

TOSA NEWS

August 2011
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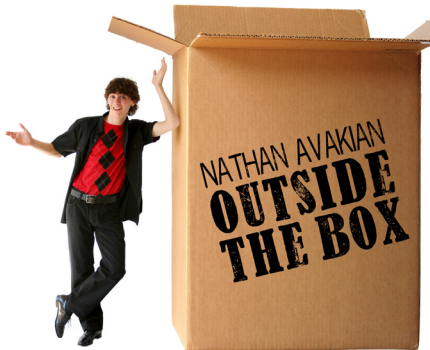
Sunday 31st July 2:00pm

Orion Theatre, Campsie

The Very Talented Musician

Nathan Avakian (USA)

Don't miss this versatile, new generation entertainer



**Plays "Outside the Box"
A Variety Show**

Mancini, Vierne, Gershwin, Mika, Kern & Disney

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From the President



our finances) if you could act on this gentle reminder.

Happy organising,

Geoff Brimley

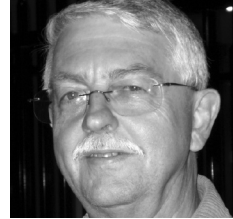
Editorial

It was great to see the number of people who were at the Orion Centre on 26th June to experience the Tony Felenon phenomenon. Tony is certainly one of a kind. But, as one particular advertisement always reminded us, "Wait – there's more!" This month there's another "one of a kind", Nathan Avakian, who at 20 years of age is wowing his audiences, not only in the good old USA but more lately in New Zealand and Western Australia..

Whatever you do, don't miss this great show on the 31st July.

At Tony's show we learned that Kath Harding wishes to relinquish her position as Ticket Secretary, a position she has held for the past 10 years. This creates a huge hole in the TOSA organization and we are urgently looking for a person who is willing to assume this responsibility. If you believe that you could assist your Society in this or any other way, please phone me on 6351 3122. If you can't help yourself you may be able to recommend someone suitable. Meanwhile, Kath remains the Ticket Secretary for the next few weeks.

Thank you to all who have renewed their TOSA membership for the ensuing year. To the fifty or sixty members who have not yet renewed, it would really assist our Membership Secretary (and



Nathan Avakian is an enthusiastic young musician and entertainer who wants to bring the music of the Theatre Organ to his generation whilst providing something for every generation in his programming. TOSA hope that you will encourage some of your younger friends to come along to hear Nathan in July. *see the review of his Perth show from John Fuhrmann in this issue.*

Please don't miss this very talented young musician. Booking forms in this issue and on www.tosa.net.au

Please Note: The next show on 25 September is at Marrickville Town Hall and not the Orion Theatre as shown in the July TOSA News. My apologies for the error caused by Copy & Paste of the previous show details on the Members Diary page and not changing the venue.

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

Enjoy the music,

Ernie Vale

PO Box A2322

SYDNEY SOUTH, NSW, 1235

editor@tosa.net.au

From the Mailbox...



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 welcome new members & wish them a long and happy stay

Basil Kaplin
Carolyn Wall
Jack Gibbs
Peter Woods

Vaucluse
Sylvania
Engadine
Carlton

Members Change of Address

If you are moving house, or change your email address please advise the Membership Secretary of your new address and/or email address by phoning (02) 9524 7203 or email membership@tosa.net.au

New Service for TOSA

(NSW) Divn Members

Theatre Organ Sheet Music Collection & Lending Library

The collection is finalised and has been catalogued. Thank you Graham Glendenning for undertaking this project.

The music in this library is available for members to borrow at shows.

Further information regarding the collection is on www.tosa.net.au

Member numbers have been changed to assist with sorting TOSA News for posting

Your new membership card will be sent with the issue of TOSA News of the month following your renewal or for those receiving TOSA News by email the membership card will be posted to you

**To Watch Out For
The Wurlitzer Weekends**

**Sunday 25 September
2:00pm**

Disney resident organist
Rob Richards from the USA
Plays
"Hooray for Hollywood"

at Marrickville Town Hall

Electronic Organ Technician

A competent electronic organ technician is available for servicing organs in the Sthn Highlands Reasonable rates. Please contact

Dick Benham on 4869 3956

for further information

Emailing of TOSA News

If you would like to receive your TOSA News each month by email it will be in living color as a pdf file which makes it so easy to file.

Please advise the Membership Secretary on *membership@tosa.net.au* with your name and membership number with a copy to the Editor on *editor@tosa.net.au* that you wish to receive TOSA News by email.

**Advertising
Rates in
TOSA News**

For Members:

Small, Organ related ads = FREE!

For all other cases:

Small bubble = \$11.00

Quarter Page = \$24.75

Half Page = \$49.50

Full Page = \$99.00

Full Page Insert = \$125.00

**Members' Playing Dates
2011**

**The Orion Theatre Campsie
2nd Thursday 1:30pm -
4:30pm**

August	11th
September	8th

Phone or SMS Craig Keller on
0418 484 798

Players and listeners welcome.
Please bring a plate of goodies for
afternoon tea.

