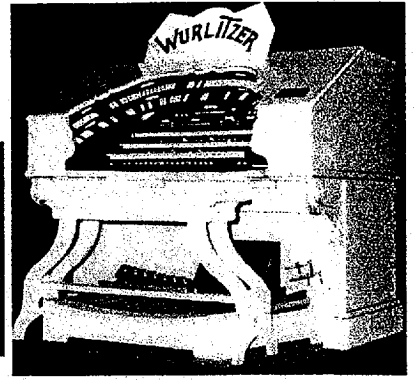


SEPTEMBER / OCTOBER
2000

TOSA



2/11 Wurlitzer Theatre Pipe Organ
Marrickville Town Hall

3/17 Wurlitzer Theatre Pipe Organ
Orion Centre Campsie

Sunday 15th October at 2pm Orion Centre Campsie



Top U.S.
Theatre Organist

LANCE

LUCE

returns

Ian Davies and Friends

at Bondi Junction-Waverley RSL

Saturday 28th October at 1pm

Volume 39
Issue 8
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TOSA NEWS

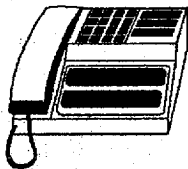
SEPTEMBER / OCTOBER, 2000

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please contact the right person :

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Ross Adams 9639 6343

Amy Caldwell 9997 5907

RESEARCH & ARCHIVES:

Ian Cameron 02 4841 1616

TOSA NEWS EDITOR:

Colin Groves 9745 2417 (phone or fax)

P.O. Box 1257, Burwood, 1805

TOSA PRINTER:

Robert Gliddon

CONCERT TAPE HIRING:

Neil Palmer 9798 6742

TICKET SECRETARY (Concert Bookings):

Jean Newell 9750 0362

(Mon - Fri: 10am - 6pm)

ARTIST LIAISON OFFICER:

Bill Schumacher 9985 7318

P.O. Box 36, Brooklyn, 2083

PHOTOGRAPHY:

Barry Tooker (Home) 9744 1535

(Work) 9550 5400

CONCERT RECORDINGS:

Bill Schumacher 9985 7318

PUBLICITY OFFICER:

John Shaw 9759 5825

TRANSPORT OFFICER

Ritchie Willis 9580 3581

WORLD WIDE WEB HOME PAGE - TOSA (NSW)

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



COMING EVENTS

OCTOBER

- Thursday 5 at 7.00pm **Members' Playing Evening**
Orion Centre Campsie
Important : Phone to confirm 9716 0151
- Monday 9 at 7.30pm **Committee Meeting**
- Sunday 15 at 2.00pm **Lance Luce Concert**
Orion Centre Campsie
- Thursday 26 at 7.30pm **Members' Playing Night**
Marrickville Town Hall
Phone to confirm **9798 6742**
- Saturday 28 at 1.00pm **Ian Davies and Friends**
Bondi Junction-Waverley
RSL Club (See page 6)

NOVEMBER

- Sunday 5 at 2.00pm **Members and Friends Concert**
Marrickville Town Hall
- Monday 6 at 7.30pm **Committee Meeting**
- Thursday 9 at 7.00pm **Members' Playing Evening**
Orion Centre Campsie
Important : Phone to confirm 9716 0151
- Saturday 18 at 2.00pm **Annual General Meeting**
- Thursday 23 at 7.30pm **Members' Playing Night**
Marrickville Town Hall
Phone to confirm **9798 6742**

DECEMBER

- Monday 4 at 7.30pm **Committee Meeting**
- Sunday 10 at 2.00pm **Christmas Concert**
Tony Fenelon and John Atwell
Orion Centre Campsie
- Thursday 14 at 7.00pm **Members' Playing Evening**
Orion Centre Campsie
Important : Phone to confirm 9716 0151

From The President

Hello again!

Looking forward to seeing you at the **Lance Luce** concert. I hear he is something special. And don't miss the **Ian Davies** special at **Bondi** - our co-Patron.

Now some good news and some bad news, and some bits and pieces. Please read on!

We have word from the **Campsie Orion** that they have taken a five-day-a-week daytime booking from here to Christmas and beyond. They have a wedding booked on every Saturday and some Sundays. The Management have promised to do all they can to help us - but what does all this mean? It means no daytime tuning or maintenance, it means **Players' Afternoons** become **Players' Evenings**, and it means a massive problem in getting rehearsal time for visiting concert artists. Wish us luck! But I guess we'll get by... somehow!

