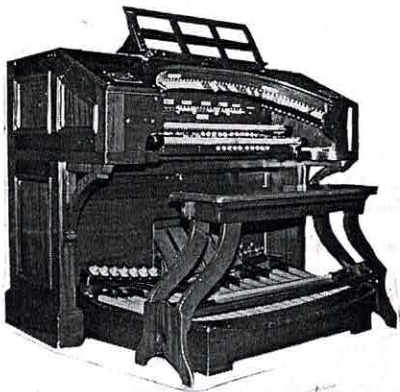
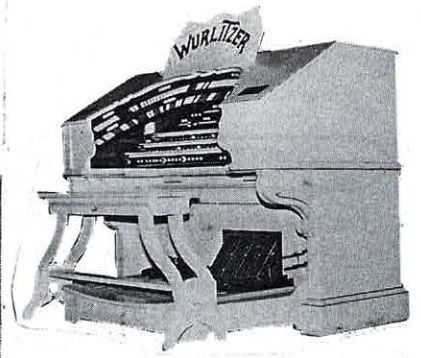


JANUARY, 1996



2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

TOSA NEWS



3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

A Welcome Return of Popular Melbourne Organist

JOHN ATWELL



SUNDAY, 11th FEBRUARY at 2pm
Hear the mighty WurliTzer Pipe Organ
ORION CENTRE, 155 Beamish Street, CAMPSIE

Volume 35
Issue 1
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TOSA NEWS

JANUARY, 1996

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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MEMBERSHIP AND RENEWALS - MEMBERSHIP SECRETARY
TOSA NEWS CONTRIBUTIONS - THE EDITOR

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COMING EVENTS

JANUARY

Monday 8 at 7.30pm Committee Meeting

FEBRUARY

Monday 5 at 7.30pm Committee Meeting
Sunday 11 at 2.00pm John Atwell Concert
Orion Centre Campsie

MARCH

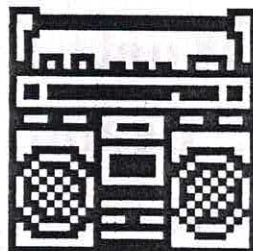
Monday 4 at 7.30pm Committee Meeting
Sunday 10 at 2.00pm Margaret Hall Concert
Orion Centre Campsie

APRIL

Monday 1 at 7.30pm Committee Meeting

The Fabulous 1996 Easter
National Convention
in Sydney

Friday 5th - Monday 8th April



REMEMBER TO TUNE IN TO
2CBA-FM 103.2

EVERY MONDAY AT 9.00 pm
For "Theatre Organ Highlights"
Presented by Chris Styles

HAPPY NEW YEAR!!!

WELCOME to TOSA's Fabulous Theatre Organ Events for 1996

Editorial

A **Happy New Year** to everyone!! We at **TOSA** hope you will have a great 1996 and we look forward to providing first class entertainment to all lovers of theatre organ music. The line-up of artists for this year is truly remarkable and should please even the most discerning of our concert-goers. With **Marrickville** coming on line again and the **Easter Convention** happening in **Sydney**, it should be a really exciting theatre organ year for us.

Since the rules of our society have recently been updated and retyped, if you wish to have a copy of them they are available from our Secretary, **Bill Schumacher**, and we also hope to have copies available at the **Record Bar** at all concerts.

Due to a recent costly incident it has been decided that any unpaid for bookings for 10 or more seats must be confirmed 4 days before the concert, or these seats may be sold at the door on the day of the concert. This minor change of conditions should not

inconvenience any of our regular concert-goers, but we need to be sure that people who have booked seats do actually collect and pay for them. People who book a large number of seats and then don't turn up force valued, paying customers to sit in worse seats than necessary, sometimes annoyingly right behind empty rows of seats. So if you are taking a block booking please pay for them in advance or let TOSA know for sure that your group is attending the concert by informing our Ticket Secretary, **George Newell**, 4 days (at the latest) before the event.

Don't forget to book early for the Convention. If you need a booking leaflet, contact **Bill Schumacher**.

Remember if you have suggestions for the improvement of the Society, write to the Committee via the Secretary.

Best Wishes for 1996

Colin Groves

Welcome To New Members

TOSA is pleased to welcome 3 new members to our ranks, and we hope that your association with our society is a long and entertaining one :

Colin Wilson - Ermington

David Masey - Laurieton

David A. Smith - Illawong

Membership Notes...

