

TOSA NEWS

July 2013
Volume 52 No.6

Price: \$2.00

Saturday 27 July 2013 7:30pm

Silent Movie night

"The Cameraman"

staring

"Buster Keaton"

accompanied by the great

David Bailey

at

The Wurlitzer Theatre Organ

Marrickville Town Hall

Cnr Petersham & Marrickville Roads

Marrickville

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From the President



Thank you to all those who attended the Club Day on 6th July at West Ryde Anglican Church – soon to be the home of the restored Christie. Your Committee has been conscious of the lack of a time for members to relax and chat, maybe enjoy a DVD of something pertaining to theatre organs and organists – possibly portion of a concert. It is planned to hold these events on a regular basis and it would be great if you can make this a regular outing. There is no admission cost. One thing that need not put you off is the walk from the railway station to the church. It is proposed, in future, to provide a contact phone number by which you can arrange in advance to be collected at the station.

Membership was due for renewal on 30th June and a big “thank you” to the 135 members who paid prior to that date. Don’t forget you can pay at the Silent Movie night or by cheque, money order, credit card or direct lodgement at your bank. Details are on the separate application form

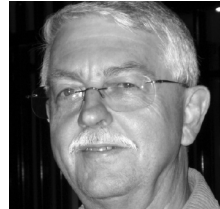
Don’t forget, either, the silent movie. As this is a night program we will provide transport from Sydenham Railway Station (and return). If you wish to avail of this offer it will be necessary to contact

me no later than 9.30am on the day of the show. Phone number is 6351 3122 or 0403 308 915

Happy organising,

Geoff Brimley

Editorial



I hope you enjoy the article on Iris Vining about her accompaniment of silent movies at the Granada Theatre in San Francisco. Please note that the TOSA Season Ticket does not include the Silent Movie night on 27 July.

The Christie Organ restoration is proceeding well and I have included some pictures of the inspection of the chambers at West Ryde Anglican Church at the Club Day on Saturday 6 July.

Please mark your calendars and diaries for Sunday 25 August to hear David Gray at Marrickville Town Hall.

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

Enjoy the music,
Ernie Vale
PO Box A2322
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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 welcomes new members & wish them a long and happy stay

No new members this month

TOSA MEMBERS' CLUB DAY AT WEST RYDE ANGLICAN CHURCH (WRAC)

A very heartening response to this first Club Day at WRAC. Sorry a few of you couldn't make it for various reasons. Particular thanks to Barry Tooker for overseeing the tea & coffee,

and to Rob Gliddon for vacuuming afterwards, but everyone helped make the afternoon a success.

The attendee list is:

Barry Tooker, Margaret & David Badman & Jerry, Theo Langenberg, Rod Blackmore, John Reed, John Andrews, Pat & Neil Patterson, Kevin Clancy, Dizzy Dizon, Rob Gliddon, John, Sharon & Betty Weismantel, all from TOSA, and Brenda, Kath and a representative from the Pastoral Team from WRAC.

An amazing \$197.05 was extracted from the donations pipe and will be passed to John Wall in due course for receipting & banking.

We all had a chance to view the completed chests and other items in the chambers, a credit to the restoration team. Some DVD segments from recent shows at Kelvin Grove (Brisbane) Christie were shown and lots of conversation was enjoyed over a cuppa and cake. The next Club Day is planned for September, date yet to be confirmed.

A big thankyou to all those who came along.
Cheers,

John Weismantel - Organiser

To Watch Out For
Sunday 25 August
2:00pm

Marrickville Town Hall
David Gray
plays the
Wurlitzer Theatre Organ



Australias Requests & More
including

Put on a Happy Face
A Foggy Day In London Town
Sky boat song
Harry Warren medley
Jeepers Creepers

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

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

July 22nd
August 26th

**Please contact Neil to confirm
availability on Mon 24th**

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

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

[Note to readers: 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 and spent much of the time monitoring dancing needles on sound-recording machinery. Nonetheless, this is in no sense a review of the private DVD.]

