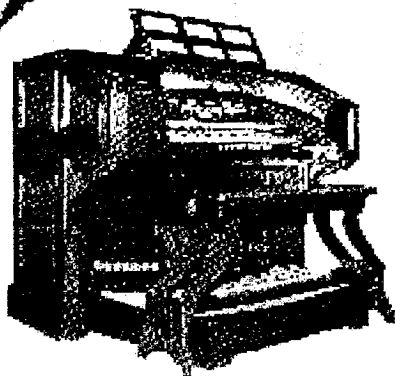
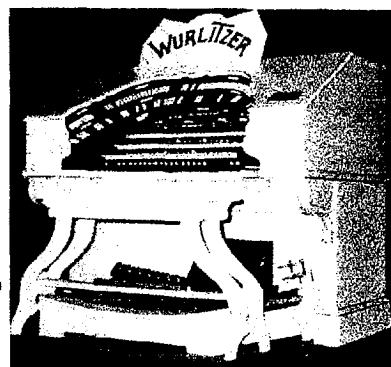


MARCH, 2001



2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

TOSA NEWS

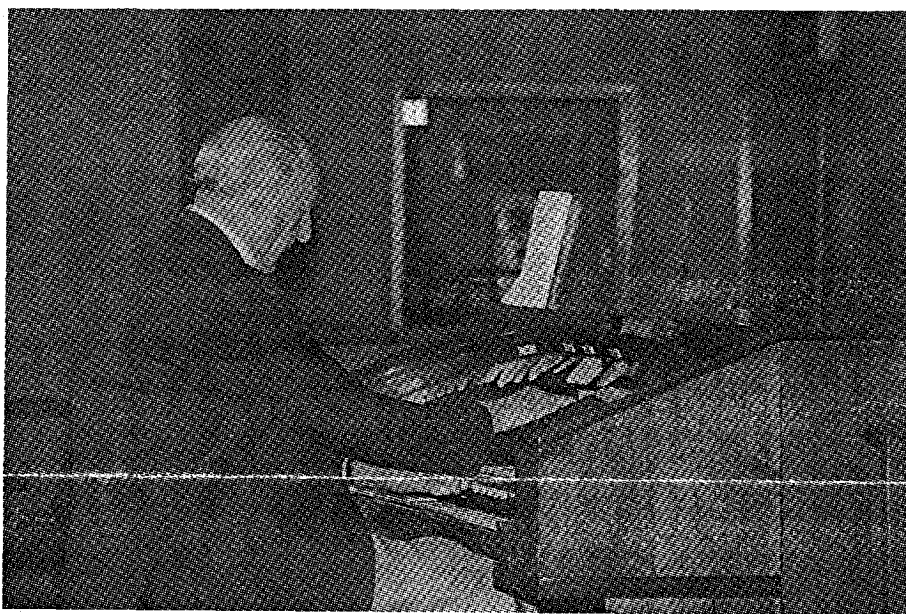


3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

Special Free Event

“IAN DAVIES and Friends”

Bill Schumacher and Margaret Hall



Saturday 24th March at 1pm
Bondi Junction-Waverley RSL Club

1 Gray St, Bondi Junction

More Details on Pages 12 and 13

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TOSA NEWS

MARCH, 2001

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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TOSA NEWS Items, Advertisements - EDITOR

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<http://www-personal.usyd.edu.au/~sgroves/tosa/home.html>



COMING EVENTS

MARCH

- Monday 5 at 7.30pm Committee Meeting
- Thursday 8 at 2.00pm Members' Playing Afternoon
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 to confirm 9798 6742
- Saturday 24 at 1.00pm Ian Davies and Friends
Bondi Junction-Waverley RSL
(See Pages 12 and 13)

APRIL

- Monday 2 at 7.30pm Committee Meeting
- Thursday 12 at 2.00pm Members' Playing Afternoon
Orion Centre Campsie
- Important : Phone on the day to confirm 9716 0151

Friday 13 to Monday 16 National TOSA Festival
Brisbane
(See Pages 4 and 5)

- Saturday 28 and Sunday 29 Southern Highlands
Hospitality Weekend
(See Page 6)

MAY

- Monday 7 at 7.30pm Committee Meeting
- Thursday 10 at 2.00pm Members' Playing Afternoon
Orion Centre Campsie
- Important : Phone on the day to confirm 9716 0151
- Sunday 20 at 2.00pm Tony Fenelon Concert
Marrickville Town Hall
- Thursday 24 at 7.30pm Members' Playing Night
Marrickville Town Hall
- Important : Phone to confirm 9798 6742

From The President

What a pleasant concert last Sunday! Ray Thornley at his best. It was good to see so many in the audience. My apology that the seats were a bit jammed together - we'll try to have them set out properly next concert.