Tea/Coffee provided. Parking at
rear off Shakespeare St.

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

July	Tuesday 26th
August	Monday 22nd

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

The Difference between Classical Pipe Organs and Theatre Organs (Unit Orchestras)

By Robert Gliddon

As students of Classical Pipe Organs you are certainly well aware of their basic concept. Each keyboard be it Pedal, Great, Swell, Choir or Solo has its own exclusive ranks of pipes which are generally tied specifically to that division and may be accessed to another manual by use of inter-manual couplers. Theatre or Cinema Organs differ greatly from this concept in a good many ways -

No one rank of pipes is tied to any specific manual and the distribution of stops over all keyboards is achieved by electric, and more recently, electronic switching.

Designed originally for the accompaniment of silent movies and lighter, more popular music the ranks are scaled and voiced to be imitative of their orchestral equivalents.

Generally instruments seven ranks of pipes or larger are housed in two chambers. The softer or more accompanimental stops (e.g. Strings and Flutes) being placed in the Main or Accompaniment Chamber and the larger scaled, louder stops (e.g. Tuba, Trumpet and Tibia) in the Solo Chamber. No ranks are left unenclosed.

Many ranks are provided with upward extension and some also

have downward extension - that is to say 12 pipes added to the top of the rank to provide a 4' stop, a further 12 pipes could be added to give a 2' stop. Likewise 12 bass notes added to the bottom of the 8' give a 16' bass to the pedal division (97 pipes in total in this instance). The rank of pipes is then referred to as a "Unit". When a rank appears on more than one manual this is referred to as "Duplexing". In the playing of lighter music the "missing notes" caused by the Unit System do not create the problem caused when playing classical literature.

Use of electro-pneumatic pipe chests which are triggered by small electro-magnets result in rapid response for staccato playing as well as accommodating the Unit System.

The smaller number of extended ranks are blown at a higher wind pressure (usually 10 inches water gauge compared with classical organs 2 - 4 inches). Higher wind pressures and louder voicing aid sound penetration into plushly furnished auditoriums.

Consoles can be placed in any convenient location including an elevator as they are only tied to the pipe chambers by electrical cables.

Horse-shoe shaped stop rails with stop keys aid in the required rapid registration changes. Generally at least 10 preset pistons per manual are provided for just the same reason.

The average theatre organ has a

more complex winding system and often five or more tremulants.

Tuned percussions include - Glockenspiel; Xylophone; Marimba; Chimes; Chrysoglott (a type of Celesta) and frequently a piano. All are orchestral instruments played by electro-pneumatically operated mallets.

Non-tonal percussions include - Bass Drum; Snare Drum; Cymbal; Triangle; Tambourine; Castanets; Tom Tom & Wood Block.

Silent movie effects were provided and cleverly imitate sounds such as - Train, Boat, Bird and Locomotive Whistles. One large organ in the U.K. even came equipped with a "Crockery Smash" & "Slap in the Face"!! These are now curiosities which always fascinate the listener with their ingenuity.



Organ to a good home

Lowrey D325 in good condition from a deceased estate.

Free to a community organisation or a suitable family.

Please phone Robyn on 0425253200 at Cherrybrook NSW (near Pennant Hills).

Organ Recital

Sydney Theatre Organist David Parsons OAM will present his 20th annual concert on the pipe organ of the Church of the Good Shepherd BEXHILL 2480 near Lismore.

Tuesday 30th August
and

Wednesday 31st August
at 1.00pm

Admission by programme
Great lunch and recital \$18.00
or
recital and afternoon tea \$12.00
bookings essential, phone
Grant Virtue 02 66284225

**Count me in: gothic setting
ideal for dark, hypnotic
score**

SMH, Mon January 17, 2011

**TOSA is proud to present
in association with
Sydney Silent Film Festival**

**SILENTS ARE GOLDEN
WITH THE KINGS OF
COMEDY (USA)**

Starring: Charlie Chaplin,
Buster Keaton, Fatty Arbuckle,
Hairbreadth Harry,
Beautiful Belinda and
Relentless Rudolph

Duration: 67 mins

Accompanist: Cliff Bingham
on the mighty Christie theatre
organ

5 pm Saturday September 17
Epping Baptist Church,
1-5 Ray Rd, Epping
close to Epping train station

Prices: \$25/\$15 concession

**for more details of the
Silent Film Festival go to**

<http://www.ozsilentfilmfestival.com.au/>

**FILM MUSIC
DRACULA,
WITH PHILIP GLASS AND
THE KRONOS QUARTET**
State Theatre, January 14
Reviewed by Peter McCallum

PHILLIP GLASS'S score for this 1931 *Dracula* with Bela Lugosi as an iconic embodiment (if that is the right term for the undead) of the title role superimposes over the original a new timescale born of the music's heartbeat.