On Sunday afternoon, April 28th, TOSA welcomed its first international theatre-organist for this year. Donnie Rankin was making his first appearance in Sydney and he was heralded by enthusiastic reports. Certainly his appearance on stage—the moving console is still legally stuck in the fine print of Operational Health & Safety concerns—boded well as a tall figure in black-and-white tuxedo with black bow-tie walked to the bench, only the gelled hair reminding us perhaps that he is in his mid-twenties. Moreover, for the most part his choice of musical programme was conservative, probably the desirable mix for a typical TOSA audience.

The use of “Donnie” may also place this player in a category of his own. There has been many a Don gracing the theatre-organ bench: Don Baker, Don Kinnier, Don Kingston, Don Thompson spring to mind; and in the UK there is the use of the more formal “Donald”, such as Donald Thorne, though Don Knights granted the expected exception.

The organist was quickly away with a song that he has almost made his own within the current theatre-organ repertoire, Harry Warren’s contribution to *Gold Diggers of 1937*, “**All’s Fair in Love and War**” [Al Dubin (lyrics) & Harry Warren: New York: Harms, 1936)]. Notwithstanding the sentiments expressed, this is a cheery song-and-dance item and was given a bouncy treatment with several niceties, an attractive segment featuring a chromatic counter melody to the theme and a prominent yet not obtrusive use of Second-Touch reeds.

The second item was unusual in its placing. Where we might have expected a slow, quieter ballad, Donnie offered an effervescent reading of “**Varsity Drag**” [Buddy DeSylva, Lew Brown, Ray Henderson: 1927]. Little wonder this number from *Good News* has also provided the reprise music in stage productions. In context it was a new dance craze with catchy rhythm and melody so reminiscent these days of what many of us would regard as The Roaring Twenties. The music needs crisp articulation of the notes and the Orion Wurlitzer, nowadays capable of what Jonas Nordwall termed a “sonorous transparent sound,” responded well to the organist’s directing. I particularly noted during the playing of this piece, and by no means for the only time that day, some admirable toe-and-heel pedal-work. The lighting lads in the booth did well to highlight the console during this number with what I can only call “hot pink”!

The third presentation was what

I had expected for the second – there’s nothing like keeping a reviewer on his toes! It was the ballad “**Tenderly**” for which the white/cream/beige console was bathed in delicate pink light. Later in the show, seeing the lighting-projector’s choice of colour Donnie did call out extemporaneously at the outset of the music “good choice!” The playing of “Tenderly” [Jack Lawrence (lyrics) & Walter Gross: New York: Morris, 1946] was languorous, opening with the single-note melody whistling away on a solo flue rank. The second chorus varied some of the harmonies but not disruptively so; the third chorus rendition was more expansive, even including a prominent counter-melody. The final run through upped the volume with 2nd-touch Trumpet accents, though the ebb and flow of the music remained. At the close the playing had returned to a cantabile statement of the melody, capped by a Crawfordesque glissando and a scurrying Chrysoglott for the cadence. In sum, it was a sensitive reading of what has become a theatre-organ standard.

No time to nod, as the lilt of the Bossa Nova brought “**The Girl From Ipanema**” [Vinicius de Moraes (lyric), Norman Gimbel (English lyric) & Antonio Carlos Jobim: 1962]. I played this song on a home organ to a young Brazilian house-guest not so long ago, thinking she might be impressed. However, she remarked that it was the music of her grandfather’s generation! However, I think Donnie had success with the TOSA crowd; he claimed it was anything but “elevator music” (remember that discus-

sion towards the close of the film *The Blues Brothers*?). With the help of the Orion’s play-back system, the organist took to an on-stage drum-set to accompany his own pre-recording of the organ to effect an unique version. Was it a trick of light that on the DVD the music-desk then seemed to read “WURLITZER!”?

