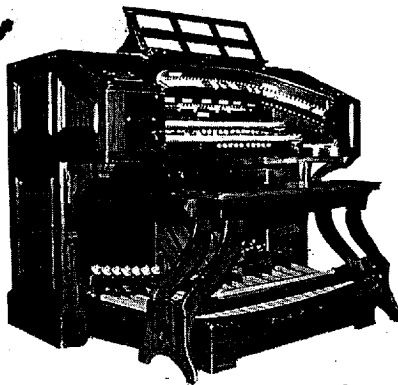
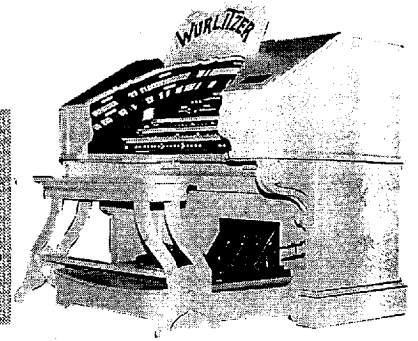


JUNE, 1998



2/11 Wurlitzer Theatre Pipe Organ  
Marrickville Town Hall

# TOSA NEWS



3/17 Wurlitzer Theatre Pipe Organ  
Orion Centre Campsie

*Sydney's own First Lady of the Theatre Organ*

## MARGARET HALL



### ORION CENTRE CAMPSIE

### SUNDAY, 21st JUNE at 2.00pm

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Issue 5  
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# TOSA NEWS

JUNE, 1998

**THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.**

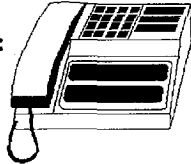
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Ticket Bookings - TICKET SECRETARY  
Membership, Renewals, Change of Address -  
MEMBERSHIP SECRETARY  
TOSA NEWS Items, Advertisements - EDITOR



## COMING EVENTS

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#### WORLD WIDE WEB HOME PAGE - TOSA (NSW)

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

## JUNE

Monday 1 at 7.30pm Committee Meeting  
Sunday 21 at 2.00pm Margaret Hall Concert  
Orion Centre Campsie

## JULY

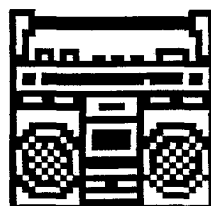
Monday 6 at 7.30pm Committee Meeting  
Sunday 19 at 2.00pm Ken Double Concert  
Orion Centre Campsie

## AUGUST

Monday 3 at 7.30pm Committee Meeting  
Saturday 8 at 1.30pm Ian Davies and Friends  
Bondi Junction-Waverley  
RSL Club  
Sunday 23 at 2.00pm Ray Thornley Concert  
Orion Centre Campsie

## STOP PRESS

News has just come through that famed US Theatre Organist, George Wright, died on 15th May, 1998.



REMEMBER TO TUNE IN TO  
2CBA FM - 103.2

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

# Editorial

Chris McPhee and Ryan Heggie certainly put on an entertaining show for us last month. It was disappointing however to see the less people came to hear Chris than on previous occasions.

We have tried to be honest and open with members about the financial difficulties that we now face at the Orion and it is disheartening to see that the response from members is less, not more, support than before.

The tireless workers who spend many hours on these concerts find that the financial return to TOSA for all this time and effort is virtually nil.

We had booked more Orion concerts for the rest of the year, firmly believing that our members would rally round to keep the Society viable. We now realise that the lack of support from members will force drastic changes to our concert programming, as TOSA can not afford to make losses on the concerts. Consequently, members will have to expect fewer concerts in general, and far fewer at the Orion in particular, when we run out of the current bookings.

What can we on the committee say when we know we provide world-class entertainment for supposedly interested members who fail to attend our only money raising ventures - the concerts? It is especially upsetting that we then have to disappoint our faithful, regular attenders by cutting back on our concert schedule to avoid financial ruin.

You will notice too that we need volunteers to form a sub-committee to organise the possible Easter National Convention in Sydney for the year 2,000. Please help if you can, as we would like input from a wider variety of people.

It would be greatly appreciated if you could give these matters some thought and perhaps make some suggestions. Write to the committee via the Secretary and as a Letter to the Editor for publication in TOSA News.

Please note that the Burwood Post Office boxes for Walter and myself have a new postcode number, 1805.

Best Wishes  
Colin Groves



## Welcome To A New Member

Only one new member this month, and so an especially big and warm welcome to him. We hope he enjoys all the benefits of our Society for many years to come :

Mr T. Mackie - Mount Ousley

### WANTED

Members to form a sub-committee to organise the Year 2,000 Convention proposed for Sydney. At present we have found very few people who are willing to work on this exciting, interesting and important task.

If we can't find people to participate in the sub-committee we will have to decline the request for NSW to present this Olympic Year Convention.

If you can help, please contact our Secretary, Bill Schumacher, on 9985 7318, as soon as possible.

# From The President

(alias Membership Secretary)

The people back from the Adelaide Convention seem to have had a great time, and they are full of praise for a well organised feast of Theatre Organ music. Bill Schumacher tells me that Melbourne look like doing the 1999 event, then it's back to Sydney for 2000. So - if we agree to it - some volunteer workers will be needed! See the "Wanted" request on this page.

Our apology for the lack of Members' Nights at the Orion. We had to cancel the May evening, and the future is up in the air, simply because we have been quoted \$250 hall hire from now on. This is simply not on! Be assured we are continuing to negotiate and also asking Council for help.

It's that time again! Membership of TOSA (NSW) is based on the financial year which means most subscriptions fall due on 30th June 1998. Your mailing label tells the story.

I would like to thank all those people who responded to the "early bird" request and have sent in their subscription already - it is appreciated at this busy time of year. And thank you to those who included a donation with their fee - it all helps.