This is the quiet time of the TOSA year for Membership - although there has not been a month pass without a few more joining up.

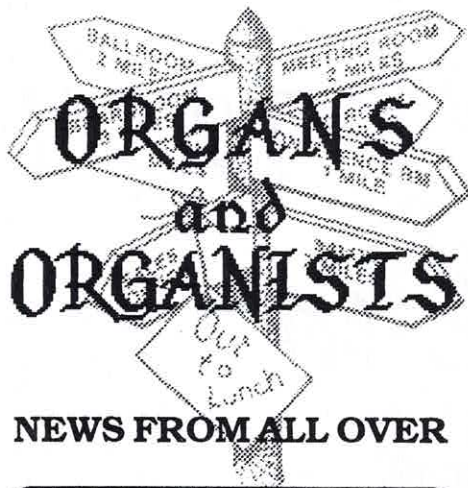
This time last year we has 639 financial members. As I write we have 696 members, which is very pleasing.

Now is a good time to offer your friends a trial membership of TOSA. For half the normal price we offer new membership for the 6 months to 30th June, 1996.

Walter Pearce
Membership Secretary

Articles in this journal need not represent the views of the committee nor those of the editor

The deadline for each edition of TOSA News is the 12th of the preceding month



MARRICKVILLE UNITING

Recently the historic pipe organ of colonial organ builder, C.J.Jackson, was restored and re-installed in the Marrickville Uniting Church.

The organ was built for the Glebe Congregational Church in 1880, and its first use and recital was held on 19th January, 1881. It was bought by Marrickville Presbyterian Church in 1902 and transferred to its present location, Roseby Memorial Uniting Church, cnr Illawarra and Warren Roads, Marrickville, in 1971. Although it is now in a new Jackson-style casement, most of the organ parts are Jackson originals.

To celebrate the restoration and the 115th anniversary of its use, the Marrickville Uniting Church has organised a recital at 3pm on Sunday, 21st January, 1996. The cost will be \$8 (\$5 concession). There will be an afternoon tea.

All TOSA members are cordially invited to attend. It would be helpful to the organisers of the afternoon tea if you could indicate your intention to attend by buying your tickets or by phoning. Tickets are now available and can be purchased in advance or payment can be made at the door.

Further information and tickets can be had by contacting Rev. Russell Davies or Noal Davies on 558 2920.

THANK YOU
 TOSA would like to thank **Craig Stibbard** for the donation of the **Air Raid Siren**, used as sound effects on the **Orion WurliTzer**

IN SYMPATHY
 TOSA was saddened by the news of the deaths of two of our longtime members. **George Dusing**, who was a past president of the **Hammond Organ Society No.1 Chapter** and **Tom Hutchison of Bundanoon**. We extend our sympathy to their relatives and friends

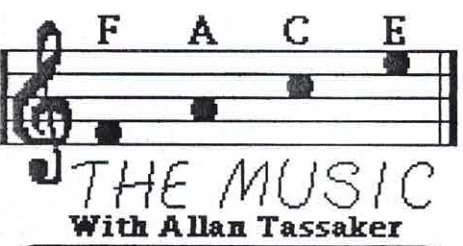
If you are seeking an antique, theatre, console or spinet organ contact the MANNING ORGAN SOCIETY (065) 531431 anytime

FOR SALE
 32-note and curved pedal board in very good condition and bench to match
 Contact Dr Logan on (02) 9955 1662

FOR SALE
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 Price : \$795 o.n.o.
 Perfect Condition
 Owner's Manual and Music
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PLEASE HELP
 Ritchie Willis, TOSA's Transport Officer, has a request on behalf of a member who no longer has a car. **Jim Walker** of 12 Morgan Street, **Earlwood** would like transport to TOSA concerts. If anyone could pick him up and take him home after the concerts, he would be most grateful. Please ring **Jim** on **718 3059**, if you can help.

FOR SALE
 A Collection of Theatre Organ L.P. Records
 Organists include: Joseph Seal, Leon Berry, Al Melgard, Reginald Porter-Brown, Barry Bailey, Don Thompson, Ron Rhode, Reginald Foort, Jesse Crawford, Vic Hammett, Dudley Savage, Eric Smith, George Wright, Reginald Dixon
 28 Records for \$150 or may sell separately for \$3-\$10 each
 Contact Stephen on 484 1116



You must have wondered at one time or another why **Liberace** always had lighted candlesticks on his piano...
Allan Tassaker feels he knows the reason. He says that when **Liberace** was a child his playing was often interrupted by electricity blackouts.
 He simply never got over them!