In response to our requests, a number of members have volunteered to do some serious PR work for TOSA. I'm really grateful for this. I think we stand a good chance of building up new interest in Theatre Organ. There is still room for more volunteers - just give me a call.

Something new - your committee has decided that any school-age children who are brought along by a TOSA member will be admitted to concerts FREE! And if any music teacher (private or school) brings along a group of his/ her pupils, they will all be admitted free on the first occasion.

We have members who plan to publicise this offer - and so can you. When you have a teacher/ group lined up, phone me and I'll arrange tickets.

Last month I reported on the state of the Marrickville Wurlitzer. In a word, it wouldn't go - no air!

Since then we have had the Marrickville Council electrician look over the blower-motor switch gear. He was quite bemused that such ancient equipment would work at all! He had never

worked on gear that old. Anyway he was able to eliminate some possible faults, and showed us where in the building to turn off the power.

We then called in brothers John and Anthony Weismantel and had a diagnostic conference in the blower room. John has an excellent grasp of original Wurlitzer wiring and Anthony is a cluey electrician.

The fault was traced to a broken flexible wire in the relay thermal overload cut-out - but this was not easy to get at nor to replace.

In view of the age of the gear - probably original to the organ way back - I asked Anthony to install a compact, new relay. A couple of hours later we had bought a new one and he had it running (despite finding the first purchase faulty, and having to get another!).

Over the next week or so, Neil and I ran the organ for extended periods. It did cut out a couple of times, but after an adjustment to the current setting, it performed without trouble. Anthony has yet to replace a second (low-voltage) part of the switching system - but this should be quite straightforward. Touch wood. Better than new!

Please notice that we have a couple of hiccoughs over access to Marrickville Town Hall, so rostered members will not be able to play on 8th or 15th of March, and there will be **NO Members' Evening** on 26th April.

For now, regards,

Walter Pearce

Editorial

The 2001 season of TOSA concerts has got off to a flying start with an excellent concert by Ray Thornley - he certainly showed his mastery of our Wurlitzer. Thank you to all the members who attended - if we can keep up this level of attendance TOSA might even make a small profit on its concerts, into which our many helpers and organisers put so much effort.

Our next major Sydney concert is with Tony Fenelon at Marrickville on 20th May, but don't forget Bondi Junction with Ian Davies, Bill Schumacher and Margaret Hall on Saturday, 24th March (See Pages 12 and 13), and the National Festival in Brisbane at Easter (See Pages 4 and 5). Look out too for the Southern Highlands Hospitality Weekend, outlined on Page 6. Update your diary from the Coming Events listing on Page 2 - there have been some adjustments since last month.

Thank you, as always, to the kind members who have supplied material for publication in *TOSA News*, including photographs and reports. Heather Finch's holiday reports sadly come to an end in this issue - it's been interesting following her around the world (See Page 8).

Best Wishes,
Colin Groves

Welcome To A New Member

TOSA (NSW) is happy to welcome a new member to our ranks this month and we wish him a long and entertaining stay with us :

John Atkinson - Hurstville

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

FESTIVAL 2001

An Organ Odessey

WE ARE PLEASED TO ANNOUNCE THE COMPLETE PROGRAMME FOR FESTIVAL 2001

Friday: Registration from 1.00 pm at Kelvin Grove High School

4:00 – 6:00 pm Afternoon Concert featuring local Artists

“David Bailey” “The Two Jays”(John Ellis & Judy Vale) & “Glenda Kubler”

6:00 – 7.30 pm Dinner

7.45 pm. Special Concert featuring the ever popular **Mr. NEIL JENSEN**

Saturday: We open proceedings at 8.00 am at Brisbane City Hall with a 1hr Concert featuring “**Mr. Barry Bailey**” & “**Mr. Arthur Midgley**”. From City Hall we move to *St Johns Cathedral* for a concert by our patron “**Dr Robert Boughen**”. From here it’s off to South Bank for lunch.

