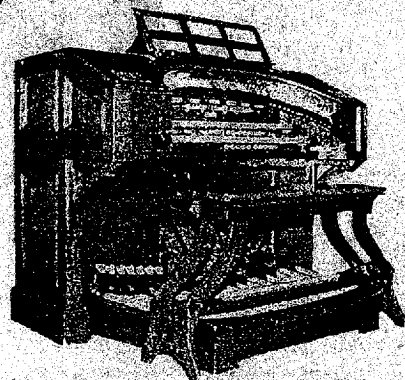


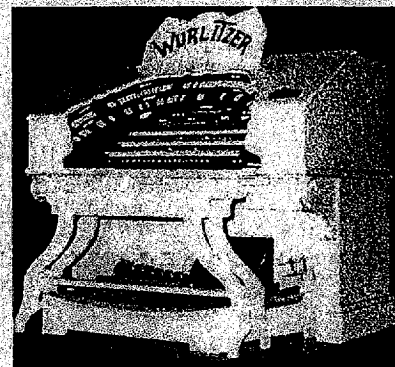
OCTOBER, 2001



2/11 Wurlitzer Theatre Pipe Organ
Marrickville Town Hall

TOSA

NEWS



3/17 Wurlitzer Theatre Pipe Organ
Orion Centre Campsie

Leading Sydney Keyboard Magician

DAVID SMITH

With Special Guest Artist,

Singer

Graham Stroud



Sunday, 21st October at 2pm
Marrickville Town Hall

Volume 40
Issue 9
PRINTED BY TOSA

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TOSA NEWS

OCTOBER, 2001

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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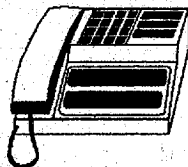
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Membership, Renewals, Change of Address - MEMBERSHIP SECRETARY

TOSA NEWS Items, Advertisements - EDITOR

All numbers use the prefix 02

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COMING EVENTS

OCTOBER

- Monday 8 at 7.30pm Committee Meeting
- Thursday 11 at 2.00pm Members' Playing Day
Orion Centre Campsie
- Important: Phone on the day to confirm 9716 0151
- Sunday 21 at 2.00pm David Smith Concert
With singer Graham Stroud
Marrickville Town Hall
- Thursday 25 at 7.30pm Members' Playing Night
Marrickville Town Hall
- Important: Phone 9798 6742 to confirm

NOVEMBER

- Monday 5 at 7.30pm Committee Meeting
- Thursday 8 at 2.00pm Members' Playing Day
Orion Centre Campsie
- Important: Phone on the day to confirm 9716 0151
- Thursday 22 at 7.30pm Members' Playing Night
Marrickville Town Hall
- Important: Phone 9798 6742 to confirm
- Sunday 25 at 2.00pm TOSA (NSW) Annual
General Meeting
"Mastertouch", Petersham

DECEMBER

- Monday 3 at 7.30pm Committee Meeting
- Sunday 9 at 2.00pm Tony Fenelon
and John Atwell's
CHRISTMAS CONCERT
Orion Centre Campsie
- Thursday 13 at 2.00pm Members' Playing Day
Orion Centre Campsie
- Important: Phone on the day to confirm 9716 0151

From The President

Hi there!

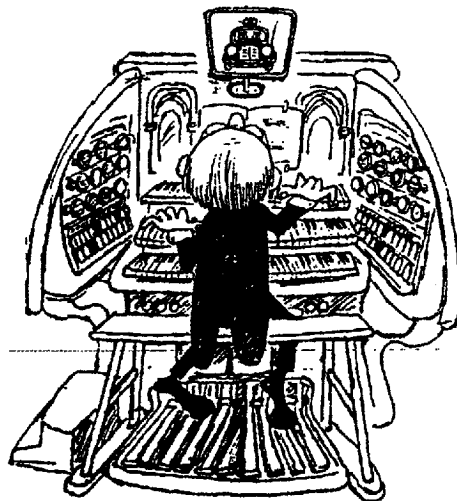
I was at Marrickville Town Hall last Thursday, and was treated to part of a rehearsal of David Smith at the console, and then baritone Graham Stroud singing some favourites from the shows. It was their first rehearsal together, but seriously entertaining already. In fact, I lay on the wooden table to listen, and didn't notice how hard it was until they stopped! Yep - this is a concert with a difference - don't miss it! See the ads and booking arrangements in this issue. (See pages 13 and 9)

Other items of interest include the Ian Hanson bus trip - sounds good.

Also, coming up is the TOSA Annual General Meeting on Sunday November 25th - details of time and place will be in the next TOSA News.

Now is the time for a bit of competition for places on the Committee. So, show your interest and nominate. As far as I know everyone on the committee is standing again - I can't be sure - but that's no reason to hold back.

Once a year the Canterbury Council invites applications for financial grants - for community



projects, and the arts. We have put an application in this year and are waiting for a reply. Favourable or otherwise to the extent of \$2,000 - it's not a fortune, and doesn't go far toward the high rental of the Orion, but every bit helps.

Until next month

Walter Pearce

Advertising rates for TOSA News

For members:

Small, organ-related advertisements = FREE

For non-members :

Full page = \$99

Half page = \$49.50

Quarter page = \$24.75

Small bubble = \$11
(GST included)

Please send copy to :

TOSA News Editor
P.O. Box 1257
Burwood, 1805

Editorial

First, a big Get Well wish for our President, Walter, and his wife, Jenny. Both have been ill recently and, at the time of writing, Jenny is still in hospital. We all know how difficult it is to cope with professional, and voluntary, commitments when you have seriously disruptive health problems in the family. TOSA members hope you are both 100% soon.