**THIS IS ALSO THE IDEAL TIME TO FIND NEW MEMBERS FOR TOSA.** Let's face it, the average age of TOSA membership is getting a little higher every year. How about chasing up some younger musical types to join? Friends, neighbours, relatives - press them to come along and maybe they'll get the urge to belong. The musicianship we get at TOSA concerts is world standard - there has to be a crowd of people out there to be introduced to Theatre Organ artistry. How about it?

More next month.

Walter Pearce

### In Sympathy

TOSA members were saddened to learn recently that long-time member and TOSA News contributor, Allan Brooker, lost his mother in April. His mother was one of our very regular concert-goers who always enjoyed our theatre organ music. Her presence will be missed by other regular attenders.

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

### PARRAMATTA

TOSA member, Colin Adamson, will present another free lunchtime Organ Recital at **St John's Anglican Cathedral, Parramatta**, on Wednesday, 10th June, from 12.30 to 1.10pm.

Light classical through to contemporary music - all played on the historic **Walker** pipe organ.

Come along and have a great time!

### CHATSWOOD

**Cliff Bingham** will be playing a concert on the **Willoughby Wurlitzer** in the **Chatswood Town Hall** on Friday, 3rd July at 8pm.

Associate artists are **Leslie Martin**, soprano, and **Dean Sinclair**, tenor.

A special TOSA members' price of \$12 each is available *only* if by booking in advance on **9417 2987** or **9415 3313**

### THEATRE ORGANISTS RECOGNISED AT LAST

**Eric Wicks**, retired journalist and **TOSA Victoria** member, recently sent the following information to **Margaret Hall** to tell her that she had been immortalised in print in *The Oxford Companion to Australian Music* :

Australia's theatre organists in the main have been either ignored completely or treated with supercilious disdain by the music establishment for the past 50 years. Now these highly accomplished and versatile professional musicians have been recognised with a collective entry in *The Oxford Companion to Australian Music*, published last October.

In its 608 pages the book is companion to all kinds of music and their devotees - classical, jazz, popular, country and rock, all are treated with equal seriousness. The commission for the Theatre Organists' entry stipulated 250 words but ended up, after some minor editorial cutting, at about 400. (By comparison, **John Farnham** got about 600!). The end result will, no doubt, be criticised for its inevitable omissions in such a restricted space.

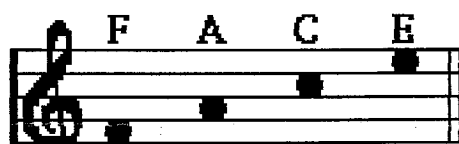
**Horace Weber** is the only noted theatre organist to have his own separate entry, primarily because of his stature as a classical pianist and organist. Theatre orchestra conductors spotted so far are **Isador Goodman** (Melbourne Capitol), and **Will Cade** (Melbourne Regent), who later conducted the **Adelaide Symphony Orchestra** for many years.

One interest in dipping into a work such as this is the little snippets of information gleaned - for instance, **Cade** studied piano with **Bryceson Trehearne** at the **Elder Conservatorium, Adelaide** at the same time as **Horace Weber**.

Those who have attended **TOSA WA Convention** concerts in the **Leckie Pavilion**, where that division's **Compton** is installed, will learn that **A.J. Leckie** was born in **Geelong**, was organist at **St John's, Camberwell**, and then at **St George's Cathedral, Perth**, and founded the **WA Music Teachers' Association** in 1910.

*The Oxford Companion to Australian Music*. Edited by **Warren Bebbington**. O.U.P. Melbourne. R.R.P.: \$79.95. Or consult it at your local library.

**Eric Wicks**



### THE MUSIC With Allan Tassaker

"I haven't looked back since I started playing the organ," said **Allan**.

"That's good," said a friend.

"Not really..." frowned **Allan**.

"... I mean that I can't play at all if I take my eyes off the music!"



by Neil Palmer

## LIVE AT THE RIALTO

### GEORGE WRIGHT

Playing the **Wurlitzer Theatre Pipe Organ**. These recordings were made in 1971 on the 2 manual 10 rank **Wurlitzer** in the **Rialto Theatre, South Pasadena** and was the smallest pipe organ of **George's** recording career.

**Tracks:** *Valencia; One Fine Day; Mister Sandman; Victor Herbert Selections - When You're Away, 'Neath the Southern Moon, Rose of the World, The Streets of New York; The Touch Of Your Hand; Take The "A" Train; I'm In the Mood For Love; The Jazz Me Blues; Selections from Jesus Christ Superstar - I Don't Know How to Love Him, King Herod's Song; Serenade to a Wealthy Widow; Selections from Rose Marie; Night Ride; Way Down Yonder In New Orleans; How Insensitive; She's Funny That Way; Selections from Hit The Deck - Join The Navy, Looloo, Sometime's I'm Happy, Hallelujah. If I Could Be With You; Jupiter from The Planets; Meditation; Ol' Man River; Under the Stars; Samba Maxixe; Buffoon; I'm a Dreamer; Ritual Fire Dance; Norwegian Wood; The Girl with the Flaxen Hair; Petite Fleur; Flying Fingers; Liebestraume.*

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ASHFIELD NSW 2131

# R

**REGAL.** I was originally going to let the letter **R** stand for **Resultant**. But it turned out that in the piece about **Quint** my thought waves had swept me onto the **Resultant** and left me stranded amid the debris of the **Bass Quint** and the **Nazard**. So then I grabbed onto the **Regal** only to find that I was in more trouble. The **Regal**, I soon realised, is of no importance to the contemporary organist. The original **Regal**, now obsolete, was nothing but a primitive kind of a *harmonium* worked by playing the keyboard with the right hand and pumping with the left. The foot treadles came later - after the **Regal** and the **Regal** player were exhausted.