2.00 pm is Concert time at Kelvin Grove with a feature concert with internationally renown organist “**Mr. John Giachhi**” supported by “**Mr. Robert Wetherall**” & pianist “**Mr. Stewart Free**”. After this concert concludes at 4.30 it’s time to freshen up for the Festival Banquet at CENTRA commencing at 6.00pm with entertainment by “**Mr. Craig Shaw**”..

Sunday: We let you have a sleep in this morning. Coaches leave at **10.30 am** to journey to the Gold Coast for lunch with a view and then to the Maher Hall where ‘The Gold Coast Entertains’ with a concert featuring Organ & Piano duo “**Bev Black**” & “**Beryl Eigeland**”, Vocalist “**Muriel Watson**” and 13 year old violinist “**Laura Knight**”.

After afternoon tea it’s back to Kelvin Grove for Dinner and the concert by our International Feature Artist “**Mr. Richard Hills**”.

Monday: We meet at Kelvin Grove at 8.00 am for the cameo concert and after this concert there will be open console.

The official closing will be at Lunch at 1.00pm but the afternoon can continue.

Tuesday: Extend your stay and join us for the afterglow, this will be a trip to the Sunshine Coast and will feature a visit to the Majestic Theatre at Pomona for a Silent Movie accompanied by “**Mr. Ron West**”. After this we will visit a couple of the well known attractions on the coast before returning home by about 5.00 pm.

This is the current proposed Festival programme at time of printing but may be subject to change or alteration at any time.

For further details

Contact:

The Festival Secretary
10 Eucalyptus St
Boondall 4034

Phone : 07 3265 4050

Fax : 07 38654361

e-mail:tosa2001@telstra.com

FESTIVAL 2001

An Organ Odessey

The excitement in Brisbane is certainly mounting, as they prepare for the Easter TOSA National Theatre Organ Festival. This page is from their January issue of Tibia, and shows the joy of hearing a refurbished organ speak again. Don't forget to book immediately for the Festival if you can attend!

<p>SPECIAL ANNOUNCEMENT NEIL JENSEN TO PERFORM AT FESTIVAL 2001</p>

FALLING IN LOVE AGAIN

On a recent Saturday afternoon, I joined the working party at the KGHS hall to help our organ builder Don Clark. He said he would be doing some fine electronic work on the Christie innards and might need a hand. He told me he and Glenda had it playing on the previous Wednesday, but there was a lot to do yet.

After some dexterous soldering with a needle fine soldering iron he said we were ready to go, and went to turn on the blower to breathe life into the old girl.

Something was wrong It wouldn't work. Now what are we going to do!!

Never mind, when in doubt check all switches, plugs, and whatever else could be checked. Found itand the culprit was the Phantom, he had turned off some relays for safety the previous work day.

Suddenly it was alive, and Don sat at the console and played a few bars on each manual to check for anything missing.

Time for some more testing, and Robert Wetherall took over, to play some incredible music. He made the Christie roar with excitement you could almost hear it saying, "I'm back, I'm back, and you ain't heard nuthin' yet".

More testing yet, with David Bailey at the console, and our Christie was jumping out of its chambers. The sheer guts of this new Christie is remarkable, and wait till you hear the trumpet rank ...it's stupendous.

TOSA members, it's time to fall in love again with the Christie. We have all referred to it at some time as "the old girl", but now it is a "brand new girl", with incredible good looks, and more importantly a magnificent sound. She will be so easy to love.

There has been a lot of lively discussion on the appearance of the console (white or polished), and that is now history. We have the newest "brand new" organ console in Australia, hand built with precision craftsmanship by Don Clark, and magnificently polished to show up the fine wood grain finish. The touch is completely different from what it previously was, the response is immediate, and I'm told it is a dream to play.

We have an instrument to be immensely proud of, so let's get behind it and support it with every ounce of effort we have.

IT'S BACK IT'S
WONDERFUL AND I LOVE IT !!!

Merv Lock



Southern Highlands Hospitality Weekend 28th-29th April



Enjoy a fun-filled weekend of organ music, friendship, good food, and sight-seeing with fellow TOSA members in the beautiful Southern Highlands, just an hour's drive down the M5 Motorway. Thanks to a couple of resident TOSA members, two house parties have been organised for the weekend. Outside these events you'll have time to explore this interesting historic region of NSW. The Autumn tones will be lovely and the air fresh and cool.. Tip: dress accordingly. The towns of Moss Vale, Mittagong, Bowral, and Berrima are just short drives from one another. Why not car-pool with some friends for a great weekend break in the country?