Thanks to John Shaw for writing the Review of Brett Valliant's great concert under difficult circumstances (having to leave for other commitments before the end of the concert!) and also to Wendy Hambly for her usual, generous assistance in time of need. (See pages 11 and 12)

Thank you, too, to John Batts for his wittily and acutely observed article on the high-brow attitude to low-brow theatre organ music! (See his item on pages 5 and 6)

This month we are asking for nominations for committee positions for the next year. Please consider participating in your Society's functioning if you can - it is always good to welcome new people to the committee to keep the ideas coming, and to take the burden off the same faithful, hard-working members. (The nomination form is on page 10)

Best Wishes,
Colin Groves

Welcome To New Members

TOSA (NSW) is pleased to welcome the following new members and wish them a long and happy stay among our ranks :

David McGowan - Laurieton
Michael Stonham - Earlwood

Articles in this journal need not represent the views of the committee or the editor

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



NEWS FROM ALL OVER

JOHN GIACCHI

2001 TOUR DATES

On 30th September John played at the Capri Theatre, Goodwood, South Australia (4/29 *Wurlitzer/Hybrid*). By the time members read this issue, John will be in the throes of his 2001 tour in the United States, to promote his very successful new CD, *Xanadu*, recorded on what is the largest and most sonically overwhelming theatre pipe organ in the world - the Sanfilippo 5 manual, 80 rank, *Wurlitzer*. This is John's 4th visit to the USA.

John's appearances are as follows:

- 6th October - Sexton Auditorium, Los Angeles, California (4/23 *Wurlitzer*)
- 10th October - Moellman Residence, St Louis (*Rodgers 340 Century*)
- 13th October - Paramount Theatre, Anderson (3/12 Page)
- 20th October - Thomaston Opera House, Connecticut (3/15 *Marr & Colton*)
- 21st October - Shanklin Conference Center, Massachusetts (4/34 *Wurlitzer*)
- 25th October - Sanfilippo Residence, Barrington Hills, Illinois (5/80 *Wurlitzer*)
- 27th October - Fox Theatre, Hanford, California (2/11 *Wurlitzer*)

Those wishing to find out more about venue locations or CD's can obtain that information from John's web-site at www.users.bigpond/johngiacchi

Roxy/State Theatre Bus Tour

A bus tour, with visits to both the Roxy Theatre at Parramatta and the State Theatre, and possibly the Capitol Theatre as well, is being held on Saturday, 3rd November.

A number of seats are available for TOSA members. The tour includes inspections of each venue.

The fare is \$25.00 and includes all costs except lunch.

The bus will pick up at Marrickville Town Hall, or you can join us at Parramatta outside the Roxy.

The bus will stop at Coogee Beach for lunch - plenty of eateries abound at this location. passengers will be returned to Marrickville Town Hall.

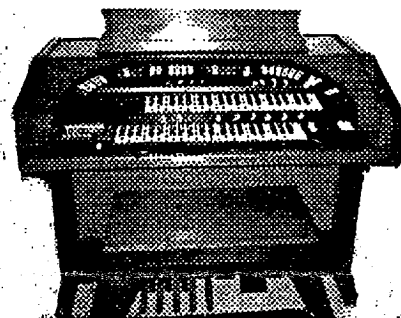
Departure times are: 9.00am from Marrickville Town Hall; 11.00am from the Roxy Theatre, George St,

Parramatta. Return to Marrickville at 5.00pm.

For reservations and Information, contact Ian Hanson - Telephone : 0410 311 147

FOR SALE

Culbransen "Theatrum" Organ.



Horseshoe Console

2 manuals, 1 octave Pedals.

Owner's Manual, Sheet Music.

Home Organ Course.

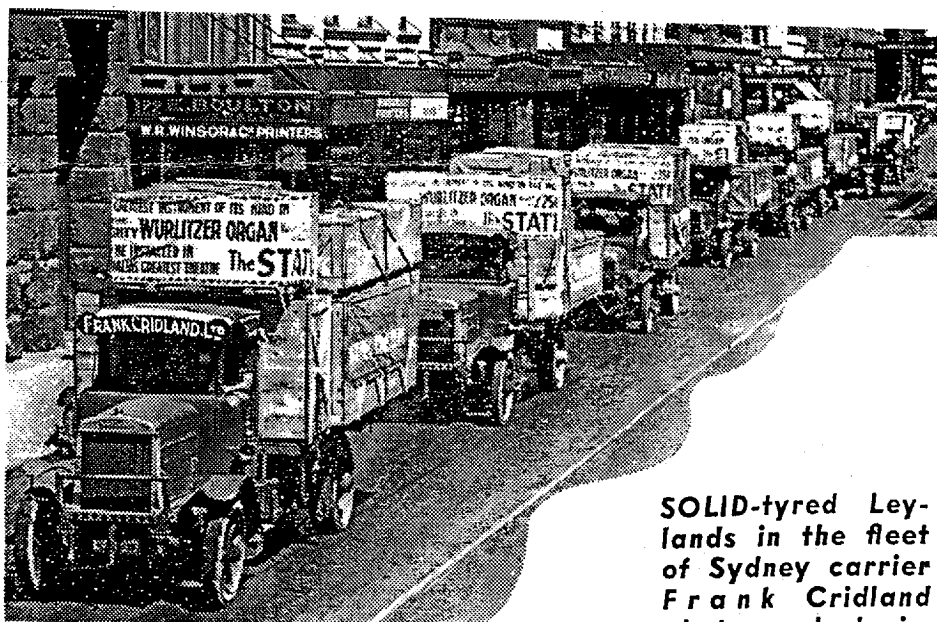
With Bench.

(Pedal Board Needs Attention)

Price \$350.00.

Phone: 43903735 (02)

Deidre McMullan of Mittagong found this interesting, historical item in a 1961 Silver Anniversary Issue of Truck and Bus magazine. It shows the transportation of the 4/21 Wurlitzer along Castlereagh St, on its way to installation in the State Theatre. Thank you, Deidre.



SOLID-tired Leylands in the fleet of Sydney carrier Frank Cridland photographed in Castlereagh St. in 1929 hauling the Wurlitzer organ for the State Theatre.

The Theatre Organ: A Case of Class Bias?

by John S. Batts

"... a flamboyantly vulgar electric organ. It came up from nowhere and kept changing colour as it played." - Elizabeth Jennings, "Poet at the Pictures; Arts & Ideas", Oxford Today (1, No. 3), Trinity Issue, 1989.

