were successfully caught as the unseen actions unfold. The story itself is set at a strip-joint wherein a customer falls for the Boss's moll with tragic results, the rival is shot by a hired mobster and the girl accidentally killed. The music deals with tension and gaiety, sadness and celebration. The only section that I did not hear was Vera's death, usually rendered by slow, descending chromaticism, but there were more than enough rousing compensations.

A short but pleasing encore brought the afternoon to a close. The song "Nature Boy" that Donnie Rankin had chosen to play earlier tells a fantasy of a "strange enchanted boy... who wandered very far" only to learn that "the

greatest thing... was just to love and be loved in return". One wonders if this sentiment might be part of his recent odyssey Down Under; he too has wandered far, and on the evidence of this particular afternoon at the Orion is it really too extravagant to muse that the TOSA audience had loved his enchanting performance?

By TOSA Member, John Batts, Organist, TOSA Recordist, and Concert Reviewer.

Many thanks John for your comprehensive review of Donnie's show. Donnie showed that he has developed his own style of playing theatre organ which bodes well for his future as a keyboard and all round musician. (Editor).

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Show & Membership Prices

The following TOSA show ticket prices now apply:

	All Artists
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TOSA Members	\$23.00

All Students FREE on confirmation of Student status

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(Disabled access available at the entrance next to the Fire Station)

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Visa & Mastercard accepted***

for more information see www.tosa.net.au

DAVID GRAY became interested in theatre organ in early 2004, and had his first shot on a 3/8 Compton near his home. Subsequently, Duncan Sinclair was kind enough to "take him under his wing", and coach David in the art of theatre organ. He won 2nd prize in Woking, England in 2004 after studying for 4 months. In 2005 he won the international "Young Theatre Organist of The Year" competition in Los Angeles. He has since played concerts throughout the UK, U.S.A. and Switzerland.

David Gray, graduated in June 2013 with BMus (Performance) with 1st Class Honours at the Royal Academy of Music in London and is undertaking his Australian / New Zealand concert tour during his mid - year academic break.

David has played many concerts in the UK and USA since his last Australasian Tour in 2010. He was a featured organist at the Theatre Organ Convention in Atlanta Georgia, USA, in July this year. A direct quote, with permission, from Walt Strony - one of the world's best theatre organists commenting about David Gray's performance at the ATOS Convention in Atlanta in July 2013 Walt wrote:

"As I write this, **David Gray** just finished playing an amazing piano solo. Today we are witnessing the birth of a new concert artist - one with talent, technique and a quiet unassuming personality that will win many supporters. In an organ world filled with mediocrity and, in my opinion, too many "formula" players that are not at all original - it's such a joy and privilege to know that the future of the artform is secure. In fact, witnessing this event has brought tears to my eyes."

David hopes to become a professional musician, in whatever field that may be, but he will always remain faithful to preserving the unique art of the theatre organ.

Tickets to the show : *Members \$23;*

Non Member Pensioner/Senior Card \$27.50

Non-Members \$32.50;

Students Free on confirmation of student status

Children accompanied by a paying adult free

Group bookings for 10 or more adults \$20 per person

Note: If your friends or relations and/or their children have never been to one of these Shows then the first time they come to a show it is free. See www.tosa.net.au for the free booking form & booking form. Please encourage your friends, relations and/or children to come to this show featuring Wurlitzer magic.

ATOS Convention 2013 – Atlanta GA **“Here with the Wind” (Part one)**

Why would someone go half way round the world for a Convention? That was what I was thinking when I left Australia. After the Convention, the answer plainly is where else do you get to see and hear the best theatre organists and some of the best theatre organs in the world in 6 days.

Two of the convention days were taken up with Mighty Mo the Chapter’s pride and joy. On the other two days we went to the Alabama Theatre, Birmingham, Alabama on the first day and Strand Theatre Marietta and Stephenson High School on the second.

As well as the 4 days of the Convention there was a Prelude consisting of a bus trip to Chattanooga, Tennessee to hear organs and a Finale consisting of a bus trip to South Georgia, Fitzgerald and Americus again to hear organs.