Glass's music is built of pulsating textures always in motion, generally at a trademark moderate pace, but occasionally moving more frenetically, or ponderously. It is this approach to the passage of musical time that gives his operas a hypnotic and sometimes epic sense, and this score gives Tod Browning's early "talkie" a similar, slowly mutating temporality.

It puts film and score in a state of tension, sometimes profitably so that music and moving image cast each other in interesting perspectives, elsewhere less productively with the score and film pulling in different directions and distracting one's attention to one or the other.

Adding the element of a live performance by the amplified Kronos Quartet with Glass at the keyboard, conducted by Michael Riesman, weighted the balance even more in the score's favour, on account of

the in-theatre mixing, which caused the music sometimes to dominate the early dialogue, and through the natural interest that attaches to onstage performers.

That is not to say Glass was not attentive to the needs of the dialogue - at times the score pauses for a crucial moment or well-delivered line, such as Lugosi's sinister and oleaginous "I am Count Dracula!"

However, in the early stages and the middle part where the plot is developed, there were times when played and spoken sounds fought each other, and the music also dominated other elements of the film's soundscape-horns, trains and things that squeak- created by Jack Foley, the original Foley artist. The onstage sound was a little lacking in warmth and brightness, and player synchronisation and intonation was sometimes approximate, with the Kronos Quartet taking a while to settle in to this long and demanding score.

Notwithstanding this, the experience was rewarding and singular.

The art deco and gothic elements of the State Theatre, built just three years before the film was released, made it the only possible venue.

What a shame Glass didn't include a part for its original Wurlitzer organ.

Just for Fun

Four reasons for not drinking: the head is clearer, the health is better, the heart is lighter and the purse is heavier.

One thing is certain: you can't pull yourself out of trouble with a corkscrew.

I've made it a rule never to drink by daylight and never to refuse a drink after dark.

Show & Membership Prices

The following TOSA show ticket prices now apply:

	All Artists
Non-members	\$27.50
Non-member Pensioner/Senior	\$25.00
TOSA Members	\$20.00
Students 15-21yrs	\$10.00
Group Booking for 10 or more Adults	\$20 per person
Group Booking for 10 or more Students	\$8 per person
Child under 15yrs	FREE!

Annual Membership Fees are now: \$30.00 for Full membership, and \$20.00 for Concession, Country, Interstate & Overseas.

Membership enquiries Bob Alleway (02) 9524 7203 membership@tosa.net.au

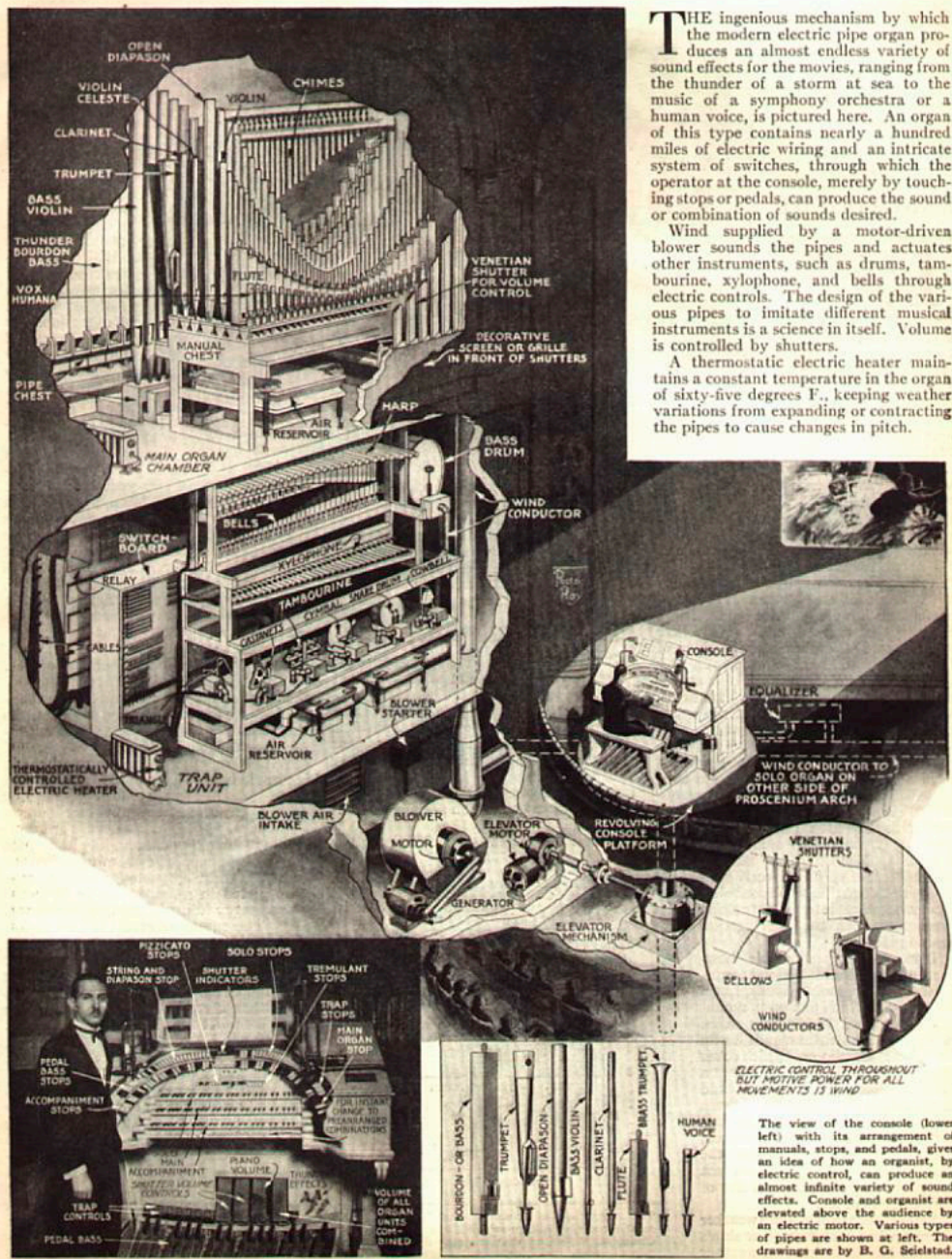
Associate Membership for a spouse/partner is only an additional 50%