Now - make a note in your diary that there is an **EVENT** on at **Marrickville** on Sunday 5th

November 2pm. It's not a public concert - it is for "**Members and Friends**" and it's all being put together by MEMBERS. At half normal concert prices it's a bargain! Old-time sing-along, quizzes, lots of good Theatre Organ, friendly people, surprises, maybe a dance or two, tea - coffee - coke - details next edition.

In this **TOSA News** you will find a **Nomination Form** for those who wish to stand as an Office-Bearer or Committee Person of **TOSA NSW**. You may nominate for more than one position. I encourage you to do your bit, or find someone who will. We need new blood and new ideas to keep **TOSA** viable. All positions are up for nomination. As far as I know the present people are standing again, with the exception of one Committee Member.

Margaret Hall-Nelson and **Robert** have started a new venture called "**Margaret's Music Room**" in which they plan to demonstrate (and sell) **Allen Electronic Organs** - and offer other Theatre-Organ-based entertainment. They have kindly invited us to hold the **TOSA Annual General Meeting** there on Saturday 18th November. We

will be entertained by **Margaret**, and shown the Audio-Visual which follows the restoration of the **Sydney Capitol Theatre**. The support for our **AGM** has been magnificent over the last few years - thank you, let's keep the ball rolling!

No more room here - watch next month's space....

Walter Pearce

Editorial

Please check the **Coming Events Directory** on page 2, as there have been some changes since the last issue of **TOSA News**.

First of all, the fabulous **Chris Powell** is (unfortunately) not returning in November as was inexplicably and erroneously suggested in the August issue's listing. The 5th November concert is to be a special celebration of local talent at **Marrickville Town Hall**.

The **AGM** has moved forward one day to Saturday 18th November and will be in a great new venue.

The **Orion Players' Days** have moved to the evenings and a reminder to phone and check that the event is actually going ahead.

Best Wishes,
Colin Groves

TOSA (NSW) ANNUAL GENERAL MEETING

Our AGM is to be held SATURDAY 18th November 2000 at 2pm

*Margaret's Music Room
18/59 Moxom Road
PUNCHBOWL*

Full details in the next TOSA NEWS, but meanwhile....

If you want a subject or resolution raised at the AGM, please contact Secretary Bill Schumacher promptly. But right now....

NOMINATIONS ARE OPEN (due 6th OCTOBER)

for Office Bearers and Committee Members.

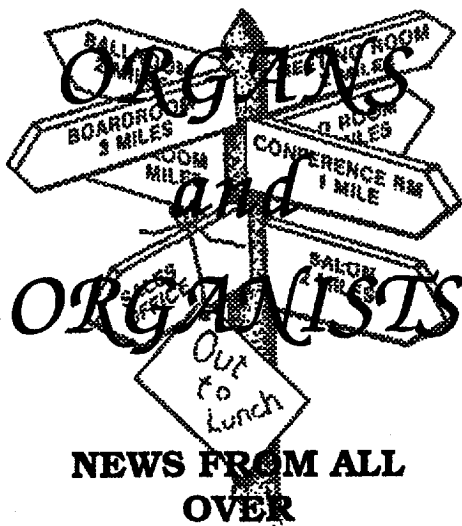
Use the Nomination form (or a copy of it) elsewhere in this TOSA NEWS.

Note that in accordance with the amended rules it is now possible to nominate a person for any number of positions - so that if a person is not elected to a particular position they do not drop out altogether, but have the possibility of "falling back" into an alternative position.

PLEASE CONSIDER STANDING - we need a healthy interest in the day-to-day running and future planning of TOSA!

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

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



**NEWS FROM ALL
OVER**

BLACKPOOL

The UK's News South recently published the following items about Blackpool theatre organs in the August/September 2000 edition:

**BLACKPOOL
TOWER BALLROOM**

A significant milestone was reached on 21st May, 2000, when Phil Kelsall presented a sell-out *Silver Jubilee Gala Concert* to mark 25 years of his association with Blackpool Tower. On behalf of the owners of the Tower, Leisure Pares Ltd., Martin Blore, the Executive General Manager, presented Phil with a platinum disc to commemorate the occasion. A copy of the disc is to be permanently displayed in the Ballroom, and an official ceremony will take place. Some footage of the *Gala Concert* was filmed for inclusion in Phil's latest video.