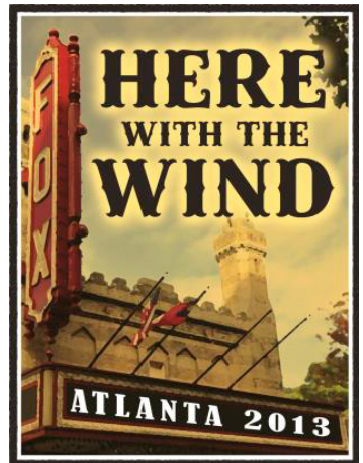
With over 400 people to transport, it was a great idea to use the train system in Atlanta called Marta. We each received a 4 day pass. It was only a short walk from the hotel to the station and from the exit station to the Fox Theatre. Luckily it hardly rained while we were walking although over all there was a lot of rain. The Eastern states were being drenched with rain while the middle states were in drought. It meant that for us the weather was comfortably warm, not hot.

The busses were overall, comfortable. Unfortunately, three busses blew radiator hoses. The bus company was quickly onto it and we only had a short wait until one or two of the other busses came by to pick us up. I say us because Carolyn and I were involved with two of those busses.

All the organists are the best you can find so it is a little pointless picking minor faults, as there were few. I did write down all the tunes I recognised or that artists announced, but just a list doesn’t give the impression of the artistry. So, I have decided to give a representative sample listing and describe the highlights as I saw them.

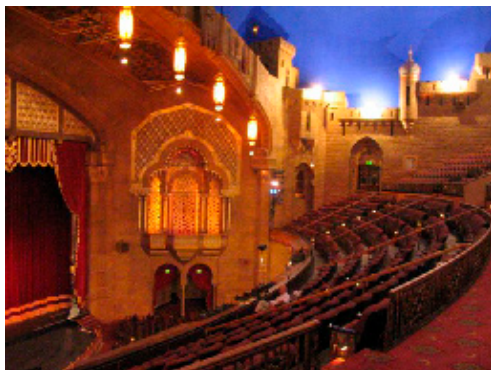
Even when four artists played the same organ in succession the differences in style were sufficient to keep it interesting. In fact it was a nice bit of programming. The Fox Theatre and its 4/42 Möller are something to behold. It is a large theatre, with what was the largest theatre organ when installed.

Because of its origin, designed first as a Schriners’ temple and then taken over by Mr Fox as a spectacular theatre, the theme is Eastern. The inside is of an atmospheric design with a blue ceiling and stars.



Around the proscenium arch and the sides of the theatre it resembles a walled city in sand coloured mud walls. On the outside of the building there are striped walls.

During **Richard Hills'** concert, the chamber lights were switched on so that we could see the extent of the shutters. They covered the whole front of the chambers, two on each side and a fifth above the right hand chambers for the Ethereal Chamber. No wonder it has such a thrilling sound, from whisper quiet to a generous volume in such a large space.



The organ is a bit of a challenge for an organist used to the Wurlitzer stop layout. The Divisions are found in approximately the same places - the footages are 16ft on the left increasing to the right as with Wurlitzer, but within that the stops are sorted into families, traps, strings, flues, reeds then percussions. Luckily the colours of the stops are roughly the same as a Wurlitzer so they are easy to find. The biggest problem is that, within families, the stops are arranged from softest to loudest, the exact opposite of Wurlitzer.

I was commenting to **Tony Fene-
lon** how **Richard Hills** seemed to have his hands all over the four manuals. Tony pointed out that the Solo manual is where you can build all your choruses. It is quite different to a Wurlitzer layout. Top flight organists are always playing different organs so I suppose that is something they have to get use to.



I have taken time to describe this stop layout so that you can appreciate how skilled the organists are. Not one of them showed any sign of the difficulties.