Back on the bench, Donnie then played a substantial selection of themes associated with episodes of **Star Trek**. More precisely, his medley included (I think) music drawn, among other things, from “*Star Trek: The Motion Picture*,” “*Star Trek: The Next Generation*,” “*Ilia’s Theme*” (1979), and “*Enterprise*” [*Star Trek*, music by Jerry Goldsmith, Alexander Courage, Michael Giacchino, and others, (1979-2013)]. Much of it reminded me of the romantic, sweeping style of music heard in *Star Wars*. The original music-tracks used synthesizers to induce an out-in-space atmosphere, but I seem to recall being told that one important episode used a large pipe organ too. To these ears the music being played suggested that in the right hands even contemporary film-music could sound interesting on an 85-year-old instrument. Shorn of visuals or excerpts on screen—I had seen the recent Sydney Opera House production with a symphony orchestra playing sundry themes from *Star-Trek*—one concentrated on a quasi-symphonic account of the music. This was the inverse of watching a silent movie; here instead of focussing on moving images on screen, one had only a silent screen with the music from the film. Similarly, as with silent-

film accompaniment years ago, these modern compositions make much use of musical motifs to cue audience response. At all events, this account of *Star Trek* allowed one to admire the organist's deft hand-registration and console work projected onto the TOSA screen. There was plenty of contrast between un-tremmed ranks and those still throbbing. And not least, here, as throughout the afternoon, the musical score was unseen, wholly in the artist's memory-box. Following up on Reginald Foort's famous (or is it infamous?) dictum, we can conclude that this organist knew his music.

After another ballad that involved plenty of Tibia-tickling and Chime riffs, a song that recalled the phrase used of Jesse Crawford, "the poet of the organ," Donnie claimed that it proved that despite his billing as an avant-garde organist, he "could play right alongside all the dead ones"!

Donnie's next choice of music was a recording success for Jesse Crawford on the Victor label as well as being a favourite of the organist's grandfather. "**The Dance of the Blue Danube**" [Fred Fisher, 1928] dispenses with the Strauss waltz in favour of a fox-trot rhythm, though arguably a few disguised motives of the Viennese master are interpolated. The music is upbeat and joyful, and made much use of the xylophone.

Next was Paul Desmond's jazz number, memorably recorded by the Dave Brubeck Quartet, called "**Take Five**" [Paul Desmond, 1959] on account of its unusual time-signature, quintuple (5/4) time, puls-

ing beneath the very distinctive melody. I noticed careful hand-registration prior to the opening, and many of the original vibraphone lines were taken by the mix of Glockenspiel and probably Chrysoglott, though there were moments that I thought Sleighbells too may have been added. I think I heard Donnie say that this piece was his tribute to the late Chris Gorsuch, the Californian theatre-organist who passed away last October.

The final ballad of the first half was "**Somewhere Over the Rainbow**" probably the best-known song from the film *The Wizard of Oz* [E.Y. Harburg (lyrics) & Harold Arlen, 1939]. This much loved tune associated with Judy Garland, was given an airing that through verse and chorus varied the registrations from the delicate (mostly) to a dramatic close. There's life yet in those old crotchets. Or, as Judy Garland herself remarked, "It's so symbolic of everybody's dreams and wishes that I'm sure that's why some people get tears in their eyes when they hear it."

After an unusual marketing ploy – he claims not to be good at "marketing" – and some sly humour, Donnie moved to the final piece of the first half, a movement from Dvorak's **Slavonic** Dances [Antonin Dvořák (1841-1904) *Slavonic Dance* No. 8 in G minor, Opus No. 46, 1878]. As I often remark on air for the *Theatre Organ Magic* audience, theatre organ thrives on contrast and variety. This young fellow may well have much the same idea for his programming. Originally conceived as piano duet, this work, inspired by a Czech dance called

the "furiant," has plenty to keep the organist's hands and feet busy recreating the lively nature of Slavic folk music. During the playing the executant's ultra-quick piston changes were again notable. This dance was a rousing if rumbustious way to herald the interval.

to be continued.