**Special invitation to Conventioneers
to visit the
Service City Collection
of**

Antique Mechanical Music

The greatest collection of its type in the
Southern Hemisphere

You will marvel at the sight and sounds of

- * The Dutch Street Organs
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- * The English Merry-go-round
- * The Mills Violano Virtuoso
- * Mini Concert by **Margaret Hall** at the
Rogers Theatre Organ

Friday 5th April

Session 1 10am-12noon

Session 2 1pm-3pm

Monday 8th April

Session 3 4pm-6pm

Special Admission price

\$5.00

Book your preferred session

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338 Botany Road Alexandria - Catch the 309 or
310 Bus from Regent St Redfern, opposite Station.
Alight at the first stop south of Bourke St and cross the road.
Parking is also available in the complex

From The MAILBOX

Mary and Bill Peatman of
Sans Souci write :

10/10/95

We have been attending the Sunday concerts for a couple of years. They have provided us with a musical experience nostalgic of bygone theatre days. Each artist, different in style, puts their personal stamp on the Orion organ which, thanks to John Parker, responds to their every demand.

It is not to the artists alone that we feel indebted, but also to those volunteers in the background who give so much of their time and energy - those who prepare the hall, the suppers, the ushers, seat bookings, the monthly news, and more.

I'm sure we speak for the many patrons, when we offer to all our thank you.

Sincerely,
Mary and Bill Peatman

It was very good of you to take the time to write your kind words of appreciation. The concerts do involve a lot of work and our volunteers alone make it all possible. I know they are grateful to hear that you appreciate their untiring efforts - words of praise are so few and far between, but they can make all the effort seem more worthwhile. Thank you. - Editor.

In response to the items on the Western Australian pipe organs in the November issue of TOSA News, Amy Caldwell of Mona Vale (and the Gold Coast!) kindly looked out some photos she had taken during her visit to the Perth National Convention in 1994.



The unusual console of the New Norcia
1922 Moser organ.



English organist, the late Ronald Curtis
("King of the Compton") at the console of Perth's
3/12 Compton during the 1994 Convention.

Thank you once again, Amy, for your contribution - Editor



LOVE AND MUSIC - Helen Zerefos sings with Robert Goode at the Sydney Town Hall Grand Organ. Proceeds to the Alzheimer Research Foundation. A special fund-raising recording with some delightful, popular

and operatic tunes, including : Danny Boy, Blue Danube, Pie Jesu, Phantom of the Opera, Music of the Night, Amazing Grace, Anniversary Song, Nun's Chorus, The Holy City, Dome Epais Duet from Lakme, O Mio Bambino Caro from Gianni Schicchi, Hansel and Gretel's Evening Prayer, Love and Music from Tosca.

CD - \$20 (+ \$3 postage)
Cassette - \$10 (+\$2.65 postage)

Available at TOSA Concerts. or by
Mail Order from :
TOSA (NSW Division) Inc.
304 Parramatta Rd
ASHFIELD NSW 2131

CONCERT HITS - Chris McPhee playing our own Orion WurliTzer.

The 17 selections include : Be Our Guest, Chelsea, Baby's Birthday Party, If I Loved You, March of the Cards, Knight Barnett's Memory Lane/Chloe, In a Persian Market, I'm Forever Blowing Bubbles, Fire Drill March, Serenade from The Student Prince, I Don't Want To Set the World on Fire, Selection from Annie, Theme from Schindler's List, Bie Mir Bist Du Schoen, Old Fashioned Garden, Slaughter on Tenth Avenue, I'll Be Seeing You.

CD - \$25 (+ \$3 postage)
Cassette - \$15 (+\$2.65 postage)

Annual General Meeting Reports

Wednesday, 22nd November, 1995



A view of some of the members assembled for the 1995 Annual General Meeting in the foyer of the Orion Centre

..... :President's Report:

The year 1995 has been a year of consolidation and steady progress for our society. We have seen our concert audiences and membership growing at a most encouraging rate, culminating in an all-time attendance record of over 750 at the **Phil Kelsall** concert.

The **Orion** organ received its final voicing and tonal regulation (for the time being anyway) in July at the skilled hands of **Jonas Nordwall** and **John Parker**. The **Marrickville** organ will be back in action early in 1996. More comprehensive reports on these organs will be presented later. Our **Christie** organ is still in storage awaiting a new home. There have been one or two possible locations put to your committee, but nothing really suitable has been forthcoming.