It was a compact little thing, though. Some of them were made so they'd fold up like a pitchman's suitcase. But in those days they didn't know about pitchmen's suitcases. To them it looked more like closing up the family Bible. So in all innocence they called it the **Bible Regal**. In fact it was so respected that in merry England there was a court officer who went by the impressive title of *Keeper of the King's Regals*.

Mostly these **Regals** had the dismal sound of a broken-down pitch-pipe. To compound the agony the larger ones had two reeds for each key, at which point to no one's surprise it was known as a **Double Regal**. How **Regal** can you get?

Well, we progress. The ice box becomes the refrigerator, the candle the electric light, the horse and buggy the motor car. So the **Regal** gave way to the parlour organ and eventually the electric organ. In the pipe organ the **Regal** became a reed stop. The reeds in the old **Regals** were what they called beating reeds, flapping against a hole in a metal bar. In the pipe organ the reeds were added to the flue pipes, which had previously been built like a penny whistle through which air was blown. It really didn't make much sense to call these **Regals**, so they ultimately came to be known simply as **Reeds**.

In fact I could have saved us a lot of grief by just heading this column **Reeds**. But having made my bed I will now lie in it, and career grimly on with misinformation about the **Regal**. When the **German** designers introduced them in the pipe organ, they still kept their family name, like

# Del Castillo's Alphabetical

## Primer of ORGAN STOPS

**Geigenregal** (string-reed!) or **Harfenregal** (harp-reed!!). But this was so kooky they soon abandoned it for another **R**, the **Rohr** or **Rohrblatte**, which is **German** for **Reed**. Except when they called it **Zunge**, which also means **Reed**. Eeech! So then we get into more mad, mad names like **Rohrflote** (reed-flute) or **Doppelrohrflote** (double-reed-flute) or for all I know **Ubersteinlichdoppelrohrflote** (oh-boy-what-a-double-reed-flute).

I know there's one thing we can now agree on - that we're both sorry I ever started this. So let's simplify the whole business: (a) A **Regal** is a **Reed**.

(b) A **Reed** is a **Rohrblatte**.

(c) All organ **Reeds** have a vibrating metal tongue, which is what I begin to think I have.

(d) The **Regals** still showing up on organs are mostly short-resonator reeds which bite at you with varying amounts of zing or **Zunge**.

(e) Let's forget the whole thing!

# S

**SALICIONAL.** The **Salicional**, and its little brother the **Salicet**, have a kind of a medicinal ring, which is just the way they are apt to sound to the musical ear - sort of tinny and astringent. But they serve such a useful purpose in counteracting the cloying sweetness of the *flute-tibia* group that we welcome them in.

All good little organ students know that the four basic families of organ tone are the *flute*, the *string*, the *reed* and the *diapason*. In modern electronic organs the *flutes*, in the guise of the *tibias*, have pushed in more and more, to take over the whole works. By adding the off-pitch harmonics of **Quint**, **Nazard** and **Tierce**, they are able to fake the other kinds of tone. Most makers have been guilty of combining the 8', 2 2/3' and

1 3/5' to counterfeit the **Clarinet**, and one builder even has the impertinence to combine the 16' and 8' **Tibias** and call it a **Diapason**. Curses of **Johann Sebastian Bach** and all the little **Bachs**!

So now is a good time to put in a good word for the **String** family, which has been given the bum's rush ever since **Hope-Jones** first glorified the **Tibia** by elevating it from a shin bone to a *flute* pipe. (This might be the time to point out that — no, I'll hoard that up for next month). The fact is a well-balanced organ needs *strings* as much as *flutes*. A big throbbing **Tibia** ensemble may accelerate the heart and titillate the intestines, but it's like eating an avocado and lettuce sandwich - nothing solid. For the ham and bologna eater, we need the **Gambas**, the **Viols**, the **Salicionals**, to say nothing of the **Diapasons** and **Chorus Reeds**.

That doesn't mean that all **Strings** are gutty, or even cat-gutty. The **Aeolines**, for example, are the softest stops on the organ. They make an excellent final diminuendo to coast down to from the soft *diapasons* of **Gemshorn**, **Dolce** and **Dulciana**, and are the least *stringy* of any stop in the **String** division. Just as the **Aeolines** are the most delicate, so the **Gambas** are the coarsest. I hasten to say this is a personal opinion. A **Gamba-lover** would disagree. Sort of in between are the **Salicional** group at all its pitches - **Salicional**, **Salicet** and **Salicetina**. And finally, maybe sweeter to the ear, are the orchestral imitative stops - **Violin**, **Viola**, **Cello**.

All of these stops can be altered in one of two ways. They can be muted to give an eerie, veiled tone by cupping or narrowing the top end, practically the same thing that a brass player does when he plops a mute into the bell of his instrument. Or they can produce a shimmering effect called the **Celeste** by adding a second row of pipes tuned a trifle sharp.

Whatever they do, they make an impressive group, and it's too bad that the economics of electronic organ building have cut them down to next to nothing. One builder has added a **Celeste** tab, appropriately segregated with the **Tremulants**, which beefs up the **Strings** quite effectively. All this isn't meant as criticism. The electronic organ buyer gets a whale of a lot for his money, and don't let any died-in-the-wool pipe organ devotee tell you different. But if you can swing it, there's nothing that an organist will ever get a bigger kick out of than rassing a big 4 manual pipe organ to the ground. **Popeye**, **Superman** and **James Bond** can all take a back seat. Hi-ho **Silver**!

# The 26th National TOSA Convention in Adelaide

by Amy Caldwell

Adelaide members should feel happy and proud - the recent Convention was a credit to all concerned. I think everybody enjoyed the well planned programme. Once more, a time to renew friendships and also meet new people, with 5 people from the USA, 3 from the UK and 12 representing New Zealand.