Saturday 28th April

Hosts: Dick & Kerry Benham Ph: 4869 3956

18 Dengate Crescent Moss Vale

Arrive from 2pm and stay into the evening. Players bring your music and try the Thomas Paramount and Conn 650. Catering will include afternoon tea and the evening meal of a BBQ with salads, bread, dessert & soft drink. B.Y.O.G. & glassware. Cost: \$12.00 pp

Sunday 29th April

Hosts: Chris Styles & Dominic Wong Ph: 4872 3003

23 Webb Street Mittagong

Chris and Dominic moved into their new "Storybook Cottage" in March 1998. The house stands on 1-1/4 acres and the gardens are now well advanced with three very large herbacious borders.. Players and listeners will enjoy the 805 electronic Wurlitzer organ which has its own special niche in the cottage. Our hosts will provide a "Morning Tea Garden Party" 9.30am-12noon Cost: \$3.00 pp.

Following the morning's activities, a suggested lunch venue is the Mittagong RSL.

For catering purposes please RSVP by 26th April for both events.

Either ring Margaret Hall-Nelson in Sydney on 9584 2353, or contact the hosts directly. Please provide your name, phone contact and number attending. If you're coming to both events, all monies (ie \$15.00pp) will be collected on Saturday as you arrive. After expenses, any surplus will go into TOSA funds.

Don't delay booking accommodation if you plan to stay over. See suggestions below.

Bong Bong Motel*** Ph: 4868 1033
238 Argyle Street Moss Vale
\$55-\$85 Double

Lynton B&B*** Ph: 4868 2552
618 Argyle Street Moss Vale
\$95-\$150 Double

Golf Ball Motel*** Ph: 4868 1511
Arthur & Spring Streets Moss Vale
\$55-\$75 Double

Moss Vale Village Caravan Park Ph: 4868 1099
Willow Drive Moss Vale
On Site Vans \$35 Double (supply own linen)
Powered Site \$15 per night

Warringah Organ Society

Presents an evening with

TONY FENELON

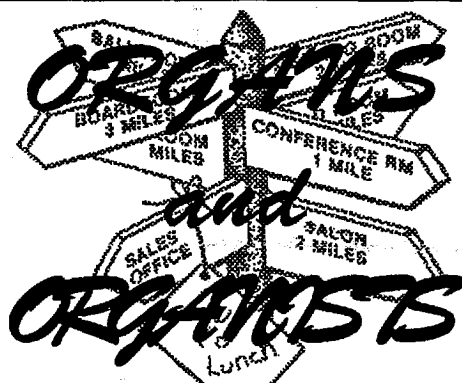
At the *Long Reef Golf Club* on Monday the 2nd April Commencing at 7.45pm.

Tony will be featuring the ROLAND ATELIER 90R and the new model AT10 theatre organs.

TONY FENELON needs no introduction as he is recognised as one of the worlds foremost theatre organists and to hear him play is always a delightful new experience. A true professional the programme he will present will be a delight to all.

Tickets \$9.00 (including light refreshments) are available from ROSS LANES, 30 Marina Road, Elanora Heights, Phone 9913 1826. (please enclose a stamped addressed envelope)

**IN ASSOCIATION WITH ROLAND AND
GOSPEL PIANOS AND ORGANS**



**NEWS FROM ALL
OVER**

Parramatta

TOSA member, Colin Adamson plays the historic J.W. Walker & Son pipe organ with his electronic orchestra. If you attend, you will certainly enjoy the variety of music played in the beautiful surrounds of St John's Anglican Cathedral, Parramatta. Church and Hunter Streets, Parramatta (entry via Hunter St - parking available)

Wednesday 14th March, 2001
12.30 - 1.00pm

FOR SALE

Organ - Eminent Solina
F Series - Model F225
2 Keyboards, Good Condition,
Recently Serviced
Stool and Instruction Manuals
included
Price : \$1,000 o.n.o.
Call : 9521 3911

FOR SALE

Deceased Estate
Conn 3 manual Theatre Organ
Model no.652 Antique White
In Good Condition
32-note Pedal Board
5 Sets of Electronic Pipes
All in Good Working Order
Separate Leslie Speaker Box
Price : \$5,000 o.n.o.
Phone : 04 0343 2751
or 04 1444 0478

Correction

A little error slipped into last month's review of the Tony Fenelon and John Atwell concert - in the Footnote at the end of the article it was stated that the piano duo was Ivor Mortimer and Dave Kaye, but I'm reliably informed that they were actually Ivor Moreton and Dave Kaye. Sorry about the slip. It is important to me to get the details correct and thanks for letting me know of the error. I hope no-one has lost any sleep puzzling over the wrong name!