Our secretary has prepared a more detailed report on the year's activities and I have no wish to steal his thunder.

I am looking forward to 1996 with a great deal of anticipation. The planned concert program looks most interesting with a good mix of local and overseas artists, including some exciting new talent. The **Convention** in April is

shaping up to be the best ever with several interstate divisions already planning their coach tours.

Finally may I thank everybody, Executive, Committee and all our members who have contributed to the successes of 1995. May 1996 be even better.

Cliff Bingham

..... :Secretary's Report:

1995 has been a great year for **TOSA NSW Division**. Our concert audiences are growing and we are the envy of all other **TOSA** Divisions. One only has to look at the line-up of artists this year - **Chris McPhee, Tony Fenelon** and **John Atwell, Neil Jensen, Ray Thornley**; and visiting overseas organists - **Phil Kelsall, Jonas Nordwall, John Ledwon, Len Rawle, Walter Strony**, and to close the year the usual **Tony Fenelon** Christmas concert. The 1996 concert schedule is looking just as great with the added attraction of the **24th National Convention** next Easter.

Concerts don't just happen. It takes a lot of work by many dedicated people who are not on the committee to produce the results you have listened to this year. I would like to thank the workers

concerned : **Mary and Arthur Hall** - for handling the collating, folding and posting of **TOSA News** each month; **Jean and George Newell** - for handling the thankless task of concert bookings; **Eunice Palmer** and **Edith Rohanek** - for all the work in preparing lunches for the workers on concert days and handling the afternoon tea bar; **Frank Rohanek** - for selling the tea and coffee tickets; **Miles Perry** - for the brilliant lighting he gives us at the **Orion** concerts; **Merv Palmer** - for helping **Neil** in running the record bar; **John Atkins** - for helping prepare the **Orion** auditorium for each concert; and the various people who help with ushering at the concerts. Without these people, concerts would be impossible to stage.

I would also like to thank the members of the executive and committee for their help and for their work in making operations of our Division run so smoothly this year.

The **Orion WurliTzer** is sounding just great after its tune-up by **John Parker** and **Jonas Nordwall**, and the **Marrickville WurliTzer** is nearing completion, thanks to the "MANY" hours of work done by **Neil Palmer** and his helpers. We are all eager to hear the finished product in the near future.

Annual General Meeting Reports (Continued)

Your committee has spent long hours planning the 1996 Convention and we know you will be delighted with the performances of the overseas artists we have chosen - **Barry Baker** from the USA and **Nigel Ogden** from the UK. We trust you will all support us and attend the Convention.

I take this opportunity to wish all members of TOSA a Merry Christmas and a Happy New Year.

Bill Schumacher

..... : **Marrickville Report** :

With the installation of all windlines and regulators now complete, the blower was able to be switched on for the first time in 18 months. Dust, which had accumulated in the system over this time when practically all parts of the instrument had been disturbed, caused several pipes to cipher. These were quickly silenced, and the on-going process of eliminating leaks in the new windlines continues. All regulators have been checked for the correct wind pressure and adjusted where necessary

- in particular, the two additional regulators which had to be set up from scratch. All tremulants started functioning when operated manually.

On Saturday, 18th November, all prepared plywood panels were removed from the chambers so that installation of the electronics can begin; these panels will hold the printed circuit boards.

Work continues on the refinishing and installation of the 16' Tibia pipes which are being added to the instrument, three of which have been installed.

Neil Palmer

Barry Baker is a young man from America with a big reputation already, and he is one of our visiting organists at the 1996 Easter Convention in Sydney

What People Are Saying About Barry Baker...

"Barry Baker... won resounding accolades from his audience of nearly 800... this was without doubt the best show we've ever had... Barry's playing was incredible... it has all the excitement and arrangement of what George Wright was noted for in his prime, but takes it another step above - he is truly phenomenal"

Ken Double (Long Center Theatre Organ Society) ATOS International News

"..on April, we were entertained by a truly remarkable artist... Barry Baker...it would have been an astounding performance by even an organist with three times Barry's experience! Don't miss him! What a treat it was for us to meet and hear him play!"

Bill Hitchcock (Atlanta Chapter ATOS) Theatre Organ Journal

"A BIG Thank-You to Barry Baker who presented one of the finest concerts I've ever heard.."