In the recently shown TV series on ABC "Beyond The Fatal Shore" art critic and writer Robert Hughes has been keen to remind modern Australians that theirs is not, nor ever has been, a class-less society. Parading Lady Renouf on his arm in Melbourne while en route to the opera, our now-exiled commentator reminded viewers of the abiding fissures in Australian society.

Quaintly, I remembered a reflection I had jotted down on a minor English poet of the last century, Elizabeth Jennings.* More precisely, I was wondering, as I viewed the TV series, about the impact in a so-called class-less society of a once-popular vehicle of entertainment in earlier decades of the twentieth century, namely how the theatre organ has fared in Australia from its rise into popular esteem through to public decline, and how it is coping in the precious state in which TOSA(NSW) currently guards its treasures.

Once upon a time I heard an upper-class Englishman expostulating in plummy tones against my "iniquity" of daring to speak favourably of the theatre organ. Talk of red rags being shown to a raging John Bull! The frothing mouth could hardly get out the chosen non-authentic, German pronunciation "Vurr-Litzer" - doubtless calculated as the most pointed insult to the "contraption." And yes, he spoke also of the "Kinema," inadvertently removing the stress on "sin" to air his smattering of schoolboy Greek! The final salvo was a muttered recollection "of darking bogs, and silly sounds." Heavy on the sforzando pedal that chap! But memory is surely not wrong in detecting an English class bias against the theatre organ which readers may have caught in Oxford poet, Elizabeth Jennings' words quoted at the outset.

As recapitulated, the incident reveals some limitations worth

pondering: (1) her point of view is thoroughly Pommy; (2) more precisely, it is upper middle-class English; (3) and, even more accurately, it is the product of a certain kind of middle-class Englishness produced in the inter-war period, a spin-off from the hey-day of cinema-going popularity in Britain in the 1930's.

If I have avoided the word "snobbish" so far, that is merely coincidence, for that hostility to the cinema organ (surely misdirected) is based on the presumption that if something is popular it is indeed vulgar, and is amply worth despising. The object of scorn is implicitly branded as one of those things in this world which is hostile to any educated taste, and, more perniciously, beneath the dignity of anyone who has pretensions to be perceived as intelligent. The audience, after all, was Oxbridge educated. And thereby, supposedly, another brick is added to the bastion of middle-class insularity and complacency.

Happily the world of poets and their visionary flights is not without exceptions. Some of you may remember the late Poet Laureate, John Betjeman, an Oxford man as it happens but certainly unconventional. On a popular TV show some years ago he positively purred over the sights and sounds of Len Rawle's 4-manual (ex-Empire, Leicester Sq.) *Wurlitzer* now installed at a home near London.

Yet an anti-theatre organ bias does exist. Indeed, it thrives in Britain in a virulent strain almost unknown outside that sceptered isle. Why so?

In search of an explanation let me wax whimsical and link Elizabeth Jennings' remarks at the outset to the unpleasant encounter related. First, notice that the quoted recollected speaker could probably not claim any expertise in music, certainly not in the organ field, for his world scarce allows for listening let alone concert-going. He would doubtless rest his case on nothing more substantial than "I know what I like!" Allow me to sketch the paradigm.

Handel and Bach he will acknowledge as normative; he has been instructed that Beethoven and

Mozart are fine; he will concede that Schubert is pretty, but Schumann goes too far; the nineteenth century generally is seen as anti-climax. In short, the German romanticism of Brahms has been disastrous, and that chap Wagner - used by the Nazis, wasn't he? - really let the side down. Accordingly, listenable music came to an end in about 1812; so don't talk to my adversary - let's call him "Bogs" henceforth! - about the charms of Tchaikovsky.

On the local level not even Bogs' parish organist meets with total approval. Surely it was not for nothing that a very English W. S. Gilbert included the hapless organist in his catalogue of social offenders deserving execution: "There's that village organist, / I've got him on my list!" (*The Mikado*). To such people if the organ sounds like Bach, then its noise is OK; if its harmonies are lush and sensuous, then that music must be regarded with suspicion and the purveyor is a threat! If the player employs a tremulant then it must surely be Satan-sent.

You get the picture: the music must ever be unobtrusive, perhaps glum and funereal, and the organist safely stowed away from sight in some gallery, preferably forty feet above the body of the church and precariously placed so that at the first hint of God's wrath via an earthquake, the player will be on the first list of casualties. Moreover, that distant organist, possibly cassocked and surpliced, will in any case be further obscured by heavy panelling or decently swathed behind curtains - just in case!

Our "darking bogs" man, you should understand, never utters a word normally against the struggling volunteer (or, at best, under-paid) church musician. But, for him the parish organist has affinities with the Victorian child of obedience, someone to be not seen and rarely heard. The organist may provide a little maundering noise to off-set the incoming chatter of the congregation, even provide some ground-cover stopped diapasons for all those quick exchanges of social politeness that church-going seems to entail.

So our inoffensive church musician leads the equivalent life of Gray's elegiac rose, wasting his sweetness upon the desert air of practice in an empty church, until, that is, in a fit of passion he draws a splashy reed during the final verse of "Onward, Christian Soldiers", or achieves some simulated 32-foot effect by double pedalling during "Eternal Father Strong to Save". Then, of course, Bogs might mutter to his wife that old Greattoswell on the bench is getting too full of himself and vandalizing a good Victorian hymn - another of Bogs' areas of expertise!

But now try to exercise your fullest imagination to place that same Bogs in his local cinema, doubtless for a charity performance, for otherwise he stoutly maintains that the "stalls" are for stables and cowsheds, and the "balcony" is where only royalty disport themselves. Unwittingly, he enjoys at least moments of a silent film. But eventually, the theatre organ rises in the pit to its concert position.

Then suddenly Bogs is confronted by some lush tibia-and-vox moments, lively xylophone riffs, perhaps singing strings, even a bright tuba-rank, from an organist who eventually reveals himself in tails and bow-tie seated amidst the splendour of an opulent console with an illuminated surround basking in sly changes of lighting perhaps a golden spotlight. Surely music was never intended to be light and cheering! Wasn't that a toe-tapping number that closed a moment ago? Had not this organ music come to him with an engaging frankness, indeed, with an unblushing sauciness that caught him off-guard?