A Box of Sounds for the Movies

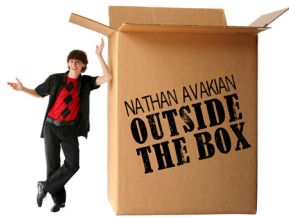
THE ingenious mechanism by which the modern electric pipe organ produces an almost endless variety of sound effects for the movies, ranging from the thunder of a storm at sea to the music of a symphony orchestra or a human voice, is pictured here. An organ of this type contains nearly a hundred miles of electric wiring and an intricate system of switches, through which the operator at the console, merely by touching stops or pedals, can produce the sound or combination of sounds desired.

Wind supplied by a motor-driven blower sounds the pipes and actuates other instruments, such as drums, tambourine, xylophone, and bells through electric controls. The design of the various pipes to imitate different musical instruments is a science in itself. Volume is controlled by shutters.

A thermostatic electric heater maintains a constant temperature in the organ of sixty-five degrees F., keeping weather variations from expanding or contracting the pipes to cause changes in pitch.



PUT ON YOUR SEATBELTS for "OUTSIDE THE BOX"



Nathan Avakian performed his "Out Of The Box" concert on the Karinyup 3/21 Wurlitzer yesterday, 17th July, and it was a "Jack In The Box" performance for a full capacity hall audience. Not one rank, percussion or trap was left untouched and around 90 pistons from 2 banks of memories used.

Here is an artist who makes use of the organ with tremulants on and tremulants off. Who understands that 6 ranks of strings played together sound glorious and that those same strings with vox humanas (2) and tremulants sound ethereal. No wait, that was a solo clarinet against a chrysoglott, and so the afternoon progressed with both hand and piston registration changes, but not to the point of audience distraction. There were huge dynamics in volume from fff to ppp, with most playing of moderate volume. Use of solo voices, big chords, different harmonies – it was all there.

The programme is well embedded under Nathan's fingers. Not one piece of sheet music was

needed for numbers approaching either classical or pop. His playing is crisp and clean and two feet pedal work well drilled and precise.

The numbers played ranged from late Disney to Mancini to Brubeck to 42nd Street medley. The programme choice provided something for everyone. The jazz fans, the traditional theatre organ lover and the classical music buff. However, somehow Nathan has introduced a new way of interpreting much of his music so that old standards have a new and different life to the listener's ear.

I'm not going to list all the pieces that were performed as that would take away the surprise factor from his following shows. Suffice to say it has been well thought out for Australian audiences and is MUSICAL.

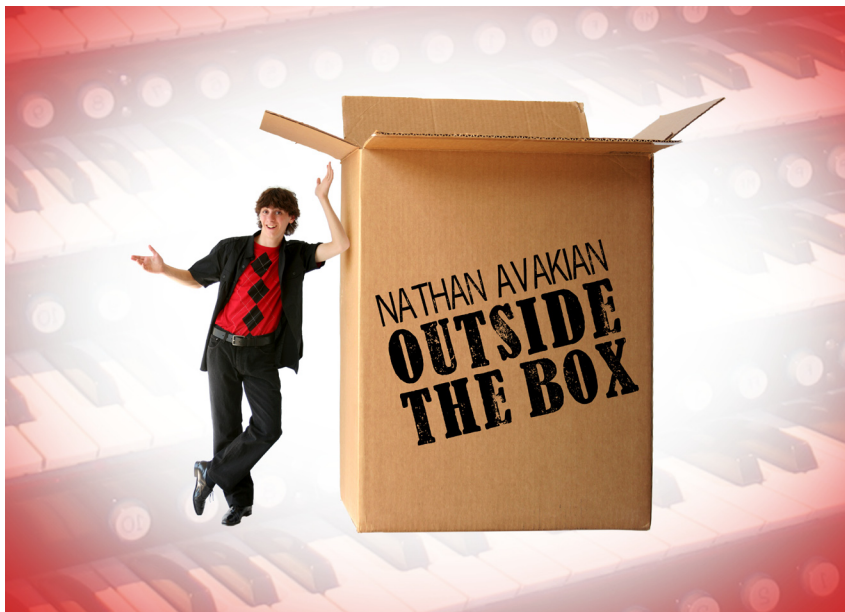
Go along and listen you'll love it.