John Batts -TOSA Member and Concert Recordist



Show & Membership Prices

The following TOSA show ticket prices now apply:

	All Artists
Non-members	\$32.50
Non-member Pensioner/Seniors Card holder	\$27.50
TOSA Members	\$23.00

All Students FREE on confirmation of Student status

All Children FREE

Group Booking for 10 or more Adults \$20 per person

Annual Membership Fees are now: \$35.00 for Full membership,
and

\$25.00 for Concession, Country, Interstate & Overseas.

Membership enquiries Geoff Brimley (02) 6351 3122

membership@tosa.net.au

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

Vale Doreen Hague Tuck

The mother of long time TOSA Member, Roger Tuck, the late Doreen Tuck, passed away recently aged 91. She was the wife of Harry, Mother of Roger and Mother in Law of Leigh, cherished Granny Tuck to Louise and David and Great Grand-mother to Clara.

TOSA MEMBERS' EVENING AT MARRICKVILLE

This Winter has reduced attendances at Marrickville Town Hall despite the erosion of Members' Afternoons at Campsie. Perhaps the interference with normal monthly scheduling, as with Opera Australia's second tenure of the Town Hall this year, has dissipated regularity, and regularity, as my childhood doctor was wont to remark, is most needful.

The Monday, 25th May session drew four players and two listeners. Those who took turns at the Wurlitzer were: **Tom Barber, Graeme Costin, Ian Georgeson, and John Batts.** Listeners that day were **Rob Gliddon** and **Neil Palmer;** both of them had been about good works in the workroom upstairs prior to joining us for refreshments.

Monday, 24th June, was probably the wettest night of the year – and none too warm inside the Hall, which that day had developed a ceiling leak on the east side and close to the wall but happily well beyond spitting distance of the console. And yet out of the gloom of the evening four people turned up, including a former member of TOSA who had not been near for some decades, John Griffiths; alas, the latter could not be persuaded to give us a tune.

Those who enjoyed extended playing time at the console were: **Tom Barber, Graeme Costin, and John Batts.** The appreciative listener was **John Griffiths** who was kind enough to assure us he would like to come again.

Standards of refreshment have clearly declined since the days of Deirdre & David McMullen, but the "bachelors," who brought along some goodies to munch and sip on, coped after their fashion. Don't forget that all members of TOSA(NSW) are most welcome on Players' occasions. A phone-call or email to Neil or me will confirm that the event is about to take place. You don't have to play — no one is forced to do so! — but there's ample opportunity to chat and to hear at first hand those sounds which are otherwise quite rare in contemporary Sydney.



TOSA members in the chambers at West Ryde Anglican Church inspecting the completed components of the Christie Theatre Organ on Club Day 6 July 2013



TOSA presents a Silent Movie

accompanied by

David Bailey on the **Wurlitzer Theatre Organ**

Marrickville Town Hall,

Cnr Petersham & Marrickville Rds

Marrickville

Saturday 27 July 7:30pm

Movie length approx 75 minutes (1Hr 15min)



**Tickets: Members/Concession \$20;
Non Members \$25**

Students Free on confirmation of student status

Tea and Coffee served prior to the show

Buster (Buster Keaton), a sidewalk tintype portrait photographer in New York City, develops a crush on **Sally** (Marceline Day), a secretary who works for MGM Newsreels. To be near her, he purchases an old film camera, emptying his bank account, and attempts to get a job as one of MGM's filmmakers. **Harold** (Harold Goodwin), an MGM cameraman who has designs on **Sally** himself, mocks his ambition.

Sally, however, encourages **Buster** and suggests he film anything and everything. **Buster's** first attempts show his total lack of experience. He double exposes or over exposes much of the footage, and the rest is simply no good. Despite this setback, **Sally** agrees to go out with **Buster**, after her Sunday date cancels. They go to the city plunge (pool), where

Buster gets involved in numerous mishaps. Later, **Harold** offers **Sally** a ride home; **Buster** has to sit in the rumble seat, where he gets drenched in the rain.