Tim Needler (Central Indiana Chapter ATOS) "Ciphers" Newsletter

"...he immediately established himself as a new (to us) force in the organ world...dazzling variety of registration...delightful harmonic treatment...snazzy performance.....nice ballad styling..... everyone felt he has a brilliant career ahead of him (he's already brilliant!)."

Enos Shupp (Dickinson Theatre Organ Society) Vox-Humana" Newsletter.

"Barry Baker, packed with more talent than can be imagined...premiered for a standing room only crowd at Krughoff's Wurlitzer Park in Downers Grove. To pick out a particular favourite song he played would be next to impossible. They all stood in memory with colourful and tasteful registrations, dramatic phrasings, and keen dexterity."

Jim Koller/Windy city Organ Club Newsletter

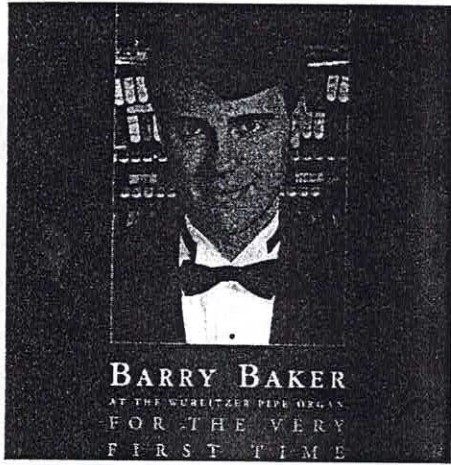
"This bright young man explored all possible colours in the 3/10 Barton in his wide selection of music. Timing, rhythm, Audience rapport and confidence characterised Barry's performance..."

Steve Adams (1989 ATOS National Convention) Theatre Organ Journal

"...Barry Baker proved to be a theatre organist extraordinaire...first-rate performance."

Steve Adams (1990 ATOS National Convention) Theatre Organ Journal

A glowing review of Barry Baker's first recording, from *Theatre Organ*, the journal of the American Theatre Organ Society



For The Very First Time — Barry Baker

What an appropriate title — for this album is a double debut! It's the ATOS 1989 Young Organist Competition winner's first recording and the "Not Just Another Wurlitzer" 4/33 Wehmeier studio organ's premiere.

For a number of years Barry has been on the staff of organists at Cincinnati's Emery Theatre, Springdale Music Palace and Shady Nook Restaurant as well as being "house organist" at the Wehmeier studio. Barry made a cameo appearance at Detroit's Redford Theatre in 1989 and was featured the following year in a memorable concert at Manual High School during the Indianapolis convention. Those who went on the 1990 "Afterglow" were treated to a Walt Strony concert on the impressive Wehmeier Wurlitzer.

On first listening to this album a discerning organ buff will be reminded of George Wright's Pasadena studio organ for the two instruments sound remarkably similar. Comparing the Pasadena organ (see Stu Green's excellent article in the February 1964 issue of *Bombarda*) with the Wehmeier instrument, it is apparent the two organs have quite similar specifications and play into rooms of almost identical size (approximately 35' x 70' with an 18 foot ceiling). However, the Wehmeier studio has a 3/4" thick oak floor and a cedar ceiling which add an unusual warmth to the sound of the organ. And a rare Murray Harris redwood Tibia and gorgeous Style D Trumpet are among the many choice ranks of the instrument.

Barry has stated he was "... drawn to the playing artistry of George Wright . . . I remembered being impressed with the variety displayed in his playing." Several selections may sound like a note-for-note Wright imitation but an "A-B" comparison with the Wright versions will show this is not the case at all. Indeed, Barry masterfully incorporated Wright's influence into his arrangements resulting in tasteful, creative, yet daring variations in registrations and rhythms.

This 61 minute album contains 14 "cuts" which, with a medley of three numbers from Cole Porter's *Anything Goes*, totals 16 selections. The opening and closing numbers are from two of Porter's least known musicals; "Who Knows?" from the 1937 film *Rosalie* (definitely not the Romberg score) and "It's Bad For Me" from Porter's failed 1933 musical *Nymph Errant* which opened in England but never made it to Broadway! A shame, for it was Cole Porter's favorite score and contains some of his most interesting lyrics and melodies.