*Regards, John Fuhrmann
Perth Western Australia*

Sunday 31st July 2011 at 2:00pm

Versatile, new generation musician & entertainer

Nathan Avakian (USA)



Playing

"Outside the BOX"

Program includes everything from classics to contemporary pop;
the music of Mancini, Brubeck, Vierne, Gershwin, Mika, Kern & Disney

**at the Orion Theatre, Wurlitzer Unit Orchestra
and Grand Piano
155 Beamish St, Campsie**

Bookings: (02) 9629 2257

Visa & Mastercard accepted

for more information see www.tosa.net.au

Nathan Avakian is the 2009 overall winner of the American Theatre Organ Society (ATOS) Young Theatre Organist Competition. His fascination with the theatre organ began at the age of four with a visit to the Portland Organ Grinder restaurant. He began formal organ studies with Donna Parker at age eleven and has also studied with Jonas Nordwall.

As a concert artist, **Nathan** performs internationally for various organizations and organ preservation societies. Scholarships from ATOS, Columbia River Theatre Organ Society, and Puget Sound Theatre Organ Society have helped fund his lessons and trips to organ workshops in Colorado, Illinois, and Arizona. In 2010, **Nathan** was commissioned to compose five original theatre organ soundtracks for the Youth Silent Film Festival, a Portland Rose Festival event in Oregon that gives young filmmakers the opportunity to create contemporary silent films to theatre organ music. **Nathan** is the current ATOS Youth Representative to the Board.

In addition to his experience as an organist, **Nathan** is a skilled theatre technician and musical theatre performer. He is currently pursuing a B.F.A. degree in theatrical lighting design from Purchase College, State University of New York. In addition to performance and technical theatre experience in the United States with organizations including Oregon Children's Theatre, Krayon Kids Musical Theatre Company, Canby Community Theatre, and the Arts and Communication Magnet Academy, **Nathan** completed 12 years of dance training and performance with Westside Dance Academy in various styles including tap, jazz, and ballet.

As a musician, **Nathan's** mission is to showcase the versatility of the theatre organ by playing music from a wide variety of eras and styles. **Nathan** hopes to promote interest in the theatre organ among people of all ages to ensure that the instrument is preserved and kept alive for future generations.

Tickets to the show:

Members \$20; Non-Members \$27.50;

Student (15 – 21 Years) \$10;

Non Member Concession/Senior \$25

Students under 15 yrs FREE

Group booking -10 or more adults \$20 ea person

Group booking - 10 or more students (15-21yrs) \$8 ea person

Bookings: (02) 9629 2257

Visa & Mastercard accepted

Review of Tony Fenelon Show Sunday 26 June 2011

By Chris Styles



Photo by Barry Tooker

Tony who? Can there be one person left in this world, let alone Australia, who has even just a passing interest in theatre organ who has not heard of our own Mr Fenelon? It's always a joy to attend a Fenelon concert and in my senility I'm trying to recall if Tony wasn't the master musician at my first Sydney theatre organ concert forty years ago - 1971 - at Marrickville Town Hall. From hearing early LP recordings of Wilbur Kentwell and Ken Griffin (the latter a stage name?) in my callow youth in Queensland, then moving to Sydney at the start of 1971 and attending my first Wurli concert.

What a memorable experience that was ! Enough of reminiscing and on with the motley though never would anyone say Tony's concerts are "motley"; instead a fabu-

lous array of organ and piano music to delight even the most jaded ear.

Two pm and console on stage so Tony bounded on to the organ stool and off we went to the UK for Eric Coates *Knightsbridge March*. (Joyful memories of my April/May visit to the UK - just in time for the Royal Wedding - and England in the full bloom of Spring).

Thanks at this point again to my good friend, Mrs Grant's little bundle of joy Douglas, for prompting my ageing brain with names of tunes whose names I'd forgotten. *Mattinata* came as number two selection, sung by such famous names as Luciano Pavarotti, Andrea Bocelli, Dean Martin and Russell Watson somewhere in their various careers.

Tony's programme had a strong light classical flavour this time around and we were treated next to Edvard Greig's composition *Wedding Day at Troldhaugen*. This well known melody contained a diversity of beautiful sounds and featured the Wurlitzer piano.

Memories of 78 rpm records - hands up all those who still have some stored away? and Jesse Crawford's interpretation of *Moonlight on the River* brought to "life" on today's instrument. Jerome Kern next got a look in - *Waltz in Springtime* which also included the Wurli's piano.