## DAY ONE



The Headlines Dixieland Band, Ryan Heggie, Kylie Mallett

Our first surprise, on day 1, was **Ryan Heggie** and the **Headlines Dixieland Jazz Band**. Ryan, now a mature 18 year old, is piano/keyboard player for the jazz group, with **Paul Todd** on clarinet, **Julian Baine** on trombone, **Michael Samson** on trumpet and **Andrew Barbera** on drums. This group had us enthralled with their style and their antics, and they have already released their first CD. I would like to hear more of them.

Following this, popular **Kylie Mallett** played her segment, which included music from *Mack and Mabel* on piano, then to the organ, starting with music from the *Jeckyll and Hyde* show.

Ryan's organ segment began with *Merry-Go-Round* and **LeRoy Anderson's Typewriter** with percussion by two of the band members. Lots of laughs here with the boys' antics.

The *Welcome Sounds* session finished off with the **Headlines** band, this time with **Ryan's** right hand playing piano, and his left hand playing a keyboard balanced on top of the piano, combined with drums, clarinet, trombone and trumpet. A load of fun and what talent!



Malcolm Ross, Rosemary Boyle, John Thiele, Chris McPhee

Day 1 continued with the evening session - *Dimensions of Sound*. This was absolutely delightful. With **Chris McPhee** at the organ, well-known popular pianist **Malcolm Ross** on the piano and the very lovely voice of **Rosemary Boyle**. **Rosemary** always gives a delightful interpretation to all her songs. A real crowd-pleaser - needless to say they could not leave without giving in to the request for encores.

Yet still more! The evening continued with an amazing 3D slide show, presented by **John Thiele**. This was brilliantly done, and certainly appreciated by all.

## DAY TWO



Heath Wooster, Jeffrey Andrews, Matthew Loeser, Elizabeth Hanton

After a long first day, and a very short sleep, in no time we were back in the **Capri** for Day 2. This being the morning when all the talented young people played for us.

From **Victoria**, **Jeffrey Andrews** was first, and his big thrill was bringing the organ up. Some of his work was music from *La Cage Aux Folles* and *Fingal's Cave* from *Hebrides Suite*. **Jeffrey** made us smile as he looked around while announcing his numbers. He looked at the audience, then at himself sitting at the organ and said, "Wow!"

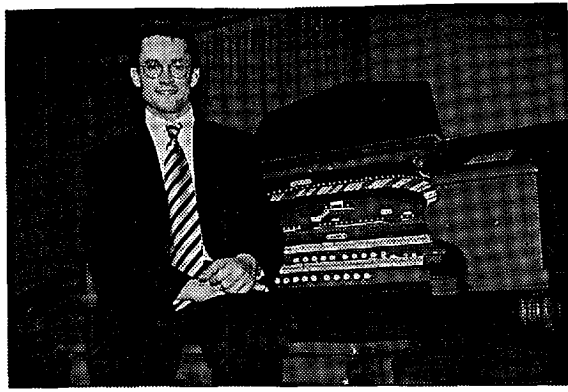
**Elizabeth Hanton**, who is in Year 12, has already passed her grade 8 organ exam (with an A). **Elizabeth** plays violin as well and is lead player with her college string orchestra. Her **Ravel's Bolero**, and **Mendelssohn's Sonata** held us enthralled.

Another surprise was **Adelaide's Matthew Loeser**, who already at 12 years of age, is quite at home on the organ. Two of his pieces which come to mind were *Satin Doll* and music from *Phantom*.

Last but not least, was **Heath Wooster**, also from **Victoria** and resident organist at the **Dendy in Brighton**. At 19 years of age, **Heath** handles the organ with plenty of skill and confidence. **Heath** played music from *Titanic*, and from *Showboat*. Also, a lovely piece called *The Perfect Song*.

Day 2 continued at **Wyatt Hall, Pulteney Grammar School**. In the grounds was a marquee where we had a cold buffet lunch with an excellent variety of food from which to choose.

Here we heard our friend **John Giacchi** on the 2/12 **WurliTzer**. **John's** playing seemed better than ever - it was



John Giacchi at Wyatt Hall

indeed a lovely performance. Among **John's** offerings were the old ABC favourite *Pastorale*, *Serenade for a Wealthy Lady*, and **Elgar's** *Du Matin*.

A surprise during this concert was a 16 year old school student from **Marryatville High School**, **Anthony Hunt**. **Anthony** is a serious student of pianoforte, and also studies pipe organ and harpsichord. **Anthony** played **Schubert's** *Impromptu, Op.90 No.2*, and **Mendelssohn's** *Rondo Capriccioso*. The whole of this concert was quite memorable.



A couple of familiar faces at the Convention Dinner

From here it was a rush back to our motels to ready ourselves for the **Convention Dinner**. This was held at **Hotel Adelaide International**. The buffet meal was excellent - plenty of variety, catering for all tastes, and the desserts were mouth-watering. A good band playing, lots of photos and videos being taken. I think everybody had a great evening.

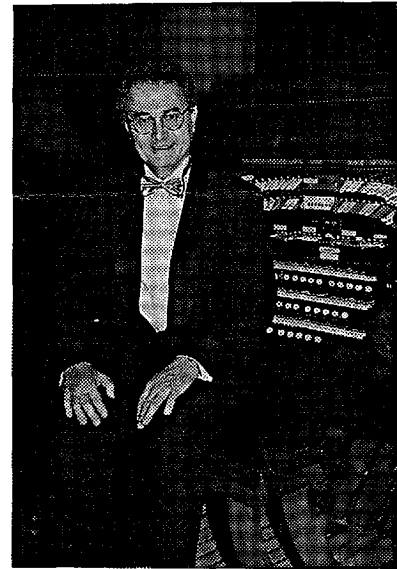
## DAY THREE

Day 3 dawned too soon. Did anyone have more than a few hours sleep? However we eagerly boarded the bus and were off to visit the **Regent Theatre**, where we saw a marvellous slide show with sound, showing the early days of the theatre and **Knight Barnett**, also the history of the early usherettes. It really seemed as though we were watching a movie instead of slides, so cleverly was it done. Congratulations to **John Thiele** for his presentations!