The Convention began with a Concert at the Fox by **Richard Hills** from the UK. He opened with *Clap your Hands* and then went into a medley of songs from 1929, the year that the Fox was launched. Ones like *Keep Your Sunny Side Up* and *Tiptoe Through the Tulips*. Other highlights were *March of the Siamese Children* and a selection from *Mame*. After Interval he played some marches, selections from the *Desert Song* and Sydney Torch's *Shooting Star*. He finished with *Grand cortège de Bacchus*

from Delibes ballet *Silvia*. A grand finish on a grand organ. What floored everybody and was one of the highlights of the Convention is the Encore. **Richard** played some jazz variations on *Sweet Georgia Brown* and how! As it built up in complexity and pace he ultimately had his hands running up and down the manuals, across manuals and between manual. Luckily no one had to follow that display of bravura playing. We decamped back to the hotel for dinner.

After dinner we were treated to a 1929 silent movie *Spite Marriage* starring Buster Keaton, with **Clark Wilson** at the Fox Theatre 4/42.

The movie was very funny as Buster Keaton movies are. One of the highlights was a routine of trying to put a totally drunk wife to bed. This has been copied by other artists, but nowhere near as well. I think the artist who plays the wife, (Dorothy Sebastian), contributes much and must have been very flexible - almost a rag doll.

A student of **John Muri, Clark's** historic style is that of utilizing fine music as a basis for developing a score of musical value. A cue sheet is developed - somewhat of a "road map" of suggested themes and notated screen actions. Nothing is left to chance and wholesale improvisation is not relied upon. Further, the musical style of the time remains with no attempt to distract from the picture by using themes or styles that entered the musical scene years later.

What struck me about his playing is the perfect synchrony of the music with the action on screen, including sound effects, which were so accurate that I found myself accepting the sound as part of the film only realising a few moments later that it had been played on the organ.

The next day we were at the Fox again, this time to hear **Jelani Eddington**. I know his style as I own copies of most of his CDs. I have been listening to them for many years, trying to glean the details of his playing that makes it such a successful style. Further more he has been publishing manuals on playing the Theatre Organ, which elaborate this style. So it was nice to hear it live.

Jelani opened with *Some People* from Gypsy - a good bright opener - followed by a jazz standard, *Take Five*. Next something quieter, *Through the Eyes of Love* from Ice Castles. My notes fail me next but there were a couple of marches, *Accentuate the Positive* and then *On the Atchison, Topeka and the Santa Fe* followed by *Satin Doll* - all done very well. To end the first half he played *And This is My Beloved* from Kismet, a big piece and finished with *Orb and Sceptre*, the Coronation March by Sir William Walton.

After Interval **Jelani** Played *Get Happy* and the *Polovetziian Dances* by Borodin which showed his well known and inimitable skill at transcribing orchestral pieces to the organ. *Some Where over the Rainbow* followed that and then *The Gypsy Dance* from Carmen finished the presentation. As an encore **Jelani** chose *Going to Build a Mountain*. A fitting ending to a spectacular performance.

After dinner we were back at the theatre to hear **Tony Fenelon** play the Mighty Mo.

After opening with *I Enjoy being a Girl* from the Rodgers and Hammerstein musical *Flower Drum Song*, a good up tempo number, followed *Bojangles of Harlem* from *Swing Time* - a big Fred Astaire number.

Next was *Everybody Needs a Friend* from the film *Ted*. *Star Dust* followed by *Everything's Coming up Roses* shows **Tony's** broad selection of music. A quieter group followed with *I Dream of Jeanie with the Light Brown Hair* and *I Only have Eyes for You*.

My notes again failed me at this point, I was too interested in the music to write clearly however there were pieces like *Blue Moon*, *Funny Valentine*, *Sunny Side of the Street*, *Lady is a Tramp* and to finish *With a Song in my Heart*. All very listenable

After interval it only got better. Starting with *A Grand night for Singing Tony* then played *The Lost Chord* and The Finale from the *Fire Bird Suite*. *King Porter Stomp* by Jelly Roll Morton was next.

The final bracket of songs came from *Annie Get your Gun* with a big ending, *There's No Business like Show Business*.