Barry's selections include some numbers never before heard on theatre pipes along with several wonderful Broadway, film and "pop" favorites. Brubeck's "It's a Raggy Waltz," "Midnight in Mayfair" and a bouncy Romberg selection, "Bring Your Kisses To Me" (from his 1916 musical *The Show of Wonders*) are delightful novelties. Ray Noble's dreamy "The Very Thought of You," Frankie Laine's "We'll Be Together Again," "Out of My Dreams" (from *Oklahoma*) and Jerome Kern's "Long Ago and Far Away" (from the 1944 film *Cover Girl*) are the luscious ballads.

The 1941 film *Babes On Broadway* contributes a lilting "How About You" followed by a seductively rhythmic "It Ain't Necessarily So." Completing this excellent tune list are an appropriately mystical "Nature Boy" and a bright, breezy "In Love For the Very First Time."

Both the cassette and CD have identical excellent liner notes (8 pages in the CD version) which contain all the essential facts about the artist, organ and musical selections. It should be noted, also, that the cas-

settes were produced by the new Digalog process which eliminates the all too frequent curse, the tape hiss.

The superb quality of the recording, pristine condition of the organ and the artistry of Barry Baker add up to a "Must Have" recommendation!

Impressive news of young New Zealander, Sean Henderson, who spent some time in Melbourne before moving across to the States to further his career

UNLICENSED THEATRE ORGANIST DRIVES 472 AUSTIN INTO CROWD



Too young to operate a motor vehicle on a public highway Sean Henderson mobilized the great Spreckels Organ and energized a crowd of almost 2,000 into standing ovations for his performance on

July 17 at the outdoor pavilion in Balboa Park, San Diego, California. Appearing by special invitation to share the spotlight with his mentor Walt Strony, Sean played before and after intermission. He included selections from his ATOS Young Theatre Organist Competition, Intermediate Division Winner entries showcased at the Redford Theatre, 1995 Detroit National Convention.

Celebrating the 80th Birthday of the Spreckels Organ, the Spreckels Organ Society claims Sean as its youngest musician, but the audience obviously recognized a performance in which youthful talent was not a bias for appreciation. Concluding an event with, and under, the stars, Walter brought Sean back on stage for a duet featuring both parts of Richard Purvis' arrangement of "Fanfare in D" by Jacques Lemmons. The twisted wreckage of two bodies vying for hand and foot space at the console produced sounds not eclipsed by the jets cruising in their landing pattern towards the San Diego Airport.

A Report on the Members' Afternoon at Bondi

by Barry Tooker

It is always a pleasure to spend an afternoon at the **Bondi Junction-Waverley RSL Club** with **Ian Davies** and friends. Saturday, October 28, 1995 was no exception.

As always, **Ian** was quick to get his audience laughing with a joke, this one about the thirsty Indian who changed his mind after the Paleface plugged the well. With everyone in a good mood, he then introduced the first artist of the afternoon.

Bill Schumacher took his place at the **Rodgers**, opening the show with a lively rendition of *Wake Up and Live*. This was followed by a sentimental version of *Do You Love Me, Really Love Me?* and then *East of the Sun*.

After commenting on how the older music has more rhythm and melody than many of the modern compositions, **Bill** travelled backwards in time to play a selection of numbers popular in the 1950's. These included such favourites as *Catch a Falling Star*, *Allegheny Moon*, *Volare*, *Unchained Melody*, *Tammy* and *River of No Return*. This concluded his first bracket.

Ian then introduced **TOSA** President, **Cliff Bingham** and, while **Cliff** was coming up onto the stage, told a short story about "Nelly", quite well-known at the **Bondi** club, but not

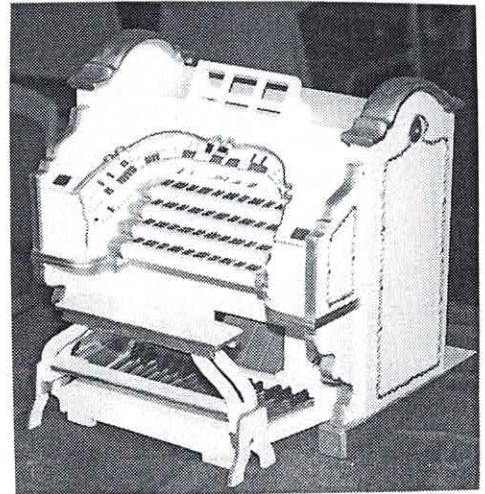
elsewhere.