Advertising in TOSA News

For members:
Small, organ-related
advertisement = FREE
For non-members :
Full page = \$80
Half page = \$40
Quarter page = \$20
Small bubble = \$10

While you were at the Easter Convention...(4)

Heather Finch concludes her visit to England and Scotland with one last organ adventure.

We had travelled for several weeks around England, and into Scotland, visiting friends, relatives, ancestral cottages and burial grounds.

On a number of occasions, I removed my organist's hat to don my embroiderer's hat. I hope you forgive me for mentioning the most notable embroidery experiences. There was the private tour of the embroideries of York Minster, the appointment with the Embroiderers' Guild at Hampton Court and, in Dundee, work by Scottish textile artists in a most exciting exhibition, which I visited twice!

In a couple of embroidery shops, I momentarily forgot that I was spending pounds, not dollars!

In January, we had the amazing experience of a trip to Antarctica. We flew to Buenos Aires, then to Tierra del Fuego, whence we sailed to the Antarctic Peninsula, and had several "rubber ducky" landings on glaciers.

Three months later, in Dundee, we were able to visit the *Discovery* exhibition, where Scott's ship is moored as part of a museum of the Antarctic. As we wandered around the displays, we came upon a group of blind children, whom I entertained with

a couple of little stories about the Antarctic.

I have become rather adept at penguin noises, and my tales of elephant seals particularly delighted them. For some strange reason, elephant seals, which eat only sea products, smell like pigs. Kids are always delighted to hear stories about smelly things, so we parted company with much laughter.

Our last organ adventure came at Thursford, where we were entertained by the ever-cheerful Robert Wolfe. It was a fine day, so the audience was small, most people preferring to spend their time outdoors in the sunshine.

The Steam Museum is a remarkable collection of farm machinery and musical instruments. The walls hold an interesting and artistically arranged display of engine parts, and fairground decorations. (My camera was very busy, and I wish I'd had a large tripod.)

A couple of times each day, each instrument, in turn, is put through its paces, followed by Robert's playing of a 30-minute programme, in his own personal style. Along with very theatrical lighting effects, an interesting feature of Robert's performance is the provision of video screens, showing his fancy finger and

footwork.

One can conclude the adventure with a ride on the "gondola". This roundabout provides a ride of such bone-shaking proportions, that photography has to take second place to hysterical laughter.

A highlight of the Thursford visit was to meet George Cushing, the proprietor of the museum, now well in his nineties.

I am told that he makes an appearance, in his wheelchair, almost every day. When I recognised him, he insisted on signing a postcard, in lovely shaky writing. "Do I put the M.B.E.?" he asked.

"Of course," shouted his staff. "The lady wants that!"

So the lady is now the proud possessor of a George Cushing autograph, as well as a photo, carefully and cheerfully posed, in front of one of his beloved engines.

Wherever we went, and whenever we mentioned Thursford, we were told about the fantastic Christmas shows at the steam museum. So next time you find yourself in Norfolk at Christmas, you know where to go.

(Thank you to Heather for sharing her interesting holiday experiences with us - Ed.)

The Death of Gaylord Carter

Last year, on 20th November, one of America's most famous, most popular and most long-lived theatre organists died. This article is from the *Los Angeles Times* and is followed by some details of Gaylord Carter's Australian visit, kindly supplied by Robert Gliddon.

Gaylord Carter

Theatre Organist, Master Composer for Silent Classics

By MYRNA OLIVER

Los Angeles Times Staff Writer

Gaylord Carter, who gave sound to silent movies as his fingers danced over the multiple keyboards of massive theatre pipe organs, imitating everything from a gong to a glockenspiel, has died. He was 95.

Carter, one of the country's best-known theatre organists for eight decades, died November 20 in his Richard Neutra-designed home on a San Pedro bluff overlooking the ocean. He had suffered a stroke in 1993 and also had Parkinson's disease.