Poor Bogs is beside himself with suppurating indignation, an astonishment he can barely begin to fathom! Worse, the organist is now being applauded. Is this, after all, not the *Super* in the High Street, but the *Cinema* at Sodom-by-the-Sea?

By now it is hardly overstating the case to suggest that attractively dressed usherettes parading the aisles with chocs and ices are viewed as handmaidens of lasciviousness. The decor of the cinema, revealed in subtle lighting, stirs thoughts of Italian castles ... Spanish courtyards ... Arabia and a *Thousand and One Nights*.

The music and colours have changed a dozen times, before Bogs can take

no more. He makes curt, inarticulate apologies to his companions, rushes from his seat in the Circle and vows never to darken the foyer again. The only victim in all this, of course, is himself. Not that he sees it thus!

I now come to a confession. No - it is not that I am really of the Devil's party without knowing it! But at the outset I did slightly misrepresent Miss Jennings's point of view. Faced with the complete article, you will find that she is really taking a line (not unfamiliar to readers of *Theatre Organ Newsletters*) that (in her own words) "cinemas were much more individual in my childhood and youth, with exotic names that added to their glamour." She cites Oxford's *Ritz* [with a 3/6 Compton] and the *Super* [a Rutt & Spurden instrument]. Yet the language tells one much about English class biases.

Notice the wretched description in "it came up from nowhere and kept changing colour as it played." Presuming that this was not an automatic roll-player instrument, I notice there is no suggestion whatever of an organist and his or her music - only a possible case of what psychoanalysts might term a "defense mechanism" at work.

Her assumption seems to be that she is writing for the educated middle classes; therefore, if she wishes to maintain status, she cannot consciously write that she enjoyed theatre-organ music!

Does this sound convoluted? Well, really, it should not. Elizabeth Jennings is actually enthusing about her early cinema-going, as she writes: "The *Ritz* really gave you your money's worth: three hours of entertainment, and the added attraction of a flamboyantly vulgar electric organ."

You will see her difficulty; she doesn't want to appear wholly approving, so the descriptors work in wondrous ways.

Perhaps it ought to be glossed as follows: Pretend "I" (the poet) don't know about it really; I call it an "electric" organ (a known pejorative term for my middle-class audience) even though it is really a pipe organ. The action of the organ is, however, electrified, as Comptons in the Thirties all were and boasted of it.

Yet Miss Jennings probably does not want to let on that she may know that such is the case, namely that this cinema instrument is modern in a way in which her local church tracker-organ is not.

Could it really be that she is more accurately recalling the eerie, notably synthetic sounds of the Compton *Melotone* unit, which was often a feature of the smaller installations? I doubt it. After all, she has daubed the organ with suitably disparaging (for the middle-class tastes) phrase "flamboyantly vulgar". But don't miss the tensions of the paradox: it is unmistakably the "added attraction" of "a flamboyantly vulgar" organ. If this was a racecourse, you would say that our poet-punter was hedging her bets rather.

Nonetheless, maybe I have discerned why it is that the language gets into a linguistic thicket. Dear old Miss Jennings is fighting with the dreadful quandary of how to communicate obliquely that she enjoyed what she heard herself at the cinema in years gone by, but which she suspects her Bogs-like audience will find unpardonable. So she writes with a defensive manoeuvre.

Such is the stifling world of middle-class English attitudinizing!

But what of my hypothetical Mr Bogs who (in my imagination) has stomped out of the cinema? That phrase, incidentally, must be un-tender tribute to the popularity of Arthur Pryor's "*The Whistler and His Dog*" among an earlier generation of theatre organists!

But Bogs, poor man, can only justify his own exhibitionism henceforth by a lifetime of muttering darkly against the kinema, its low taste, that flamboyant (Jenning's epithet!) organ, the "VUURLITZER" and those "darking bogs!"

What has the modern world come to? Let the bombarde be stormed! Allow the social fissures on the Fatal Shore to remain! Barnaby in B-flat rules, especially in Vaucluse - O.K.?

But thank goodness, say I, for Campsie, Cremorne, Epping, and Marrickville - and their dedicated crews!

* A version of this piece originally appeared in the *Journal* of the Cinema Organ Society (UK)

The New York Terrorist Attack

This horrific event touched the organ world as much as any other group of rational people, and the Internet List and Chat Groups, which usually discuss organ-related topics endlessly, were full of shocked and saddened messages from organists around the world.

On Wednesday morning, September 12, 2001, Jelani Eddington, a young American organist well known to us because he has played for us twice in Sydney, posted the following message on the internet, in response to urgent and worried calls he had received from friends and family who knew he was currently working in New York. His message was appropriately entitled "Today's Catastrophe" and gives a touching first-hand account of this world-changing event :

I thank everyone for the concern expressed today in light of the unthinkable and horrific events that have taken place in New York and elsewhere and am happy to report that both David Harris and I are fine, albeit quite shaken.

I was in my office building in Times Square this morning (thankfully a few miles from the World Trade Center) when I heard from my friend, Tom Nichols, that an airplane had crashed into the WTC.

I also feared that David Harris, who frequents a coffee shop downtown in the mornings for breakfast, was near the scene of the disaster.

I took a subway as far downtown as possible (fortunately, still 5-6 blocks from the site of the catastrophe, but in hindsight much too close for comfort).

I eventually learned that, thankfully, David was not in Manhattan this morning, but rather in Connecticut for the day, where he remains at this time.

In any event, the scene downtown seemed more fitting for a horror movie than for real life. The towers, which were still standing at the time, were engulfed in flame and dark black smoke, and people were running in a near panic in every direction.

Shortly thereafter, the police suspended all forms of transportation (buses, subways, and all routes into and out of the city), which meant the only way back to my office was by foot (and as quickly as possible).

Fortunately, I had been walking (and sprinting at times) for 10-15 minutes up 6th Avenue when the towers collapsed.