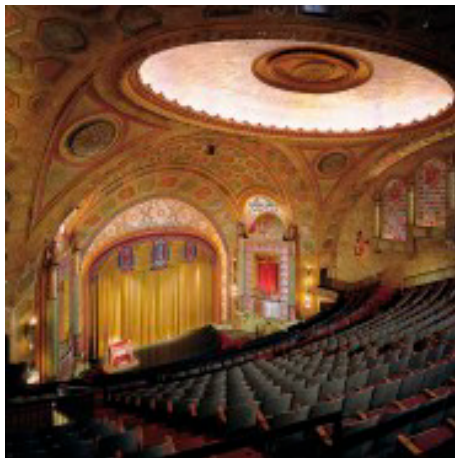
To top that **Tony** played his rendition of *Waltzing Matilda* as an encore. They were all expecting it so it would have been cruel to not do it.

Both **Tony** and **Richard** had a fight with the organ. Very close to the crash cymbal is the press on-press off sleigh bell foot lever. Both hit it and then couldn't turn it off. **Richard** told us that that was written in the music of his classical piece, so **Tony** did the same - to everyone's laughter. The vagaries of playing a grand organ.

Some people might think that as he is an Aussie, and we here him all the time **Tony** is not a match for any of the well know overseas artists. In a situation where he is directly matched to other players as was the case here, he is as good as any. In fact I had several Americans come up to me and say how good he was. We should value him even more than we do. That completed the artists playing the Mighty Mo. We all went home happy on the second day.

On Thursday we boarded busses to visit Birmingham, Alabama to hear **David Gray** on the Alabama Theatre 4/32 Wurlitzer. All these States are close together so it was only a couple of hours drive.

Big Bertha as it has come to be known, with its bright red and gold decorated console was originally a standard 4/21 "Publix 1" designed by Jesse Crawford for Publix theatres. It was saved, along with the theatre by a dedicated group of friends. Since its restoration along



with the theatre, the specification has been expanded to 32 ranks. The theatre seats around 2,500 and the organ is quite adequate for the theatre and well regulated.

Being a citizen of UK, the selection of tunes by **David** was more English, a refreshing change.

He started with *Put on a Happy Face* as a console raiser. Then "Hey Can You See" followed by *A Foggy Day in London Town*. Next a selection of what is called British Light Music followed by a march. A few tunes later **David** played an exciting orchestral transcription of *Night on a Bald Mountain*. That was something to take notice of.

The second half started with *Walking in the Park* then a beautiful rendition of *The Skye Boat Song*. Then followed a piece by, I believe, C V Alkan a contemporary of Chopin and Liszt, the final movement *Concerto for Solo Piano*. It was David's graduating piece and was suitably fiendish. The next bracket was *In the Still of the Night* with *Just One of Those Things*. Then followed a bracket of 1930s favourites like *Shuffle of to Buffalo*, *You Must Have Been a Beautiful Baby*, *We're in the Money*, *Jeepers Creepers*, *I Only Have Eyes for You*, *Am I Blue*, finishing with *Were in the Money*.

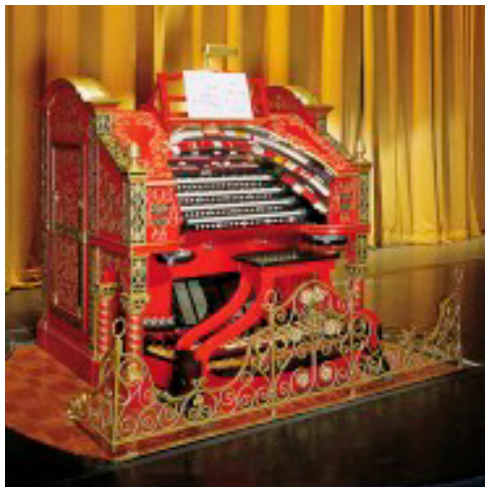
His final piece for the afternoon was an Eric Coates piece *Youth of Britain*. We will be hearing **David** soon as he is doing a tour of Australia in August.