Performing from the age of 10 until about five years ago, Carter played in churches, in cavernous movie palaces, on radio, on television, and again in the theatres as silents enjoyed a resurgence. He left, as he put it, "a little legacy" in the 1980s when *Paramount* asked him to score a dozen silent film classics for home video.

Carter, who played across the United States, Europe and Australia, was named organist of the year by the American Theatre Organ Society and inducted into its Hall of Fame in 1975.

In recent years, the white-haired musical sprite delighted the thousands of Los Angeles-area movie and architecture buffs

who trekked downtown annually for the Los Angeles Conservancy's *Last Seats on Broadway* series screening of silent film favourites.

The late *Times* columnist Jack Smith, observing Carter at the Orpheum's organ during the series' onset in 1987, wrote: "Like the organ itself, Carter is a national treasure and ought to be designated a historical monument."

In 1994, when Carter's playing had been curtailed somewhat by stroke, the Conservancy hired another organist but made Carter its guest of honour for a showing of *Ben Hur*, a film and score he knew by heart. When it opened in 1926, the film lasted six straight months at the Million Dollar Theatre on Broadway, and Carter was at the console every single night.

"I was bowled over by it ... a phenomenal score," he told *The Times* in 1994. "The music for the galley slave scene is tremendous."

Carter composed much of the music he played to accompany films, and drew heavily on classical pieces. Film reels were distributed, he said, with thematic cue sheets for the organist or

pianist, indicating whether the picture was a comedy or drama or cowboy picture, and including a few bars of suggested music for major scenes.

"The first time through, I'd have to wing it," he said. "But if there was a bugle call or a steamboat whistle, at least I'd know it was coming."

Bringing the musical pipes of Southern California to lyrical life, Carter accompanied the 1927 *The Student Prince* among others at the Orpheum and the 1925 *The Phantom of the Opera* at the First Congregational Church in Long Beach and at the Avalon Theatre on Santa Catalina Island. He played Forest Lawn's *Wurlitzer* for the Burbank Symphony Orchestra and played other fabled organs in San Pedro's Warner Grand Theatre, the Pasadena Civic Auditorium, the San Gabriel Civic Auditorium, the Seeley G. Mudd Theater in Claremont and the Crystal Cathedral in Orange Grove.

Master of Special Effects

Carter also taught younger

people to play, warning they had little chance of making a living as theater organists. During the silent era, about 7,000 of the gigantic organs were built, he often lamented, but only about 100 survive and many of those are relegated to restaurants and pizza parlours.

The keyboard was Carter's lifelong playground, and he used it as a whole special effects studio for silent films - thunderous music for battles, ominous chords for villains, trick sounds for punch lines.

"At its best, the music is felt but not noticed," he once told *The Times*. "When it's right, you should lose yourself in the picture."

Born in Weisbaden, Germany, August 3, 1905, Carter immigrated to Wichita, Kansas, where his father became a church organist and his mother taught piano.

"I got my training by absorption when I was a child," he once told *The Times*, adding that he did take six months of piano lessons and six months of organ lessons.

At age 10, young Carter was playing the organ in Wichita's Congregational Church, and at 14, he played for children's matinees in a theatre there.

In 1922, when Carter was 16, the family moved to Los Angeles. Then a student at Lincoln High School in Lincoln Heights, the teenager got into theater accompaniment for silent films for lack of a dime - unable to afford a ticket to see a movie at his neighbourhood theatre, he asked if he could play the music for it. He was hired and watched many movies as he played.

Later, at the Seville Theater in Inglewood, Carter was accompanying *The Kid*, a comedy starring Harold Lloyd, when the star himself came in to see how the film was doing.

Lloyd was so impressed with Carter's playing that he made him his personal organist and recommended him for a position at the prestigious Million Dollar Theatre at Third Street and Broadway.

Hired in 1926 for \$110 a week, the 21-year-old Carter dropped out of pre-law studies at UCLA to play the organ full time. Asked by a UCLA counsellor if his reason for leaving were financial, Carter said: "Yes, I'm making too much money."

He put a brother and sister through college, but he himself never graduated.

Lloyd often kibitzed with Carter about the music for his comedies, telling him: "Gaylord, when they're laughing, play softly. It's when they're not laughing that I need you." When Carter swung into *Time on My Hands* during Lloyd's classic scene dangling from a skyscraper clock in *Safety Last*, Lloyd drolly told the organist: "Gaylord, I'll do the jokes."