From the **Regent Theatre** to **Wyatt Hall** for *Open Console*, where I enjoyed having a play on the **Wurlitzer**. Some who took part in this segment were **Jim Patrick (Qld)**, **Reka Leaske (NZ)**, **Ralph Hurrell (SA)**, **Ian Eadie** and **Albert Hudson (Tas)**.

During *Open Console*, the midday meal was also underway in a large marquee. All very informal, with people wandering in and out of the hall with plate of goodies, listening to the music and chatting to friends. **South Australia** did very well with their catering arrangements.

Another excellent concert followed in the **Memorial Hall, St Peter's College**. A truly beautiful building, good comfortable, easy-view seating, a stage large enough to accommodate a large brass band, which indeed it did! This was the **Kensington and Norwood Brass Band**, in conjunction with **John Atwell** and a slightly temperamental **3/15 Wurlitzer**. An absolute highlight of the **Convention**, a concert we all enjoyed.



John Atwell at St Peter's College

They started with **76 Trombones**, and included music from the film *Brassed Off*. We heard also solo euphonium playing *Bladen Races*, and another solo item on trombone - *Rhapsody For a Trombone*.

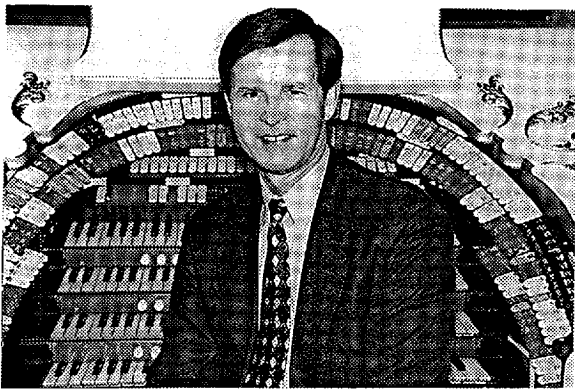
A nostalgic touch was an old scarf draped across the organ - this being one of **John's** prize possessions, as it was the scarf always worn by **Knight Barnett** when playing this **Wurlitzer** in the **Regent Theatre**. *Chloe* was another of **Knight Barnett's** often-played tunes which was done by **John** in the original **Barnett** style.

A rousing *To God Be The Glory*, complete with audience participation, was one of the last items. Then the ever-popular **Elgar's** *Pomp and Circumstance No.1* to round off a concert which was over all too soon.

Sunday evening was then the time for the one we were waiting for. Word must have got around, for even before the concert began, all of **Lew Williams' CDs** had been sold. I was lucky enough to get only one.

**Lew Williams' performance** lived up to all expectations, opening with music by **Fats Waller**. Quite a variety, as expected, including *Chatanooga Choo Choo*, *In The Mood*, *King Cotton March*. There was a lovely arrangement of **Gershwin's** *Rhapsody In Blue*.

Requests came in from all over the theatre and amazingly this man remembered them all and proceeded to play the lot. The *1812 Overture* was tremendous. **Lew** played encore after encore, and finally ended off with ..... the theme



*Lew Williams at the Capri console*

music from *Neighbours*, which brought a laugh from one and all!!

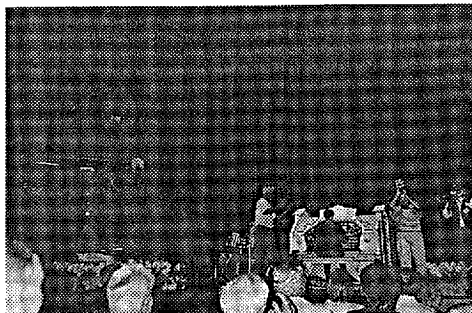
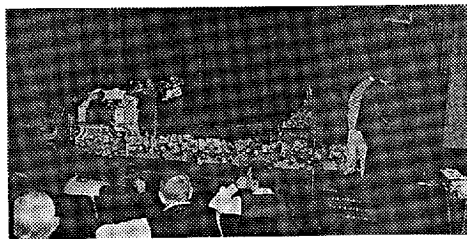
Lew is a most entertaining artist, a very likeable personality. A superb concert!

Last but not least, on the last day Lew conducted an informative and helpful workshop. I think many of us went home with new ideas on our approach to music.

## DAY FOUR

Day 4 appeared all too soon, and far too early in the morning. It was an 8.30am start for *Open Console* on the Capri organ.

After lunch, there was yet another session noted on the programme as *Sizzling Sounds*. This of course was the fun-time, jam session. It was a laugh a minute, as Bill Schumacher came out and started to play the piano, next David Johnston came out and sat down with Bill, then Margaret Hall came on, and there were now 3 trying to sit on one piano stool. This ended up with Lew Williams having a ball on the organ, someone playing brass and everyone having a wow of a time. It would be hard to say who had the most laughs - those on the stage or the rest of us in the audience. Many were the photos taken of this.



*A couple of shots of the Jam Session*

Not to be forgotten of course was the wonderful playing to the old-time silent movies provided by David Johnston. It wouldn't be an Adelaide Convention without this segment.

For those who could wake up in time, the next day there were two *Afterglows*. I went on the **Barossa Valley** trip, and had a delightful and fairly easy day - called in at a quaint, old music museum, stopped at a couple of wineries with the usual little souvenirs shops attached, where most of us made some purchases.