The next day, **Sally** gives him a hot tip she has just received that something big is going to happen in Chinatown. In his rush to get there, he accidentally runs into an organ grinder, who falls and apparently kills his monkey. A nearby cop makes **Buster** pay for the monkey and take its body with him. The monkey turns out only to be dazed and joins **Buster** on his venture.

In Chinatown, **Buster** films the outbreak of a "Tong War", narrowly escaping death on several occasions. At the end, he is rescued from Tong members by the timely arrival of the police, led by a cop (Harry Gribbon) who had been the unintentional victim of several of **Buster's** antics over the last few days. The cop tries to have him committed to the mental hospital, but **Buster** makes his escape with his camera intact.

Returning to MGM, **Buster** and the newsreel company's boss are dismayed to find that he apparently forgot to load film into his camera.

When **Sally** finds herself in trouble for giving **Buster** the tip, **Buster** offers to make amends by leaving MGM alone once and for all.

Buster returns to his old job, but does not give up on filming, setting up to record a boat race. He then discovers that he has Tong footage after all; the mischievous monkey had switched the reels. **Sally** and **Harold** are speeding along in one of the boats. When **Harold** makes too sharp a turn, the two are thrown into the river. **Harold** saves himself, but **Sally** is trapped by the circling boat. **Buster** jumps in and rescues her. When **Buster** rushes to a drug store to get medical supplies to revive her, **Harold** returns and takes credit for the rescue. The two go off, leaving the broken-hearted **Buster** behind.

Buster decides to send his Tong footage to MGM free of charge. The boss decides to screen it for **Harold** and **Sally** for laughs, but is thrilled by what he sees, calling it the best camerawork he has seen in years. They also see footage of **Buster's** rescue of **Sally** (taken by the monkey). The boss sends **Sally** to get **Buster**. She tells him he is in for a great reception. **Buster** assumes a ticker-tape parade is in his honor, whereas it is really for **Charles Lindbergh**.

To book go to www.tosa.net.au, Events, click on the show title, then book by following the guide.

or complete the enclosed booking form

Or Phone Theo Langenberg on 0410 626 131

Note: The TOSA Season Ticket does not include the silent movie night

May We Have Silents Please

A Tribute To Iris Ethel Vining
By Edward Millington Stout III

In the January 2012 two-ply issue of the *American Organist* magazine we readers were treated to a well-thought-out and written article by Clarke Wilson, a stellar organist and operator of the Unit Orchestra. How wonderful it is to have a classical organ journal offer the opinions of someone whose trade disappeared eighty years ago. The commercial use of the silent film may possess little voltage, but the art form is very much alive and worthy of support. Who would think it possible for a silent picture to win the Academy Award in this age of photoplay digital puppetry? There is clearly an awareness and respect for that art form, but there was a clear departure, in the new film, from the original era in terms of the musical carpet upon which the photoplay rode.

It is a matter of fact that most of the music heard during the silent era was from the vibrant and colorful pipe organs, the voices of which fought their way through drapes and massive grills to carry the photoplays on the Diaphonic Wings of Song. It is true the major downtown houses featured orchestras, but

the multi-chambered orchestral giants, were expected to carry the day. Why did the largest Wurlitzer installations have a stand-by blower? Most of the American public attending motion picture theatres did not attend the super theatres, but instead supported "their own neighborhood" houses. Their musical experience often consisted of Bette Ann Frump coaxing true jazz out of the lonely style D in the tiny pit. Did the audience feel cheated and exclaim, 'I just can't listen to that "D Trumpet" any longer, it needs a Post Horn!' If, as Clark noted, the organist undertook proper preparation for the picture, the patrons were unaware of the tonal resources of the organ. Really, most of the music heard during the original silent era was played on organs of ten or less ranks of pipes. There were far more organists supporting silent films than we might realize. According to "The Theatre Organists Club" of San Francisco and Bay Cities, there were 211 organists actively thrilling and boring audiences in 1928. They held a dinner and dance at the Mark Hopkins hotel in October 1928. Could they hear the scratchy approach of Vitaphone while they danced the night away?