Next was the Convention dinner at a reception hall converted from an old warehouse. All large timber beams and rusticity. The food was good and awards were handed out to numerous people, all deserving.

Then back to the Alabama Theatre for **Mark Herman**. Mark was recently named American Theatre Organist of the Year for 2012 and is the youngest person ever to receive this prestigious honour.

I scribbled my notes for this days concerts on some borrowed paper which was even smaller than that I used elsewhere. It is making interpretation difficult.

Mark opened with, I think, a song from *The Little Mermaid*. He followed with *Midnight in Mayfair*. This is where my notes fail me but there was a medley of songs ending with *Everything is Coming up Roses* followed by *Am I Blue*. With a nod to Dixieland the next bracket started with *Dixie* and segued into the *Battle Hymn of the Republic*. *My old Kentucky Home* followed that then *When Johnny Comes Marching Home* and ending with a reprise of *Dixie*. There is a



Place in my Heart finished the first half.

After interval **Mark** played *Of Thee I Sing* then *I Cover the Waterfront* followed by a selection of Harry Warren music such as *Jeepers Creepers*, *You'll Never Know*, *Shadow Waltz* and *We're in the Money*.

Mark finished with a Song I think was called *Romanza* by a well know organist, Richard Purvis, and a medley of songs involving *Venessa* and *Stars Fell on Alabama*.

For an encore **Mark** played *Under the Double Eagle*. During the trio part **David Gray** came on stage, started playing the piano and then sat on the bench and slowly pushed **Mark** off with not one note lost. It brought the house down.

The final day of the formal part of the Convention started with us bus-sing to Marietta.

The Earl Smith Strand Theatre was built in 1935 as a cinema and subsequently refurbished several times and sold several times ending with a number of ventures but ultimately closed in 2002. A campaign was started to "Bring Back the Strand". Construction was started and it finally reopened in 2008 with a production of *Puss in Boots*. It is a gem of a theatre. The Strand was gifted an Allan GW-IV, which was installed with the speakers (a lot of them) in the organ chambers. So many pipe organs now have very strict speaking timing because of an electronic relay system, it is getting very hard to distinguish between them and an electronic version in a good setting as has this theatre.

In the morning the three best Young Theatre Organ Competitors came on stage to compete for the first prize. There was not much between the contestants, each had to play an upbeat number, a ballad, a medley and a classical



piece. The winner was **Justin LaVoie** who was I think just a shade better overall in presence. It is good to see that this competition has been restarted as we do need more organists from the next generation. Something for TOSA to think about.

Marietta is a small town with a central garden square, just like in the picture books. On the other side of the square was the Australian Bakery that sold pies. For lunch, all the Australians thronged over there for a pie. The closest thing they had to an Aussie pie was Burgundy and meat. But I am not complaining, they also had all sorts of Australian items like vegemite. I chose a cherry ripe.

Back to hear **Lance Luce** in the afternoon. He opened with *Day Like Today* and *Strike Up the Band*. Then *How are Things in Glocca Morra*. *The Little Red Monkey* followed (I think) by *Espania Carni*. To acknowledge the rain we had been having, **Lance** played a bracket including *Here is that Rainy Day*, *Sunshine in the Rain* and *My Sunshine*. *Sing, Sing, Sing* followed with *42nd Street*. After that *Five Foot Two, Eyes are Blue (Has Anybody Seen My Girl?)* and *Ain't She Sweet*. A Beatles selection followed with *Michelle*, *Yesterday*, *When I am Sixty Four* among them. Next followed a medley from Oliver, *Who Will Buy*, *As Long As He Needs Me*, *Oom-Pah-Pah*, and *Consider Yourself*. Finishing the first half with *Bugler's Holiday*.

After Interval **Lance** started with *On the Sunny Side of the Street* following with *Birth of the Blues* and *It Might As Well Be Spring*. Next he played a couple of brackets with *Ain't Misbehaving* and *Making Whoopee* followed by *Someone to Watch Over Me* and *I've Got Rhythm*. To slow the pace a bit **Lance** played *What a Wonderful World*.