Many members will have been heartened at the news that any question mark over the use of the Tower *Wurlitzer* for dancing appears to have been lifted. There were many ill-founded rumours around last year and happily the situation has now been clarified. In fact, there is now an emphasis on catering for the dancing public with the introduction of a 'Gold Card Scheme'. Members of the scheme, who need not be dancers, are kept informed by the Tower of events in the Ballroom, and there are concessions on general admission prices.

The 2000 season is underway and Phil is currently playing in the

Ballroom for up to four hours a day, except Thursdays.

We also learn that Phil recorded sessions in June for Yorkshire Television and BBC Radio 4. The first was for a news programme which reported on Terry Edwards of Bridlington, who had composed a tune called *Tower Magic*, and longed to hear it played on the *Wurlitzer*. Phil introduced it from the console, and was seen in action, but the 'action' moved away! In the end, only a part of the composition was heard, with only a minute in the Ballroom. The Radio 4 material was a background for an *Archers'* storyline featuring two of the characters in the soap opera.

**BLACKPOOL
OPERA HOUSE**

Following a long period of neglect, the Blackpool Opera House organ is likely to receive attention in the near future. Being the last *Wurlitzer* to reach Great Britain, its deteriorating condition has been of concern to many people, but Leisure Pares have expressed a desire for its restoration.

As Keith Ledson, who is in charge of the Tower *Wurlitzer*, is not anxious to undertake the task, Kevin Grunill has been approached, in view of the fine job he and his colleagues have done at the Penistone Paramount.

Being in Blackpool for his Summer season, basically playing on the North Pier, with some sessions in the Tower Ballroom, Kevin would be able to spend any spare time at the Opera House, where he could probably carry out work in the chambers during the evening performance in the theatre.

Obviously in need of attention is the console, the casework of which is very shabby, and with some of the ivories missing or broken, the manuals need to be re-covered.

Within the organ itself, a section of the main wind trunk which was removed some years ago (it was mistakenly thought to be an air-conditioning duct!) requires replacement, as the piece then used as replacement is totally unsuitable. About half of the Orchestral Oboe pipes are bent and need professional attention, but an initial inspection indicates that the motors and general leatherwork remain in good condition, and that cleaning the contacts

should rectify actions which are not at present functioning.

There is no trace at the moment of the Xylophone which originally stood in the orchestra pit, but if it is not found, Kevin hopes that a replacement can be located. An estimate of the total cost will determine what can be done, but the signs are hopeful, as the management is planning an organ and orchestral concert on Sunday 12th November, at which the *Wurlitzer* will be re-launched.

AUSSIE EXPORTS

From the following details we can see that our Australian Theatre Organists are appreciated, and are deservedly in great demand, overseas :

John Giacchi's US Tour Program

September 10: Plummer Auditorium, Fullerton, California - 4/36 *Wurlitzer*

September 12: Moelman Residence - Rodgers 3 manual Special+

September 24: Berkeley Community Theatre, Berkeley, California - 4/33 *Wurlitzer*

October 1: Warren Centre for the Performing Arts, Indianapolis - 3/18 Barton

October 13/14: San Sylmar, Sylmar, California - 4/73 *Wurlitzer*

John Atwell's US Tour Program

November 5: Manual High School, Indianapolis, Indiana - 4/26 *Wurlitzer*

November 11: Auditorium Centre, Rochester, New York - 4/22 *Wurlitzer*

November 12: Empire Theatre, State Fairgrounds, Syracuse, New York - 3/11 *Wurlitzer*