Clark's insightful offering in *The American Organist* magazine re-

viewed the various methods and approaches used by organists during the all too brief period in film history. He reinforced the position taken by the "royalty" of photoplay organists, which included Oliver G. Wallace, Albert Hay Malotte and the brilliant Iris Ethel Vining, who headlined at San Francisco's flagship Granada Theatre where she commanded the six-chambered style 285 Wurlitzer. Wilson wisely referred to an article Vining wrote in December of 1924 for the *Exhibitor's Herald*. In that splendid article Iris shared her exceptional insight to the art of picture playing. She wrote, "Don't do too much improvising. Your audience will appreciate good music well played. To too many organists, playing is just so much aimless wandering interrupted now and then by a fight or a fire." The famed organist and composer, Richard Purvis, shared a rare insight to the gifts Iris Vining brought to each performance. At the age of eleven Richard had just begun organ studies with Wallace Sabin. He also attended the Granada Theatre many times with his grandmother during the afternoon presentations and he recalled kneeling down at the pit rail and soaking in everything she was doing to bring the photoplay to life. "She was all over the console as she weaved together a seamless symphonic

score...She was a tiny lady with a most attractive face." The fact is, Iris Vining was so short that the three Thunder levers had upward extensions installed and they were still in place when the gifted Tom Hazelton assumed position as the last house organist of that great theatre. In afterthought, she must have pushed the daylights out of those powerful Thunder levers - - or so would not have bothered with the extensions.

This article seems to focus more on the career of Iris Vining, and there is good reason for that. The Granada Theatre in San Francisco was considered one of the country's finest motion picture theatres; but even more so, the room itself was legendary for its exceptional acoustics. The organ was really a great "Symphonic" organ, and it was not Tibia-dominated. Iris made full use of the ten shimmering ranks of strings and, according to Richard Purvis, Iris was often supporting the pit orchestra during their brief visit to the pit at 7:30 in the evening. When asked which excited the audience more, the organ or the orchestra, his strong reply was, 'the organ'.

Richard Purvis felt Iris Vining sensed the "feedback" from the house, and if it was an unresponsive "house." She poured

on the coals. He further explained, the organist can change directions and intensity at an instant, and the organ had not only three times the power, but it also had the incredible verticle sonic delivery of six chambers rising up 83 feet above the stage floor. The brass division was higher than the proscenium arch and the eight-rank Echo was like having a second Main division in the middle of the house left-and right chamber complexes.

According to her article, she relied on her exceptional memory, as quoted: " To begin with, my repertoire numbers more than eight hundred compositions, ranging from operatic, symphonic, classics of the masters, down to popular jazz. I do not mean by this I am able to play on the organ more than eight hundred numbers: I mean these are mine, that I know them so well I can play any one desired instantly, without the sheet music before me." Right up to the day the famed building came down, the very screening room that Iris Vining used was in place. According to Dick Purvis, she viewed the next week, feature on Tuesday by noting the scenes and important cues as the film passed through the faithful Simplex projectors. She noted the music from her mind's vast library would be best suited for

that segment on the film. Purvis said, 'by the third screening she was off and running."

The Granada's orchestra pit was very deep and, contrary to some writings, it did not have a mechanical elevating mechanism. The orchestra was completely out of view, which makes a great amount of sense. The photoplay does not need to be upstaged by some half-sober chap waving a stick at thirty musicians awaiting the moment they could escape to the nearby Irish Pub. According to Richard Purvis, Iris often augmented the orchestra with the massive string ensemble and Pedal. After a few years the pit floor was raised about two feet above the original floor. At the time the organ was being brought back to life after nearly thirty years of unhappy slumber, Ed Stout found Iris Vining's 1923 "trouble and complaint" book laying in the dirt and debris on the original pit floor. Ed was pulling a new "spares" cable from the console well into the relay room that was adjacent to the house-right lower pit wall. Fate and good fortune has provided today's theatre organ world with a rare insight to the relationship between one of the greatest photoplay organists in history and the maintenance men who serviced the organ weekly.