I turned around at one point to see the surreal image of one, instead of two, towers standing, and turned back around several minutes to see the second tower crumbling to the ground in a mass of gray dust and smoke.

By now, each of us has undoubtedly seen this event replayed on the news channels throughout the day. All I can say is that seeing this tragedy unfold in person was, to say the least, a sight that will be forever etched in my memory as long as I live.

My heart and deepest sympathies go out to those whose lives were touched, and indeed forever changed, by the tragic events that unfolded today.

**Sincerely,
RJE**

A TRIBUTE TO RAY THORNLEY

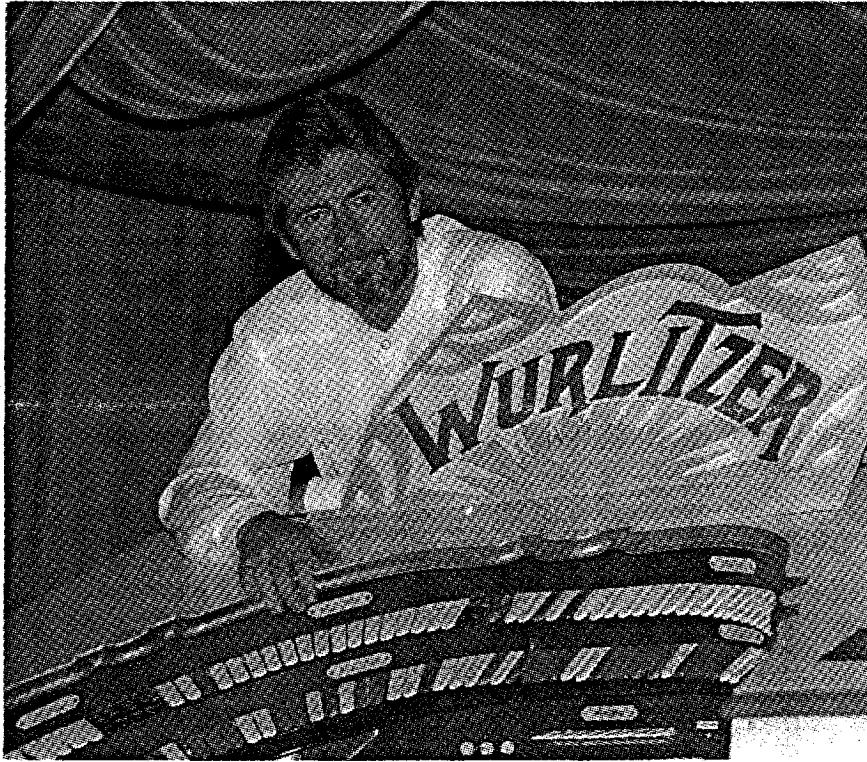
All TOSA members will be saddened to learn of the death of Ray Thornley on 2nd September. The following is printed as a tribute to one of Australia's most popular and most respected artists. Ray last played for us at the Orion on 18th February this year.

Ray Thornley was one of those incredibly talented musicians who have led many hundreds of Australians into playing their own keyboard instruments. Ray travelled extensively around Australia to *Yamaha Living Music Centres* playing the *Yamaha Electone*. He played for product releases, concerts for *Yamaha* dealers and conducted clinics for music teachers.

Although Ray was mainly known for his activity in the electronic organ field early in his musical career, he was resident organist at the Victory Theatre in Kogarah for several years at the time when the theatre boasted a 2/7 *Christie*.

In 1972 Ray was awarded the first place in the City of Sydney Eisteddfod in the Open Electronic Organ section and was invited to play at an exhibition concert. Since 1976 Ray gave recitals throughout Australasia, with concert performances in Japan, USA, New Zealand and Singapore. He gave solo television performances in Hobart, Brisbane, Adelaide and on regional stations.

Ray performed on many occasions with his long-time friend and fellow musician, Tony Fenelon, as half of their duo playing concerts on electronic organ and piano. On these occasions Ray proved the versatility of the modern-day keyboard as an orchestrating instrument and, as those who had the good fortune to attend his concerts would attest, he displayed exceptional dexterity. They performed at many venues throughout Australia, including the Newcastle Conservatorium of Music, the Adelaide and Brisbane Town Halls and a live broadcast from the Sydney



Organist" in 1978, 1979 and 1980, and on this last occasion also picked up the "Overall Best Australian Organist" award.

As well as taking part in its Inaugural Concert, he was a featured organist on the well-known recording of Adelaide's Capri Theatre Organ, "*Five Alive*", along with Neil Jensen, John Atwell, David Johnston and Tony Fenelon.

One of the primary reasons Ray received enthusiastic receptions wherever he performed was his styling. His up-to-date, yet easy-on-the-ear arrangements were

widely acclaimed. As audiences in both Australia and America bore out, Ray's popularity resulted from the fact that he was first and foremost an entertainer - one of the best!

Ray Thornley was a keyboard artist with a difference. His music and his concerts were most definitely not to be missed by anyone who enjoyed music. His death is a sad loss to the small circle of first-rate Australian theatre organists.

On Thursday, 6th September, Ian McLean of Noosa posted on the Internet this appreciation of his friend, Ray Thornley.

Ray was, I believe, the most creative, popular electronic organist that Australia has had. His ability to treat mainstream, electronic instruments as serious platforms for performance rather than just some awful curiosity was unique. Ray's ability with electronic instruments, was often matched by his ability to deliver what was thought to be not possible on a theatre pipe organ. A Thornley concert on pipes was never a let-down, since he always found ways to make possible

Opera House.

Ray's credentials included a *Bachelor of Science (Eng.)* from the University of NSW (1975), a *Licentiate of the Yamaha Music Foundation* (1983) and studies in electronic music, acoustics and solid-state physics. He conducted seminars for the *Yamaha Music Foundation* in Japan, Singapore and Australia, and was a guest lecturer at the *Yamaha Music Foundation (Aust.) Teacher Conventions* of 1990 and 1991. He was an adjudicator for the City of Sydney Eisteddfod, Dandenong and other regional eisteddfods, including the 1993 Royal South Street Eisteddfod in Ballarat.