*Musical Mueum*

All the hard workers in **Adelaide** should be well please with their efforts, and will by now probably be taking a well earned rest after a job well done. A top **Convention!**



*Lew Williams and Amy Caldwell*

.....  
The photos of the **Convention** were kindly supplied by our reporter and member **Amy Caldwell** and by **John Thiele** of **Adelaide**, who stepped in to offer us his photos when he heard that **Barry Tooker**, our regular photographer, had suffered camera problems.

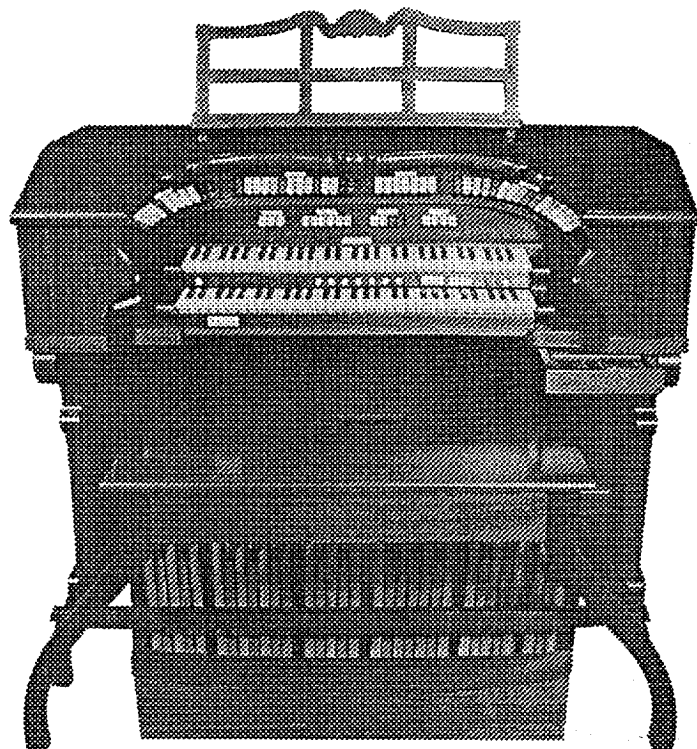
**John Thiele** has been involved with movie and audio visual work for over 30 years. His movies and/or audio visuals have been shown around **Australia**; from small church halls and camera clubrooms to large theatres including **Adelaide's Festival Theatre**. Screenings for **TOSA** have mostly been in **Adelaide**, and for years they have been a fairly regular part of Club Nights at the **Capri Theatre**, but have also been seen at venues in **Ballarat, Melbourne, Canberra** and **Sydney** during previous **Easter Conventions** and for other occasions.

In 1994 a series of four concerts for schools which included a slide presentation with live accompaniment by the **Adelaide Symphony Orchestra** was a highlight. Recent presentations in association with **Chris McPhee** as musical accompanist have been very well received by audiences and remain very popular wherever shown. His newest offering for the **1998 Convention** marked a debut into the exciting realm of 3D slide projection.

A special thanks to **John**, who created the special 3D slide presentation for the **Convention** and wrote some of the text for the **Convention** booklet, for his help with these **TOSA News'** photos.



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extends a warm *INVITATION* to all **TOSA** members and their friends to come and enjoy the skilful playing of our well-known and internationally-celebrated organist and **TOSA** member

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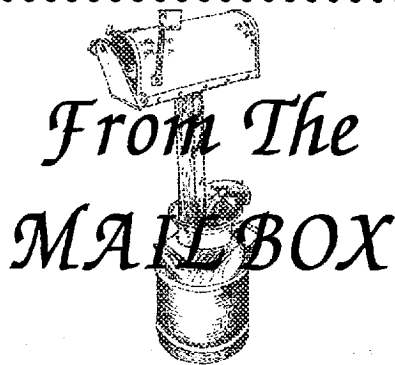
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**Suggested Donation : \$10 Concession : \$5**

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*Frank Lewis of Pymble writes to offer well deserved praise to Chris Styles :*  
28/4/98

I feel sure that all **TOSA** members of **Chris Styles'** radio audience will welcome the President's news in your May issue that **Chris** will not be leaving his **2CBA** programme, at least for the time being.

It is easy to enjoy a well-presented programme without thinking about the time and effort that must go into such things as researching, selecting, editing and recording it.

Let's all be grateful to **Chris** for handling this demanding, unpaid job for so long and so well, and for being prepared, in the absence of other volunteers, to carry on.

Frank Lewis

*Bettine Vallance of Burwood has sent us her poetic thoughts about the Chris McPhee concert in which Ryan Heggie played a guest role :*

#### **Chris and Ryan in Concert**

What an afternoon of sheer delight  
These two young talented men presented to us today.

It was a musical treat in every way  
A wonderful variety of memorable melodies

Played with so much expertise  
And every number played was there to please

Which they did, without a doubt,  
Judging by the audience acclaim.

**Chris and Ryan** showed to us their  
outstanding fame

So many of us hopefully can look forward  
to hearing them again.

Bettine Vallance

*Mrs L. Moore of Neutral Bay wrote, via past President Robert Gliddon, with a couple of suggestions :*

11/2/98

"Our membership is at an all-time high, but why is it so many of our folk never ever, or hardly ever, make it along to our excellent

programmes." Reading this in the President's report in January *TOSA News*, I thought I could shed a little light on the subject.

In my case, my husband and I, then living at **South Hurstville**, joined **TOSA** about 5 years ago. We attended and enjoyed so many concerts. Sadly, I was widowed in 1995. I went to a few concerts on my own, but when I moved to **Neutral Bay** it became geographically impossible - having given up my car. So I was no longer able to get to the **Orion**.