Tony next gave a demonstration of those wonderful "lifesavers", the pistons, and the huge amount of

work they do to make a performer's work somewhat easier. Memories of Lyn Larsen telling us backstage in Melbourne years ago "all you need to play an organ is a glass of wine and a good set of pistons!" Oh, that it were THAT easy!

Tchaikovsky's *Nutcracker Suite* was next with the organ in "orchestral mode" and this trio of pieces concluded with *Waltz of the Flowers*. I heard Richard Hills, young English organist who has toured here, talking on BBC Radio the other day and when asked what he liked about theatre organs said, "their warmth and vibrancy". Too true.

Tony had told us at the top of the programme that we could expect some "radio days" nostalgia and who of a mid 20th century birthdate could forget Russ Tyson and the ABC Hospital Half Hour. Of course the theme was the Clive Richardson composition *Melody on the Move*, which I found years ago on an English theatre organ LP I had, and was delighted then to learn the name of that very familiar melody. Tony had the transposition to the organ spot on with all the sounds of that tune we knew so well.

Piano and organ duet followed and with the joys of modern technology (which I know we all curse at times) Tony was able to play the piano with *The Summer Knows*, - the movie *Summer of '42* theme - accompanying himself on the pre-recorded organ. To top that, Tony next did another duet with an old favourite which we haven't heard in

years, which made it soooo enjoyable - *The Theme from 'The Apartment'*.

Interval and up to the Music Bar to find that one of Tony's recordings made in the Sixties on the Melbourne Regent Theatre Wurlitzer, Academy Award Winners was now on CD with the addition of eight tracks that had been found on tapes recently.

Dixieland to open Part the Two - *Muskrat Ramble*. More of the famous Jesse Crawford style was next - *Masquerade*. Tony had "teased" us with a short fanfare in the first half and asked us to guess what music it formed part of. Trust Peter Wilkinson, retired ABC whiz in the audience, to know exactly what it was - Part of the Majestic Fanfare otherwise known as the ABC News theme. Ah yes we all said, we knew that (not!) Did you know you can still hear the entire News music at 7.45am and 7pm on weekdays on ABC?

Another famous English composer, Edward Elgar, was featured by Tony next - the *Nimrod Variations* - beautiful and majestic. More radio themes - *Runaway Rocking Horse* - which I am sure most of us heard in the heyday of Steam Radio. This novelty number again using the Wurli piano was "take your breath away" fast paced. Oh that my fingers could get up to that speed and accuracy! Ralph Vaughan-Williams' *Linden Lea* followed the "Horse". Ah, so English!

More Jerome Kern with Tony back at the piano and bringing forth that

lush George Shearing sound with *I'm Old Fashioned*.

Tony wanted to do a piano solo and what more could we be enveloped in with his great command of the keyboard than "the evening breeze caressed the trees" - *Tenderly* - sung, most of us remember, by Nat King Cole. To top off the piano/organ duets Tony revived *The Dream of Olwen* which again had been away in the "cupboard" for many years, so it was great delight to hear it again, embellished to perfection, after a long rest.

Tony returned to the organ console for the "finisher" for the day where he had started - with Eric Coates music. We had the *Dambusters March* to end the concert. Which gives me one more story to tell you. I play for services at various churches in the Southern Highlands on occasions and one Sunday at the local Uniting Church the Minister asked me to play the hymn God is our strength and refuge. Ah, I said looking at the music, the tune is Dambusters March. So I burst forth with much gusto on the keyboard. After the service, one of the parishioners approached me and said she didn't know the tune I played to that particular hymn. I'd thought everyone knew that tune! (Maybe as a theatre organ tragic, I've heard it so many times, I thought there wouldn't be a soul who didn't know it!)

In summary, what a joy to hear once more the pipes of our ex-Capitol Wurlitzer, be it these days in the ever so slightly over decorated

Orion Centre. All that tulle to add to the froth and bubble (and depth) of Tony's delightful playing. We'll be seeing ya Tony in December with J Atwell Esquire and the memories of Sunday's great music making shall ring in our ears till then.



Photo by Barry Tooker

COMPTON THEATRE ORGANS

*Article provided by member Richard
(Dick) Benham*

Compton Theatre Organs were the most prevalent of theatre organs in the U.K; indeed, 261 were installed in theatres and cinemas across the nation. These organs employed state of the art technology and it is a tribute to that engineering and innovation that was employed that many have survived to this day. One of the most famous of all of them is the 5 manual organ which

resides in the Odeon in Leicester Square in central London, which opened on the 2nd. November, 1937. It was a Royal Premiere performance before the Duke & Duchess of Gloucester and featured the movie "The Prisoner of Zenda". The evening began with an Odeon Newsreel and a Mickey Mouse and Donald Duck cartoon.