With his vast knowledge of computer-assisted music which he had accumulated in recent years through the changing technology inherent in today's keyboard instruments, Ray was internationally recognised for his close association with the *Yamaha* new-product design department.

Ray released 8 solo recordings, one of which won "Most Popular Electronic Organ Record in Australia" (*Keyboard World*, 1980) and he was voted "Most Popular Electronic

what others could never have even envisaged! In other words, Ray was always interesting with impeccable musical outcomes.

I spent 10 days sharing a room with Ray while we toured Japan in 1980 courtesy of *Yamaha*. We were already great friends, and before and after Japan, we both stayed at each other's homes many times, and enjoyed great wine, great food, and enormous FUN! Ray's sense of humour was always a challenge. But, a positive one. I can remember on one occasion, after far too much to drink, and after listening to Simon Gledhill's stunning *Castro* recording on some wonderful *Apogee Duetta* speakers, that Ray and I rolled Tony Fenelon up in an expensive Persian rug (I think that I even took photos!), then called Simon Gledhill in London to sing (I think one could

call it that) to his answering machine!

Then there were the many concerts that I presented Ray in, either as a solo artist, or as a part of multi-artist productions. At these events, what stood out was his superb and always adventurous musicianship, and sense of musical humour.

His duo concerts with Tony Fenelon were some of the most memorable that either of them have done in a duo presentation context. When they did this, they were at one, but at all times more than the sum of their parts. Their *Black & White* recording projects received significant airplay in Australia and were unusual commercial successes.

Ray's dream of owning his own Theatre Pipe Organ was realised when his wife, Carol, supported him in his pipedream, and he purchased what was

left of my collection of several ranks of mainly *Wurlitzer*, pipework, chests, shades, blower, and associated 'stuff' from me in 1993. Indeed, Ray secured the core of that collection. Ray then went about collecting the added bits to complete the dream.

Since then, I have only been able to hear Ray play once, in 1998, on the *Orion Wurlitzer*. Again, he delivered something different, and worth the trip to the suburb of Campsie to hear him. I was able to enjoy dinner with him and some others, but other than sparse email contact since, that was the last time that I was able to hear, or have contact with Ray.

This loss is a large one for Australia, both in terms of the person, his music, and what would have undoubtedly been a superb realisation of his dream

Theatrical Résumé of Graham Stroud

Special Guest Artist at David Smith's Concert at Marrickville Town Hall, Sunday 21st October

- * Involved in the entertainment industry since the age of 5
- * 1965 - Appearances on *Reg Quartley's New Faces*
- * 1972 - *Midi Junior Bandstands* - solos, singing and dancing
- * 1974-1976 - Lead singer with *Daffodil Junior Australians* for 3 years singing and dancing in shopping centres and touring to Melbourne, Newcastle, Canberra and Brisbane
- * 1975 - Appeared at the *Silverspade Room* for the National Heart Foundation with artists such as the *Four Kinsmen* and the *Toppano Family* and *Ron Frazer*
- * TV Commercials - voice-overs, acting, singing and dancing
- * 1977 - Compere of children's TV program *Family Fun Fair*
- * 1978 - TV children's educational serial - *Yellowhouse*
- * 1978 - Appeared in the Variety Concert at the opening of the *Bankstown Town Hall* with *Johnny Lockwood* and *Beryl Cheers*
- * 1982-1983 - *Janice Breen Spectacular* at the *Sydney Opera House* for 2 seasons
- * 1988 - *Southern Shire Benefit Night* for the *Deaf and Blind Institute*
- * 1990 - Compere and solo performer at the *Westfield Awards for Fashion Excellence*
- * 1992 - *Sutherland Shire Light Opera Company* playing *Curly* in the performance of *Oklahoma*
- * 1994-1996 - *Sutherland Shire Senior Citizen's Christmas Concert* as Compere and solo performer
- * 1997 - Solo performer *Sydney Clubs* - 45 minute act, singing, dancing and playing piano
- * 1998 - Performed with *Geoff Harvey Showband* as guest act at the *ANA Hotel* with the *Merrymakers*
- * 1998 - Played *Pish-Tush* in *The Mikado* for the *Mosman Musical Society*
- * Studying singing under the direction of *Stephen Yalouris* since 1996

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW Division) Inc

NOMINATION FOR OFFICE & COMMITTEE For the year 2001 to 2002

Positions to be filled: President
Vice-Presidents (two)
Secretary
Treasurer
Committee persons (six)

- Notes:
1. In accordance with the Society's Constitution/Rules all persons nominated must be financial members of at least 6 months standing.
 2. A person may be nominated for more than one office or position. In the event of a ballot the election of office bearers and committee persons will take place in the order set out above. A person elected by that procedure thereupon ceases to be eligible for consideration for election to any of the subsequently listed offices or position.
 3. If you wish to nominate a person for more than one office or position please photocopy the nomination form and submit a separate nomination for each desired office or position.
 4. Completed Nomination Forms must reach the Returning Officer no later than **5pm on Friday 12th October 2001.**
 5. Nomination forms should be addressed to:

THE RETURNING OFFICER,
85 Duffy Avenue
Thornleigh NSW 2121

-----Please cut here-----

NOMINATION FORM

I nominate _____

To the office or position of _____

Nominator – Name _____ Signature _____

Secunder – Name _____ Signature _____

I, _____ accept the nomination

for the office or position of _____

Signature _____ Date _____

Current office bearers or committee members who are standing for re-election will have this fact noted on the ballot paper. Nominees – particularly the new ones – have the option of making themselves known (below) in no more than 25 words.....

BRETT VALLIANT in Concert

Orion Centre Campsie

Sunday, 19th August, 2001

A Review by John Shaw

A mild sunny day, unusual for August, was just what the doctor ordered for our second and last overseas artist for the year. Brett is an energetic, enthusiastic, affable 20 year old American performer with an old head (musically speaking) on young shoulders.

His opening number, Cole Porter's *From This Moment On*, was an expressive arrangement delivered with punchy phrases in the appropriate places.