As sound pictures developed during the late 1920s, Carter kept his steady job at the Million Dollar and later at the Paramount playing for intermissions and for audience sing-a-longs.

But by 1935, he moved into radio, with his own *Prelude to Midnight* program on Los Angeles' KHJ and accompanying several network shows. Most memorably, for seven years he played *The Perfect*

Song to introduce the popular show *Amos 'n' Andy*.

During World War II, Carter was a Naval motion picture officer in the Aleutians, joking that he was "the Louis B. Mayer of Alaska."

Returning to Los Angeles, he played for radio's *The Whistler*, *Suspense* and a show called *Bride and Groom* and later for television's *Pinky Lee Show* and others. He also had his own local show, *Everybody Sing with Gaylord* on KCOP Channel 13.

In the late 1950s, Carter formed a production company, Flicker Fingers, that helped prod the revival movement of silent films, which put him back in the old theatres he loved.

Services for the lifelong bachelor were scheduled at 3 pm. Tuesday, December 12, 2000, at the First Congregational Church of Long Beach, 241 Cedar Ave., Long Beach.

Gaylord Carter's Australian Connection

by Robert Gliddon

Gaylord Carter played in Australia during a short tour in the late 60s or early 70s. His only Sydney appearance was at the Victory Theatre, Kogarah, but since that venue was currently "between theatre pipe organs" he appeared at a Conn organ.

At that time he told us he had been invited to preside at the opening of Sydney's Capitol Theatre *Wurlitzer* back in 1928, but that circumstances had prevented this, and so Fred Scholl (another Los Angeles organist) did the honours.

A Report on Ray Thornley's February TOSA Concert

Orion Centre Campsie

by Cliff Bingham

Sunday 18th February

I am always rather reticent when it comes to reviewing another organist, especially when he is a good friend. If he does a good job - fine! If the program is below par - what do you say? If you give him a bit of a serve, the "favour" may be returned some time in the future. Fortunately, with Ray Thornley, one does not have this problem.

From the first notes of *On a Wonderful Day Like Today*, it was obvious that Ray has maintained and increased the standard of his performance and presentation.

A group of songs from *Mary Poppins*, penned by the Sherman brothers, flowed smoothly, bringing sustained applause from the good-sized audience.

The John Denver composition, *Perhaps Love*, was given a lilting, restrained treatment with Tibia solo for the verse and muted strings with untremmed Diapason featured in the middle section. Ray's ballad playing has matured greatly in recent years.

A appropriately registered *Little Red Monkey* was followed by a piece of what is sometimes as salon music, *Serenade* by Drigo.

The film *Top Hat* contained much great music and Ray selected three well-known songs to form an excellent medley - *Dancing Cheek to Cheek*, *Top Hat*, *White Tie and Tails* (with

piano solo) and *The Piccolino*.

Heyken's Serenade is one of those musical oddities that sometimes hit the public's musical funny-bone, which it did back in the 70s (1900s that is!). Ray gave it a military band treatment that worked very well.

Easthope Martin's *Come To The Fair* is a fairly short little ditty, but with some varied registration and arranging, Ray made something interesting out of it.

The Holy City presents a real challenge to a solo organist without a singer to capture the full meaning of the words. Ray responded by giving it the full theatre organ treatment, perhaps the only way of doing it without the vocals.

After intermission (many thanks to our own refreshment "volunteers"), Ray brought the console up to a toe-tapping *Mountain Greenery* and followed up with a superbly-arranged and presented selection from *The Student Prince*.

It is obvious that Ray enjoys playing medleys and the audience also obviously does too. The next offering was a rollicking polka medley with lots of tonal percussion which included the *Pennsylvania*, *Clarinet* and *Pie in the Face* Polkas.

Schumann's *Traumerai* (*Dreaming*) is a fairly simple little piano piece, only one page long according to Ray. The

challenge was to create the image and feelings of the composer's original intention. With soft Strings and some Tibia and Vox Humana combinations, Ray did just that.

Another "short dose of Disney" (Ray's words) brought a selection from *Pinocchio* that included *I've Got No Strings*, *Give a Little Whistle*, *When You Wish Upon a Star* and *An Actor's Life For Me*.

The love theme from *The Godfather* was soloed initially on Re-iterating Marimba with added Tibia in the middle section - a most unusual and effective treatment.