The exterior of the Theatre is of black granite and includes a 120-foot tower. When the Theatre opened it seated 1,140 in the Stalls and 976 in the Circle, all seats being upholstered in leopard-skin moquette. On each side of the proscenium arch were four near-naked figures known as the "flying ladies". In 1967 the Theatre closed for upgrading and a more modern interior makeover and, regrettably, many of the art-deco features (including the "flying ladies") were disposed of. However, a subsequent modernisation in 1998 saw some of the former grandeur, including the "ladies" recreated.



THE ORGAN, consists of 17 ranks controlled from 5 manuals and a pedalboard, The console is encased in a glass surround which was designed to blend in with the decor and scrolls on the side walls of the art-deco auditorium, and change color according to the whim of the organist. Compton also patented a device called a Melotone, which consists of four sets of speakers; two placed in front of the shutters and two in the ceiling of the rear circle, the effect of which has been described as both haunting and ethereal. The stops are; Salicional, Stopped Flute, Geigen, Gamba, Violoin, Strings, Diaphonic Diapason, Posaune, Tuba, Trumpet, Tibia, Vox Humana, Clarinet, French Horn, Concert Flute and Krumet. Of course, the obligatory percussions etc. are also featured.

Prior to the Theatre's opening several prominent organists including Quentin MacLean and Reginald Foort were invited to preview the organ. For many years the organist was Gerald Shaw who played for many Royal Premieres and made many radio broadcasts. It was Gerald who gave the organ it's name of "The Duchess". Gerald Shaw was, at various times organist at the Regal, St. Leonards, (2/6) the Regal, Glasgow, (3/12) the Astoria, Brixton (3/13) and the Glasgow Paramount (4/10). All the foregoing were Comptons.

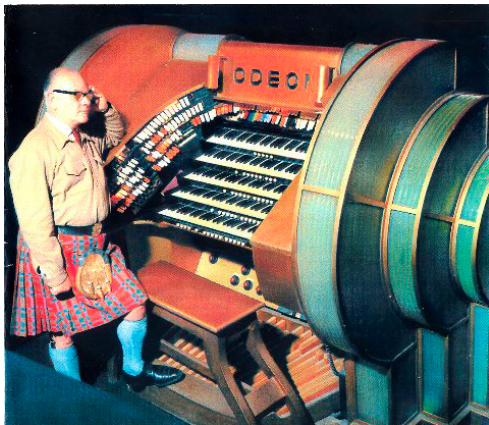
He must have been quite a favourite with Comptons as he was sent to Cairo to open and play the 4/10 which was installed in the Rivoli, Cairo, at that time the only theatre

organ in the Middle East.

Many of you will know that the Western Australian Division of TOSA own a 3/12 Compton which was originally installed in the Plaza Theatre, Worthing, England. The organ was Installed in it's present location in 1988. (see the W.A. Div. of TOSA website)

Closer to home, we can find a Compton in the Albert Hall, Canberra, which was originally installed in 1933 in the Gaumont Palace in Cheltenham , Gloucestershire, U.K. It's purchase by TOSA ACT has been followed by much hard work and restoration involving thousands of man hours and some \$40,000.00 of expenditure. (see TOSA ACT website).

I recommend that you Google "Richard Hills plays the Duchess " and you will both see and hear this wonderful organ played by a real Master.



**Resident organist Gerald Shaw
at the Odeon**

Give Dad a Real Treat on Fathers Day!

What possesses 80 grown men to travel to Strathfield each week for a two-hour session of concentrated effort?

They come from as far afield as Newcastle, the South Coast and the Southern Highlands - and from all over Sydney - to meet at the Russian Club, just 30 metres from Strathfield railway station every Tuesday.

What's more, they get together regularly on weekends so that the public in their hundreds can join them in their passion.

The answer is quite simple: they share a love of music!

For these are the men of **Sydney Male Choir** who sing in a rich tradition of song that goes back to the group's foundation nearly 100 years ago.

In 2013 the choir will celebrate its centenary, marking a proud history of performance in splendid concerts not only throughout the city of Sydney, but also in regional and rural N.S.W., across Australia and overseas.

The 100-year celebrations will see the men journey to Brittany, London, the North of England, Cornwall and Wales, drawing upon their well-established repertoire to entertain music lovers. Once again, led by their ebullient music conductor Dr,

Houston Dunleavy, they will put on display the high quality of Australian music performance.

But before then – on Sunday 4 September – they will return to perhaps their favourite venue, the magnificently refurbished Sydney Town Hall.

The Town Hall concert each year is a gala occasion showcasing - by public demand – a selection of the choir’s all-time greatest hits and some of the incomparably great Welsh hymns. This year, under Dr Dunleavy’s direction, on Father’s Day the choir will also unveil some delightful “new” songs by some of Australia’s finest composers.

For Dr Dunleavy, conducting the choir is “like driving a Rolls Royce.”

“There is something about a male voice choir which delights people like no other musical experience,” he says. “The best choirs – including the great Welsh choirs - never fail to take their audiences on a marvellous journey through the medium of song.