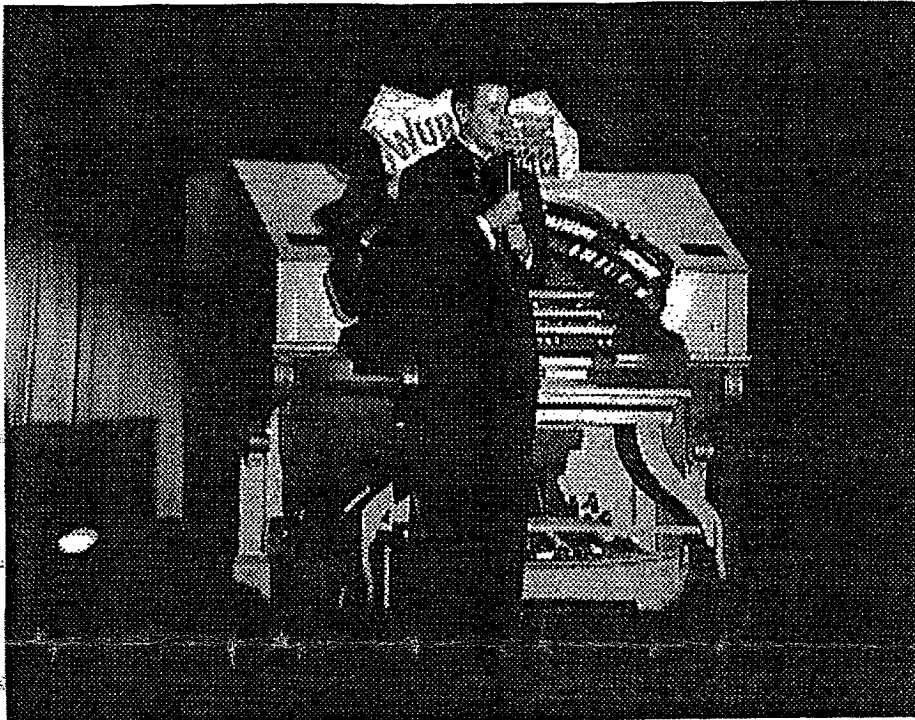
Next, in contrast, the lovely, slow ballad *With a Song in My Heart* (Jane Froman's theme song) included the verse which is so vital to the chorus. Some soft chromatic passages in the accompaniment added an interesting touch to the arrangement.

Perhaps I should mention at this point that, for the first time, we had installed a video camera centred on the organist and a screen which was on the left of the console. No doubt we will hear audience feedback as to whether it was an improvement or not.

A bracket of "Star" numbers followed, enhanced by lighting reflecting stars in the background. First, *Stairway to The Stars* in a gentle swing tempo which brought back memories of San Sylmar in

Los Angeles. *Quiet Stars*, with soft registrations, was highlighted with a short Xylophone passage. Hoagy Carmichael's *Stardust* completed the trilogy with its ponderous verse, and Strings featured in the chorus in gentle tempo with the rhythm punctuated by the cymbals, then a 'full on' finish.

Next, an up-tempo number *Early*



Bird which was featured in an early Shirley Temple movie.

A return to Cole Porter featured *Anything Goes* played with light registrations then *Night and Day* and a swinging *I Get a Kick Out of You* with pedalling eight to the bar.

The song *Alone* preceded *Singin' in the Rain* which we advised Brett was being staged in Sydney at present.

After some persuasion, we enticed Brett to play something 'classical', which is the other love

of his life. He performed Charles Widor's *Toccata* from the *Organ Symphony No 5*, with the comment "sometimes classical music sounds better on a theatre organ". I believe he was right as I can honestly say that I have never heard this composition played with orchestral registrations that were so tasteful. Almost always this piece is played with 'full organ' from start to finish - FFF all the way, with the organist determined to give the organ full throttle in a most rumbustious manner. However Brett had other ideas, governed by the philosophy "how can I play this piece in a way that is as artistic and as musically expressive as possible?"

The Music Goes Round and Round prepared us for interval.

The bright Latin American song *Brazil* opened the second half with crisp

pedalling and Spanish-flavoured Castanets and use of the Sand Block - now working thanks to Neil Palmer.

A welcome to Spring followed, with the lovely, slow ballad *September Song* and then a segment of Big Band numbers which I believe could have been composed with theatre organ in mind. The selection included *Opus 1*, as featured by Tommy Dorsey, *Sunrise Serenade*, *Serenade in Blue* and *Moonlight Serenade* which

featured Clarinet and Strings in a very Glen Miller style. The second chorus of the latter piece was presented in a slow swing, with a single pedal note punctuating the rhythm against soft Strings with subtle counter-melodies imitating a big band.

An in-tempo *I'll Never Smile Again* featuring Piano, preceded *Cheek to Cheek* by Irving Berlin. The melodic, *I Hear a Rhapsody*, had a Tibia chorus followed by a Reed melody with accents on the Chrysoglott.

The obligatory march selected was *Repaz Band* featuring an untremmed chorus with reeds, then a lightly tremmed phrase and back to an untremmed big finish.

Then followed Judy Garland's *Zing Went the Strings of My Heart*, *The Trolley Song* with Tibia ensemble and Glockenspiel fill-ins, full theatre organ, and back to an untremmed segue into *Over the Rainbow* with very effective combinations, well thought out and beautifully executed.

A good ragtime number named *Grizzly Bear Rag* reflected untremmed left hand with Tibias and Chrysoglott in the right hand, building up registrations including Piano. The pinwheel lighting was most effective and in keeping with this fun presentation.