I still belong as a member and enjoy reading *TOSA News*. The report on **Tony Fenelon's** concert by **Wendy Hambly** just transported me into musical paradise. **Tony** to me is the ultimate! - a gifted genius.

I will continue my membership - to read of the goings-on is a pleasure, and to listen to **Chris** on **2CBA** on Mondays. There must be many more members in similar circumstances.

We are next door to **SCEGGS College**, and are often entertained by their excellent musical groups. Now, a block along Military Rd is the **Orpheum Theatre**, its **WurliTzer** and **Neil Jensen**. Could we get young people interested? Just a thought to fill the empty seats.

Best wishes  
(Mrs) L. Moore

# Review - Chris McPhee Concert with Ryan Heggie

Sunday, 26th April, 1998

by Wendy Hambly

Orion Centre Campsie



After a warm welcome from the audience, **Chris** greeted us playing *Something's Got to Give* from the film, *Daddy Long Legs*. Bright and brassy with a full tibia ensemble section and then return to brass. A very cheerful opening number which was enthusiastically received.

Ballad time now. "Where or When?" commenced with strings and lovely harmonies. Then a jazzy middle section with cymbal on pedal and 'shimmering' left hand with a touch of harp. Full organ for last section, building up, and then a release of tension to an untremmed finish - a well balanced number.

As **Chris** turned to announce his next number, *Java* by **Floyd Kramer**, he said he felt that he was sitting on the edge of the grand canyon - a reference to the height of the console from the floor of the auditorium. **Chris** certainly had the audience on the edge of their seats with this snappy number. Untremmed reed, good use of piano and traps. A real fun 'toe tapper'. Fast descending arpeggio to finish.

Next came *Portrait in Sound* composed during the 60's by theatre organist **Eddie Leighton**. **Chris** painted some very vivid pictures for us using lush harmonies and excellent chord structures with tibia/tuba combination - a clear melody line with tibia and string right and shimmering

left hand gave this melody a sometimes haunting feel. Double note harmonies right hand, then building to full theatre organ ensemble. Did you hear that 'tension/release' mechanism put to good use? A lovely fade away finished this number beautifully.

On grand piano now - *An Affair to Remember* - an emotional piece with excellent feel. Well controlled right hand for rapid arpeggio with melody played by the left hand. Returning to organ now. *Baby's Birthday Party* came next - a novelty piece using piano and glock. A jazzy, number with full chords right hand with lots of embellishments. What fun.

Then came **Sigmund Romberg's** *Lover Came Back to Me* - lush theatre organ registration to start, falling back to tibias with single note melody with tuba. Good runs with flutes and tibias. Then a change of feel with string for middle section. A return to original registration with build up to full registration - chords both hands, broadening out, then dying away to a plaintive finish - an emotional piece beautifully executed. **Chris** then returned to the piano whilst the organ played itself. It's marvellous what computer technology can do. A bright and jazzy arrangement of **Irving Berlin's** *Play a Simple Melody* - loads of fun.

**Chris** then announced he was going

backstage to have a cup of tea and a lie down?!? Don't worry, the concert wasn't over - it was time for special guest, **Ryan Heggie**, to play for us. **Ryan's** first number was *Nancy* - a quiet tibia beginning with clear melody line, then adding light brass. Jazzy feel, well thought out arrangement, building up to full theatre organ. Then untremmed tibia right hand with glock left hand - arpeggio to finish.

Next came *Softly As In a Morning Sunrise*. Great jazz standard with untremmed right hand - excellent 'feel'. Then a piano section, building up to full organ including percussion - dropping back to original registration to finish.

Jazz ballad *Lover Man* came next with untremmed/tremmed diapason - plaintive right hand plus fractional tibia stop in left hand and strong right hand melody. Two hands on solo manual with beautiful harmonies. I felt that **Ryan** became 'lost' in his music and travelled to 'musical heaven' -so did I. Untremmed sections gave an excellent effect, with higher interval chord to finish. Budding jazz musicians take note - this is exactly how things should be done. It's good to see that **Ryan** is not afraid to be creative in arranging a piece such as this - I was thoroughly delighted with his fresh approach. The audience was equally delighted and prolonged applause followed.

A light classic piece now, *Sonata*, untremmed reeds - one section both hands on the same manual which gives a full sound - fast and exacting right hand throughout. Same sections almost **Bach**-like, pulsating, breathless feel - well executed - building up to a full finish.

**Ryan's** final piece was *Captain Caribe*. Untremmed full organ vamp left hand to start. Very modern feel with excellent modern chord structure during improvisation section with syncopation in parts. **Ryan** was definitely 'fully involved' in this piece and enjoying himself immensely. As this piece was written long after theatre organs were created, it shows what a versatile instrument we have. A glorious 6/9 chord finished off this piece.

**Chris** opened the second half of the concert with *They Told Me All About You* - a bright and jaunty opener with glock section and then tibias and untremmed strings. I always enjoy **Chris's** choice of openers - cheerful and attention grabbing.

Next a tribute to **Anzac Day** - everyone's favourite **Vera Lynn** song, *A Nightingale Sang in Berkeley Square* Soft tibia beginning, add light reed right hand and harp left hand. Next section add string. Smooth flute and tibias next section. Jazz feel with cymbal middle section to full organ, then cutting back to tibia melody and fractional tibia - glock to finish.

A toe-tapping number from **J.P. Sousa** came next, *El Capitan*. Full organ and full chords both hands to start, with a softer middle section using percussion, then back to full organ, with a fast 3 octave run to finish. Whew! That was great.

A light classic now, *Evensong* -

chimes to start, then soft tibias and flutes. Faster middle section, building in registration; now untremmed full organ, cutting back to light tibias tremmed. Clear melody line throughout.