“That is exactly what Sydney Male Choir will deliver at the Town Hall at 2 p.m. on Sunday 4 September when families can ensure an unforgettable Father’s Day experience for Dad by bringing him along for a truly memorable experience. ”



The Sydney Male Choir

at the final of the Sydney Kings basketball match



SYDNEY TOWN HALL

2 HOURS
OF DAD'S
FAVOURITE
SONGS!



GREAT
GUEST
ARTISTS!

2PM SUNDAY 4TH SEPTEMBER

TICKETS: START FROM \$35 (CONC. & GROUP PRICING AVAIL.)

BUY TICKETS ONLINE @ WWW.SYDNEYMALECHOIR.COM.AU
PHONE 0405 440 214 OR 02 9801 9339

TOSA NSW

* 2011 - OUR 51ST YEAR *

Nathan Avakian (USA)

at the Orion Theatre, 155 Beamish Street, Campsie

Sunday 31 July, at 2:00pm

details in this issue or go to www.tosa.net.au

TOSA South Australia

Tuesdays and weekends TOSA (SA) members play the

4/29 Wurlitzer in their Capri Theatre, Goodwood Road,

Goodwood (08) 8272 1177

TOSA Western Australia

John Leckie Music Centre 3/12 Compton

Contact: Pat Gibbs (08) 9450 2151 patgibbs@tadaust.org.au.

October 17th John Atwell

TOSA Gold Coast

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

Contact: Rosa Free 5575 3295

TOSA Queensland

Secretary: Mike Gillies (07) 3279 3930

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

TOSA Victoria - mto

Contact Margaret Sutcliffe on (03) 9891 7227

Warragul Theatre Organ Society

Events Contact: Bee Mellor (03) 5122 2131

A Facebook Group for TOSA NSW Divn

*Please spread the word to your
friends*

If you are a Facebook member you can join the TOSA NSW group.

Search for Theatre Organ Society of Australia - NSW Division and you will find it. Click to join the group and one of the administrators of the group will approve your request within a couple of days.

"Membership of this Facebook group does not grant or imply formal membership of the Theatre Organ Society of Australia - NSW Division. "

TOSA Members events in June: Marrickville (27 June) and Campsie (9 June).

From member John Batts

June was not "bustin' out all over" in the inner-city west this past month. A rain-filled evening obviously dampened attendance for the TOSA members' evening at the Marrickville Wurlitzer on Monday evening, 27 June, at the Town Hall. Several kindly notified me of their inability to be there. Having a TOSA show the previous day at Campsie may also have had an influence. Nonetheless, those who played and enjoyed more console time were **Deirdre McMullan, Walter Pearce, and John Batts**. Providing an audience was "Mr Reliability" **David McMullan**, and later on **Rhonda Furner. David** also set up the console and stairs.

Earlier in the month TOSA(NSW) members' afternoon at The Orion Centre, Campsie, was held on 9th. June. In my absence it was reported that the players who took turns on the Wurlitzer bench were: **Ian Georgeson, Graham Glendenning, Craig Keller, Deirdre McMullan, and Walter Pearce. David McMullan** was once more supporting the event.

TOSA players are again most grateful to **Deirdre and David** for providing and administering refreshments at both venues.

Attendances at players' occasions during the winter months is generally acknowledged to fall away somewhat; the weather is often less than inviting. When asked about these matters it is claimed that among the factors that hinder a better turn-out is a perceived irregularity in the published dates, whereby the fourth Monday (Marrickville) or the second Thursday (Campsie) is occasionally cancelled. On-the-day telephone calls for confirmation are, of course, always recommended if there is any doubt.

Any TOSA members who wish to come along for a pleasant social afternoon should arrive at the Orion Centre in Beamish Street, Campsie about 1.30 p.m. — and yes, it has to be said, provided you have checked that the published 2nd Thursday of the month afternoon is still being held. The side doors adjacent to the parking area off Shakespeare Street are usually open even if the front doors remain closed.

Members Diary

July

*** **Sunday 31st 2:00pm** ***

The very talented **Nathan Avakian USA**
will entertain you with music and more

"Outside the BOX"

at the Orion Theatre, Campsie

Google Nathan Avakian for more information

August

Monday 8th Committee 7:30pm Burwood RSL

Monday 15th Planning Meeting 7:30pm Burwood RSL

September

Monday 5th Committee 7:30pm Burwood RSL

*** **Sunday 25th 2:00pm*****

Disney resident organist **Rob Richards**

will entertain you playing

"Hooray for Hollywood"

at Marrickville Town Hall

Google Rob Richards for more information

Radio 2MBS-FM 102.5 "Colours of the King" (program of the Organ Music Society of Sydney) 2nd Saturday of each month, 5pm till 6 pm

Web Sites of Interest:

www.tosa.net.au

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

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

TOSA NEWS

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TOSA has extended the time for membership renewal to this issue for members who wish to renew & have not yet done so. Please renew by 15 August.