Let us view some of her maintenance requests from 1923:

January 6, 1923 (While you are here, Mr S, please make sure that the sirens of the wind machine are in good order. This week's picture needs this affect. SURE Thanks I.V.)

Feb 6, 1923 (IMPORTANT - Tune all 4' stops on Great, also 4' Piccolo-Bombard. Tune Orch. Oboe, Krumet & Saxophone. Repair snares on drum.)

April 29, 1923 (Tune Trumpet, English Horn, Orch. Oboe, Saxophone & Krumet. Repair leak in the console and repair the Auto Horn. AND who carries my pencil?????? This is number four and it's new. Just bought it from a blind man.)

Reply, "Not Guilty"

September 16, 1923 (Erwin, please nail this whistle down. I found it in the pedals. It gets knocked down all the time. Put the tack by the auto horn so I'll always have the thing. You're surely fine to me. I appreciate your interest in all my "troubles." Iris) Reply from Erwin Schoenstein - "Merry Christmas"

Nail into the console? Tack this or that? Well, from the beginning the organ console was just considered a "work bench" with lights, telephones, lift controls, signal buzzers and the like, defacing what we consider a piece of furniture and art.

The great tradition goes on, nails and all, and we can only hope the new practitioners of the art will follow in the footsteps of Iris Ethel Vining by respecting the art form enough to properly prepare for the presentation. If indeed the organ supplies fifty percent in the magical marriage of image and music, should not the organist contribute as much as the editor of the film?

Perhaps the ATOS Journal might consider reprinting Clark's article from *The American Organist* magazine. After all, we want to "Make Every Seat a Musical Loge."

This feature article from, May/June 2012 issue of Theatre Organ is reproduced with the permission of Edward M Stout with thanks.

*The Granada Theatre Wurlitzer is now installed in the Regent Theatre Melbourne. **It is being used in the current live show at the Melbourne Regent Theatre "King Kong".***

Organists at the Granada/Paramount Theatre San Francisco:- Oliver Wallace, Iris Vining and Floyd Wright, no relation to George, but he did help George Wright in the beginning of his career in San Francisco. The organ was shut down and covered over during the 1930s.



Rob Gliddon and Theo Langenberg working on the Christie



The Xylophone



Rob Gliddon talks with Rod Blackmore and others at WRAC

TOSA Presents

Scottish Superstar of the Keyboard

DAVID GRAY



Playing

Australia Requests

**on the 2 Manual 11 Rank
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****MARRICKVILLE TOWN HALL****

Cnr Petersham & Marrickville Roads, Marrickville

Sunday 25 August 2013 at 2:00pm – 4:30pm

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

***Bookings: Theo Langenberg 0410 626 131
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 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 is 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.

TOSA NSW

* 2013 - OUR 53rd YEAR *

David Gray

Sunday 25 August at 2:00pm

Marrickville Town Hall

Cnr Petersham & Marrickville Roads, Marrickville

Contact Theo Langenberg 0410 626 131

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

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

Warragul Theatre Organ Society

Events Contact: Di Yuill (03) 5623 3301

Members Diary

****Saturday 27th July 2013 7:30PM ****

Marrickville Town Hall

Cnr Petersham & Marrickville Roads

Marrickville

**Silent Movie show with
David Bailey
accompanying the movie**

"Cameraman"
featuring **Buster Keaton**

on the World Renowned

WURLITZER THEATRE ORGAN

Book at tickets@tosa.net.au **or**
Contact Theo Langenberg 0410 626 131

Monday 5th August Committee 7:00pm WRAC

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:

<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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SYDNEY SOUTH NSW 1235 www.tosa.net.au **Membership renewal due 30 June 2013**