**Chris** then invited **Ryan** to the piano and we were treated to some duets. *Java Jive* came first. Piano to start, with organ playing reed and strings. A refreshing approach to this well thought out arrangement. Statement/response between instruments made this number really come alive.

Next came the ballad, *Joys of Love*. Such a relaxing piece - piano took melody line, with quiet tibia chorus and some glock on organ. For the second verse the organ took the melody. A hush fell over the audience and long applause followed. This was an enchanting arrangement and was a highlight of the concert for me.

**Ryan** returned to the organ to play **Leroy Anderson's** *The Typewriter* - fast and furious with good use of percussion and traps. Fingering is all-important here. I'm sure he can do over 70 words per minute!

Next came *Autumn in New York* - a ballad with modern chord structure. I could hear fractional tibias with clear reed melody line. Then open harmony building to fuller tibia chorus. Jazz feel really enhanced this arrangement - higher interval chord to finish. Hmmm. How delightful.

Then a classic piece, *Fanfare* - very busy right hand, with diapason and reed. There weren't any feet to spare either. Full organ untremmed with soft reed in the middle section with a strong finish. **Ryan** deserved a rest after this, so **Chris** returned to the console to play *Cornflakes*. Vamp left hand and percussion right hand. A busy piece

with a bright catchy tune. Full theatre organ chorus - loads of fun. How come my breakfast is never as much fun?

Medley time now with *Oliver* - a favourite of mine. Pure theatre organ all the way. Trill and full chords to start - very dramatic. Songs included *Consider Yourself*; *Where is Love*; *Oom Pa Pa* (untremmed organ with glock in middle section); *Who Will Buy?* (jazzy feel - brass section, to full organ); *As Long As He Needs Me*. I particularly enjoyed this medley - lots of excellent runs and harmonies and good bridging in between.

Unfortunately, all good things come to an end. **Ryan**, on piano, announced, "A little bit of fun - which means neither of us can play it properly!" (He was, of course, joking!) I could see **Chris** on organ was enjoying himself immensely. *Dizzy Fingers* was a lovely way to finish a simply wonderful concert. The glock was put to good use on the organ and what a big chord to finish. This encore came all too soon for me.

I thoroughly enjoyed the entire programme and I know lots of hard work has gone on to achieve this high standard. Many varieties of music were presented to us - something for everyone, I am sure.

I especially enjoyed the duets and the fresh ideas and hope **Chris** and **Ryan** will be able to include more duets in their future concerts.

Sometimes I worry a little about the future of theatre organ, but I know the future is secure when these talented musicians come along and entertain us with their fresh ideas and leave us with big smiles on our faces.

**Chris** and **Ryan**, thank you for making this concert a memorable day for all of us. Come back soon.



# OUR NEXT ARTIST

## *Margaret Hall*

**Margaret** has enjoyed a diverse musical career since she first began learning electronic organ at the age of nine. For four years, from the time she was fourteen, **Margaret** was resident organist for **Mecca Theatres** in **Sydney**, presiding over a three manual eight rank *Wurlitzer*.

She has also enjoyed the post of musical director for several pantomime seasons with the **Mecca Theatres Company**. In 1977, she first performed in concert for **TOSA (NSW)** and has subsequently built up a profile as a popular concert organist in other states, being dubbed '*Australia's First Lady of the Theatre Organ*'.

Between 1984 and 1988 **Margaret** studied at the **NSW State Conservatorium**, graduating "With Merit" in a **Bachelor of Music** in Organ Performance. During this time she was also successful in a number of prestigious organ competitions.

**Margaret** was one of four artists chosen to open the ex-**Sydney Capitol** organ in the **Orion Centre** in 1988. The same year **Margaret** completed her Bachelor of Music degree at the **Sydney Conservatorium** and graduated 'With Merit'.

In the classical sphere, **Margaret** has performed solo recitals and worked with orchestras at both the **Sydney Town Hall** and the **Opera House** organs. She has given recitals for the **Festival of Sydney** and the **Sydney Organ Society** and has been a prize winner in two of **Australia's** major organ competitions.

For three years while residing in **New Zealand**, **Margaret** assisted with the restoration of the *Wurlitzer* organ in the **Hollywood Theatre, Avondale, Auckland**. In order to raise interest in the project she performed a number of concerts on the partially completed organ and was associate artist with **Tony Fenelon** at the opening concert in November 1982. Another duo performance took place the following year. Since moving back to **Sydney**, **Margaret** has returned to **New Zealand** for two subsequent concert tours.

During a **European** study tour, **Margaret** visited **London** in December 1986 and gave an impromptu performance at a Christmas party on the *Wurlitzer* in the home of **Len and Judith Rawle**. Visits to some of **London's** remaining theatre

organ installations were also highlights of this trip.

Whilst on her honeymoon in 1991, **Margaret** attended the **ATOS Convention** in **San Francisco**. Then it was on to **Seattle** where she gave a performance for the **Puget Sound Chapter** of the **American Theatre Organ Society** at the *Bellevue Pizza and Pipes*.

In the last few years **Margaret** returned to piano studies and studied vocal technique. In 1994, **Margaret** joined **Bankstown Theatrical Society** and has participated in their last few productions, both on stage and as assistant repetiteur.

Currently, **Margaret** and her husband, **Robert Nelson**, operate the **Service City Collection**, the greatest collection of antique, mechanical, musical instruments in the Southern Hemisphere. As part of a guided tour of the Collection, **Margaret** presents a short programme on the **Rodgers Century Theatre Organ**.

**Margaret's** premiere recording, made on the **Orion Centre's Wurlitzer**, "*Kitten on the Keys*" has proved very popular, representing the same broad cross-section of music she includes in her concert programmes.

## ORION CENTRE CAMPSIE

### SUNDAY, 21st JUNE at 2.00pm