The music of Burt Bacharach doesn't appear very often at theatre organ concerts and so it was a pleasant surprise to hear a medley (another one!) of his songs - *Raindrops Keep Falling On My Head*, *Trains and Boats and Planes*, *I'll Never Fall in Love Again* and *Promises, Promises*.

Ray's final selection was a duo of songs from *Man of La Mancha* - the title song and the ever-popular *Impossible Dream*. Prolonged applause demanded an encore and Ray duly responded with *Anchors Aweigh*.

Ray's programs are always in touch with his audience and today was no exception - something for everyone, presented with flair, panache and than a leavening of Thornley humour and personality.

*All TOSA Members and
their Guests are cordially
invited to
A Special Afternoon*

presented by our patron

IAN DAVIES

and accompanied by his specially-selected,
player-friends on the Rodgers "Trio" Organ



**SATURDAY, 24th MARCH at 1pm
*Bondi Junction-Waverley RSL***

1 Gray Street, Bondi

OUR NEXT ARTIST:

Ian Davies

Our patron, Ian Davies, started to study music at a very early age. He began piano lessons under the tutelage of his mother. Two years later, he became a pupil of Miss K. Cox and continued with her for 3 years.

It was at this point that the pipe organ made its entry into Ian's life. His mother frequently played the organ at St Joan's Presbyterian Church at Essendon, Victoria. Ian persuaded her to give him lessons and after 6 months he became a pupil of the organist of the church.

Ian began his professional theatre organ career in Melbourne, playing the Plaza, Regent and Capitol *Wurlitzers*, and the *Hammond* organs at Brunswick and Albert Park.

During the war, while serving in the R.A.N. overseas, Ian was guest organist at the Regal Theatre, Grays Forum Theatre, Liverpool, and the Bristol Theatre, Avonmouth, Wales.

Upon arriving back in Melbourne, he returned to the Hoyts circuits, his last theatre organ season being at the 3-manual, 15 rank *Wurlitzer* at the Capitol Theatre, where he held a 5 year residency. He then moved to Sydney and spent some years in the showrooms of Rees Wills Pty Ltd, demonstrating *Lowrey* and *Rodgers* organs.

His magnificent opening recital at the 1965 Convention of the Theatre Organ Society of Australia was long remembered by those who attended. He was also the featured opening organist at the 1966 Convention on the Capitol *Wurlitzer*. These are but two of the many memorable programmes he has played and which made Ian Davies so popular with TOSA members. He played over 90 concerts for the NSW Division during his long association with TOSA, always drawing a large crowd of devoted fans.

For many years Ian has been resident organist at the Bondi-Waverley RSL Club, playing each Friday for an hour in the club's auditorium for the pleasure of the club's members and guests.

In 1972, following the retirement of Reginald Dixon from the Blackpool Tower and from the position of patron of TOSA NSW, Ian was elected to the position and to this day he remains faithfully still as our patron.

He has always been ready to give of his many talents for the members of our Society and we are sure that many members will appreciate the opportunity to hear Ian play again at the Bondi-Waverley RSL Club, in the company of some of our other TOSA player members.

Come along and bring a friend to this special event on Saturday, 24th March. The last TOSA visit to Ian's club was greatly appreciated by all those fortunate enough to attend.

The club is at 1 Gray Street, Bondi Junction and is very close to Bondi Junction Railway Station. Parking will be available in the Grace Bros car-park until the end of the afternoon's great entertainment. Come along for 1.00pm and enjoy a relaxing afternoon in the Club, being entertained by Ian and other first-class performers. No bookings necessary.

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18 Dudley Street,
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NSW 2196

Always include a stamped self-addressed envelope with your booking. If this is not done, tickets will be held at the Box Office

TONY FENELON CONCERT
MARRICKVILLE TOWN HALL
SUNDAY, 20th MAY, 2001, at 2.00pm

Phone Enquiries & Bookings:

Mrs Jean Newell : (02) 9750 0362
Between 10.00 am & 6.00 pm. Mon. - Fri. only
Cheques & Money Orders should be made payable to:
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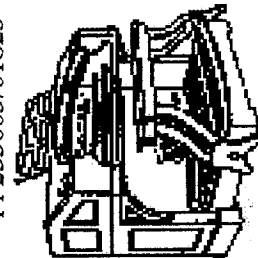
70SA NEWS

MARCH, 2001

Theatre Organ Society of Australia
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