Cliff is quite at home on the **Rodgers** organ as he owns a similar model. The club's organ was possibly the first **Rodgers Trio** to be sold in NSW, in about 1969, and **Cliff** now owns the last, which was sold to the **Paddington-Woolahra RSL** in 1982. He opened with a bright and breezy *Wonderful Day*, followed by a great selection of music from the show *42nd Street*. This was followed by the *Elizabethan Serenade* and, appropriately enough, *Drink to the Bonds of Friendship*. *Danny Boy* came next, finishing up with the classic *Fanfare in D*.

Ian now took his place at the console, complimenting **Cliff** on his pedal work in the previous number. He said his old teacher, **Horace Weber**, used to say that to be a good organist you should also be a good tap-dancer.

In good old theatre style, **Ian** opened with a toe-tapping version of *Travel On. I Love You For Sentimental Reasons* was followed by a bouncy *It's a Great Day*. Then he was *Standing on the Corner Watching all the Girls Go By* and finished up with *The Caissons Go Rolling On*.

A short interval was called to allow us to recharge our drinks and visit the engine room.



Ian had on display his wonderful model console

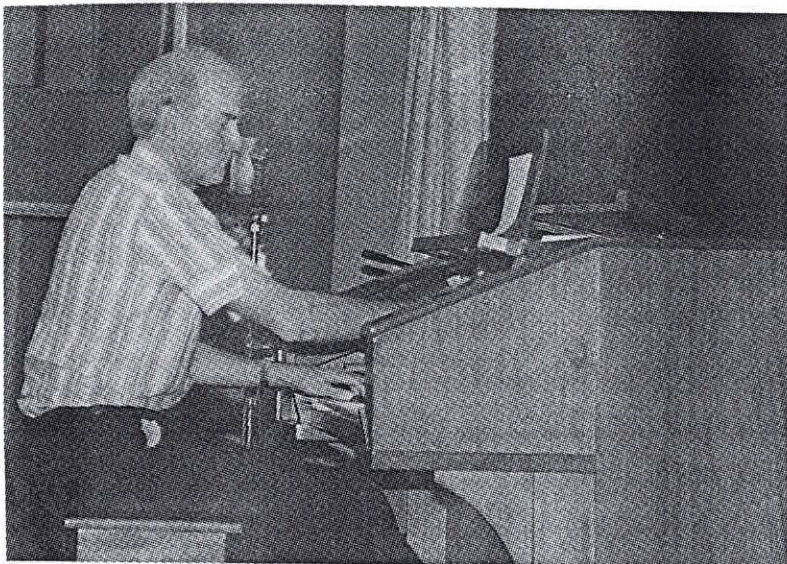
The second half of the program was introduced with **Ian's** joke about the ailing, little Jewish boy, who was told that he could leave later if he could stick it out till midday.

Bill returned to the console and played selections from *King and I*. For **Betty Bruderlin**, who was celebrating a reunion with some of her old army mates from World War 2, he played *New York, New York*, interspersed with *East Side, West Side*. Now came some of **Bill's** **Gershwin** favourites, including *By Strauss*, *They Can't Take That Away from Me* and *Nice Work If You Can Get It*.

Cliff opened with a rousing march followed by *San Francisco*, then a novelty number, *Canadian Capers*. He paused to pay tribute to the encouragement **Ian** had given to him and others, starting as early as 1962, when **Ian** was selling electronic organs at **Suttons**, and through the following years. **Cliff** concluded with the *Dambusters' March*.

Ian and **Mary** made a presentation to **Cliff**, who had to leave for another engagement, and similarly thanked and made another presentation to **Bill**, for their efforts in making a successful Saturday afternoon's entertainment.

It was now **Ian's** turn to return to the organ. Opening with a catchy *Lament of the Cherokee Indians*, he



A very serious Cliff Bingham putting the Rodgers Trio through its paces at the Bondi Junction-Waverley RSL Club

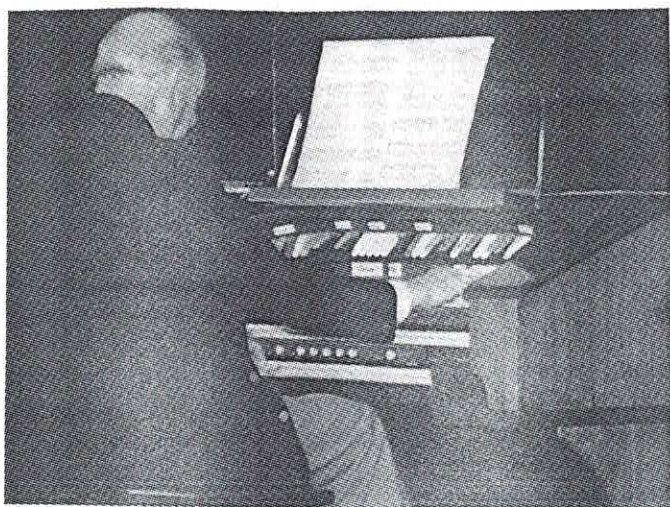
next changed pace to play **Ketelby's** *In a Chinese Temple Garden*. Changing pace again he played the *Back Bay Shuffle*, finishing up with his theme song, *Cruising Down the River*.