A change of pace again with *Czardas* followed by *Boogie Woogie* and to finish everything off, *Trish Trash Polka*.

Article by John Wall – Treasurer TOSA NSW. *Many thanks John for taking such comprehensive notes for the enjoyment of TOSA Members who weren't able to attend the ATOS Convention, Atlanta, Georgia, USA. To be continued in the September TOSA News (Editor).*

“Wine is a friend, wine is a joy; and, like sunshine, wine is the birthright of all.” ANDRE SIMON (1877-1970)

“Wine is the flower in the buttonhole of civilization” WERUMEUS BUNING

“Five qualities are wine’s praise advancing: Strong, beautiful, fragrant, cool and dancing.” JOHN HARRINGTON (1561-1612)

Review of David Gray's performance at the Karrinyup Wurlitzer Western Australia July 28 2013

"Adequate superlatives are hard to find to describe **David Gray's** concert to an audience of 282 people on the Karrinyup Wurlitzer organ. Many season tickets holders were absent and will be upset when they receive comments from friends. Two extraordinary events occurred during the show. Firstly, **David** received over a minutes applause for his performance on the Clavinova of Alkans "A concerto for solo piano". The show of appreciation was genuine and seemed to surprise him. Secondly, after being called back and completing an encore at the conclusion of the afternoon **David** finally returned into the auditorium with no tie and the audience stopped leaving, stood, and started clapping again. This was one of those magic events that people like to be associated with.

There was plenty of emotion and soul evident in his playing as well as musical humour. **David** gave due recognition to Harold Ramsey (Rodeo March), George Wright (Japanese Sandman), Jim Riggs (Motion Picture Herald March), Sydney Torch (You're a sweetheart), Quentin Mclean (Says my heart) and other great theatre organ performers in the past. His orchestral transcription of "A night on Bald Mountain" was an unbelievable performance and he had the Scots in the audience very pleased with the Skye Boat Song.

Everyone appreciated Singing in the Bathtub – David's arrangement. The Youth of Britain March recognised the birth of Prince George although **David** feels that William and Kate's baby boy should have been called Prince Angus. The first half went for 70 minutes and David omitted his Brigadoon Selection due to the time involved. Throughout the performance his recent success in achieving 1stClass Honours at The London Royal Academy of Music was most evident. Unlike some, **David** uses his talent to entertain and can get downright dirty and sleazy as in his performance of "The Stripper". **If people don't attend his concerts throughout this tour they are obviously unaware of what entertainment and good music is about."**

John Fuhrmann - Karrinyup WA

TOSA NSW

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Tuesdays and weekends TOSA (SA) members play the 4/29 Wurlitzer in their Capri Theatre, Goodwood Road, Goodwood (08) 8272 1177

TOSA Western Australia

TOSA Western Australia, John Leckie Music Centre
25 Melvista Ave, Nedlands.

3/12 Compton. Member's days first Sunday of the month at 2pm.
Contact: Rodney 08 9294 3887.

TOSA Gold Coast

Club Musical Afternoon on the 3rd Sunday of each month (except December)

Contact: Rosa Free 5575 3295

TOSA Queensland

Executive Secretary: Brett Kavanaugh 0412 879 678

Stirling Productions

Karrinyup Community Centre, Perth, Western Australia
All concerts are on Sundays at 2pm. Prior bookings are essential with John Fuhrmann on (08) 9447 9837

Interstate TOSA Members are welcome to a 50% discount to concerts on presentation of their membership card

TOSA Victoria - mto

Contact Margaret Sutcliffe on (03) 9891 7227

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Web Sites of Interest:

<https://www.facebook.com/tosansw>

www.theatreorgansaustralia.info (history of cinema organ installations in Australasia)

www.sydneyorgan.com (our sister society, the Organ Music Society of Sydney OMSS)

www.ATOS.org for details of the ATOS Convention, Atlanta Georgia USA

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