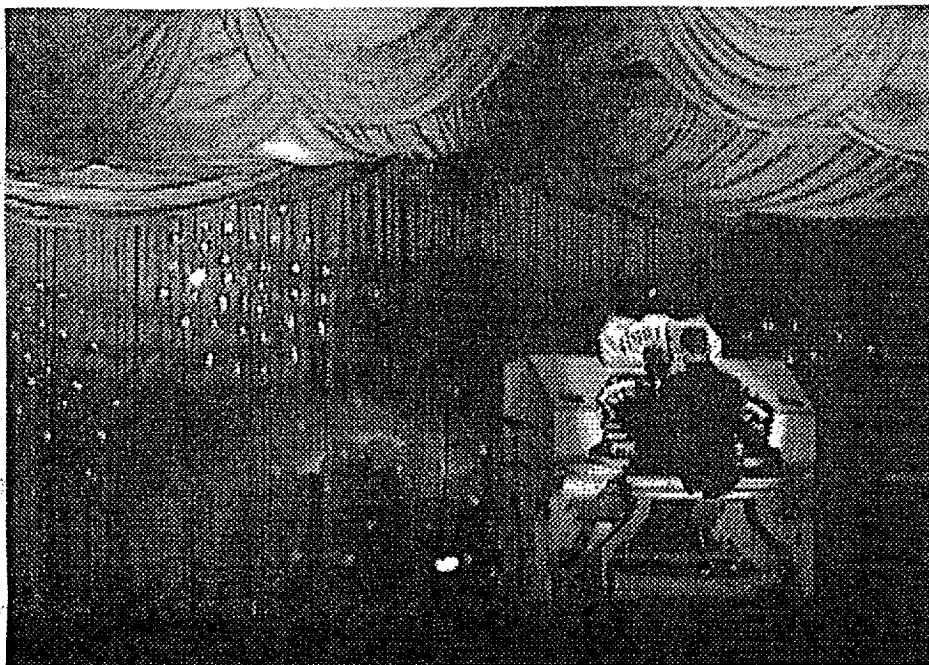
The rest of the programme included *On the Street Where You Live*, Lloyd-Weber's *With One Look* with various solo voices in the melody line and with the Glockenspiel featured in the bridge.

Then followed *As If We Never Said Goodbye* with a build-up of registrations and dying away to a plaintive finish.

Love is in the Air Tonight commenced with a big rhythmic opening, setting the mood to this song which was a toe-tapping number and was well received by the audience.

The encore was a wistful *We'll Meet Again* with good use of solo voices and it received rapturous applause. Remarks received by the departing audience were "fabulous" and "when is he coming again?"

A special thanks to Margaret Hall for compering this concert with her usual flair.



Afterthought :

I personally felt sorry for this young organist who is used to audiences of 1500 people in his home city. The simple facts are that, at best, 220 people attended - at least half were non members, and about 30 of those had never been to one of our concerts before. This means that, out of a membership of over 600 TOSA members, those members present numbered at best 110.

After paying exorbitant rent, artist's fees, travelling costs, accommodation, security parking,

tuning costs, insurance and sundry costs, it doesn't take Einstein to work out that we made a loss, thanks to 500 absent friends. Allowing for illness, and aged members, and those with family commitments, it must still leave about 350 unaccounted for, wouldn't you think?

Only two or three years ago we had audiences of about 400. Both our overseas artists this year drew poor crowds. Previously, our members seemed much more enthusiastic and loyal, and would attend at least 5 or 6 concerts per year.

One line of thought is that members don't like taking a chance with an artist they have not heard before. This proved correct with Jelani Eddington's first visit which was not well patronised, but on his second visit he drew larger crowds due to glowing reports of his first visit.

Perhaps some of our newer members are unaware that there are several qualified musicians on the committee who always select artists with high levels of talent and/or popularity

ratings. Having said that, we are always aware that you can never please everyone.

On the other hand, most artists do try to play a varied programme with something to suit all tastes.

I do hope members will let us know what we are doing to displease them - before we go completely down the gurgler.

*"Use what talents you possess.
The woods would be very silent,
If no birds sang there,
Except those that sang the best."*

Author unknown

OUR NEXT ARTIST :

David Smith

David Smith, born in Hamilton, Western Victoria, was placed at the age of three beside his mother at the console of the pipe organ she was regularly playing and that was the introduction to his musical appreciation. He made the mistake of "toying" with the organ stops during services and subjected congregations to some very strange and unwanted noises.

He was then sentenced to the seat beside his disapproving father on the front pew. Both parents decided it was too risky to congregations, choir and clergy to have him back at the console.

At seven he started regulars piano lessons with his grandmother who taught him the basics and then progressed at the rate of two exams per year until boarding school where he won a scholarship to study at the Conservatorium of Music in Brisbane. His father decided that a musical career was out of the question (or, at least, a very risky undertaking) and a Civil Engineering course was undertaken instead.

To help pay his way through University he played as a regular in a few local churches and then started teaching and playing music in restaurants and clubs. At that point he realised that Sydney was the best place to be a musician, hence the move in December 1976. The Civil Engineering interest had to take a back seat.

After driving cabs and playing in nightclubs, he bought into a keyboard store at Bondi Junction. A few years later he decided on full time playing and teaching after the keyboard industry took a downturn in the early '80s. Some of his students have gone on to Conservatorium and University studies. He lectures occasionally to teachers and students in modern music studies.

David's music has been heard in concert in Sydney, Perth and New Zealand. He has performed in radio shows, made TV appearances, and has held residencies as keyboard player in dance bands, piano bars and enjoyed 12 months on the *Wurlitzer* theatre organ at the Mike Walsh's Orpheum Picture Palace.

He played six functions per week regularly for nearly three years at different venues, and still plays regularly at the Western Suburbs Leagues Club in Ashfield.

David's interests include composition and improvisation for piano and keyboard. He is looking forward to publishing some of his works, and texts for keyboard students studying modern music, as well as performing concerts for keyboard companies. He plays a variety of styles in modern, classical and jazz idioms and is receiving very positive reviews.

David will play from the following selections:

<i>Theme from Bilitis</i>	<i>A Love Until The End</i>	<i>Paradise</i>
<i>Can't Help Lovin' That</i>	<i>of Time</i>	<i>Fumble</i>
<i>Man of Mine</i>	<i>Gershwin Medley</i>	<i>Orchestral</i>
<i>Song Sung Blue</i>	<i>Crazy</i>	<i>Improvisation</i>
<i>Disco</i>	<i>Scarborough Fair</i>	<i>Blue Rondo à la Turka</i>
<i>Kalamazoo</i>	<i>Georgia</i>	<i>Anthem</i>