However we could not let the afternoon go without a duet of **Ian** on the organ and **Bill** on the grand piano. A bracket of 3 numbers, *Walking My Baby Back Home*, *Side by Side* and *Wedding Bells are Breaking up That Old Gang of Mine*, rounded off the day nicely.

A good crowd had a most enjoyable afternoon and we look forward to the next show at **Bondi Junction**. Thank you to **Ian**, **Bill** and **Cliff**, and also to the **Club Management**.



Bill Schumacher and Ian Davies perform a grand piano - organ duet



Our TOSA Patron, Ian Davies, at the console of the Rodgers Trio organ, which he plays for special TOSA afternoons and regularly every Friday at the Bondi Junction-Waverley RSL Club at Bondi Junction

Photos by Barry Tooker

HISTORICAL CORNER



This photo, found by Barry Tooker amongst his vast collection of historical photos, shows an interesting group of TOSA people at a past function, probably in the 1960's. Do you recognise them? The organist is Ian Davies, seated at the Rodgers Trio in the Rees Wills Showroom, with, from the left, Stan Holland, Frank Ellis, Tom Halloran and John Clancy.

Report of the WALT STRONY Concert

Orion Centre Sunday, 19th November, 1995

by John Shaw

Early afternoon showers and the fact that our **Tony Fenelon** Christmas Concert was only 2 weeks away may have caused the 20% drop in attendance on this occasion. If there are any other reasons for not attending, please let a committee person know, as this organist otherwise should attract a maximum audience.

The programme commenced with **I. Berlin's Puttin' On the Ritz** with the chorus being repeated several times, always with improvisations including threads of *Rondo Alla Turca*. Another up-tempo number followed - *Le Jazz Hot* by **H. Mancini** and it featured the **Wurlitzer** piano and several percussions.

A medley from *Miss Saigon* included *The Last Night of the World* and *American Dream*. On first hearing, this music may not seem very appealing, as is often the case; however, after hearing it several times and perhaps seeing the show it becomes much more interesting and enjoyable.

A snappy presentation of *Dizzy Fingers* was followed by *Invitation* (from the movie of the same name), *The Toytown Trumpeters*, and the last number before interval, *Malaguena*, complete with tambourine and castanets in the accompaniment to add the authentic Spanish flavour.

As **Walt** had heard that the **Canterbury Theatre Guild** had just completed their presentation of *Candide* the night before, he decided to play the very difficult overture, which sounded superb on a **Wurlitzer**.

A **Duke Ellington** bracket followed which, to me, was a highlight of the programme. This bracket included *Solitaire* in a lay-back tempo and, after featuring the piano in particular, the number was played with a strong blues influence. Appropriately the piano was used to begin and finish *Satin Doll*, with variations in the rhythm from 4/4 to 3/4 and back again. *Mood Indigo* preceded *Take the A Train* and *I'm Beginning to See the Light*, all of which

were excellently arranged for Theatre Organ.

The nostalgic *In a Monastery Garden* preceded the second highlight of the programme - selections from **Gershwin's Porgy and Bess**, all meticulously presented.

Walt's finale was also a special treat for the audience, when he invited requests. These included *All I Ask of You* (*Phantom*), *Caravan*, threads of *Dr Zhivago*, *Battle Hymn of the Republic* (No, **Paul Keating** was not in the audience!) and *Donkey Serenade*.

The obligatory *There's No Business Like Show Business* saw the mighty **Wurlitzer** disappear once again into the depths until next time.

As always, **Walt's** perfectionism shone through his highly developed arrangements which highlight the full orchestral capabilities of our post-**Hope Jones** **Orchestral Unit**, otherwise known as the **Orion Wurlitzer**.



Walt taking a note of the numerous requests as a crowd-pleasing finale to his great concert