November 16: The Village, Florida - Allen

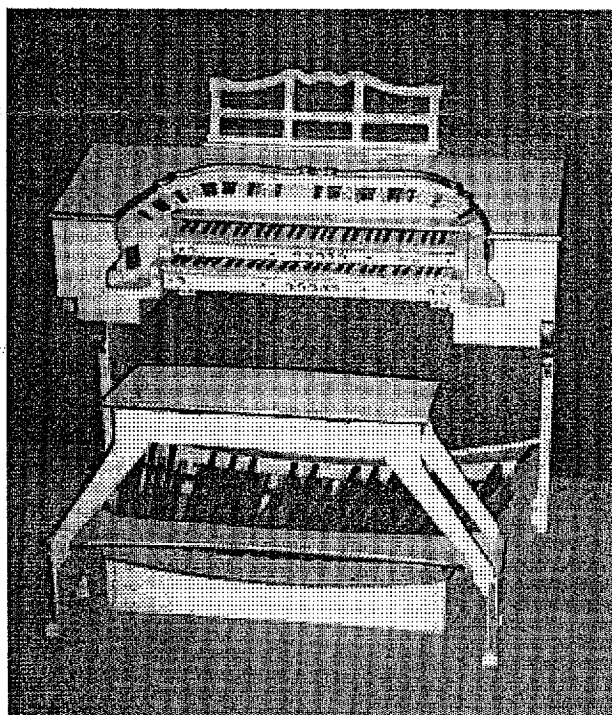
November 19: Elsinore Theatre, Salem, Oregon - 3/18 *Wurlitzer*

Tony Fenelon's UK dates

October 25: Stockport Town Hall - 4/20 *Wurlitzer*

2 October concerts: New Victoria Centre, Howden-Le-Wear - 3/12 *Wurlitzer*

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MDS-212 Deluxe

Pictured above is the Allen MDS-212 Deluxe theatre organ. Specification equivalent to 12 pipe ranks. This unit, finished in antique white with gold trim, is actually two organs in one. It contains "Second Voicing" which provides a separate set of classical organ voices.

The Allen MIDI Division II, containing 100 extra sounds which are available to both keyboards and pedalboard is also included.

This "Demonstration" model comes with a full Allen **Ten Year Warranty**.

The replacement cost for this organ would be about \$47,000.00. This demonstration unit can be purchased for only \$32,000.00inc GST. Trade-ins would be considered.

For an obligation free demonstration, please phone your NSW Allen representative Margaret Hall on 02-9584-2353.

*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, 28th OCTOBER at 1pm
Bondi Junction-Waverley RSL
1 Gray Street, Bondi**

Warringah Organ Society

presents an evening with

Simon Ellis



on the all new *XH200 Console De-luxe Hammond Organ*

at Long Reef Golf Club, Collaroy
on **Monday 9th October** at 7.45pm

Simon Ellis is an accomplished Australian and International organist, having featured successfully in the USA and England, and will be presenting a variety of music from stage shows, musicals, some light classics and specialty evergreens

Tickets \$7 (including light refreshments) from **Mr Ross Lanes**

30 Marinna Road, Elanora Heights, 2101

Telephone : **9913 1826**

Please enclose a self-addressed, stamped envelope

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RHAPSODY IN BLUE :

Quentin M. Maclean Organ Solos (Christie Unit Organ) with the Regal Cinema Orchestra & Soloists, recorded in the Regal Cinema, Marble Arch, London; 1929-1930.

Organ Solos by Quentin Maclean:

Rhapsody in Blue; Lily of Laguna; Body and Soul; With a Song in My Heart; Ballad Memories; Dancing with Tears in My Eyes; Flower of Love; Excerpt from "Suhbi Kazib"; O Maiden, My Maiden; Bridal March; Wayside Rose; Dream Lover; An Organist's Yuletide; On the Sunny Side of the Street; The Ride of the Valkyries; Wedding March; Butterfly Waltz Song; Little Dolly Daydream; The Miner's Dream of Home; Just a Wee Deoch and Doris; Serenade Berceuse; I Kiss Your Hand, Madame; There's Nothing New in Love; Hungarian Rhapsody; Long Ago; Watching My Dream Go By; Caribbean Love Song; Meet Me in My Dreams Tonight; My Mother's Eyes; Organ Medley of Song Hits 1930; Toccata in F.

Regal Cinema Orchestra, conducted by Emanuel Starkey (Quentin M. Maclean at the organ): *Broadway; Sally; The Organ Blower* (Raymond Newell, Baritone); *The Gold Diggers*

of Broadway; Tales of Hoffman; The Sacred Hour (Organ Solo with Vocal Quartet); *King of Jazz; Show of Shows.*

This 3-CD set contains all of the recordings of **Quentin Maclean** playing the 4 manual 36 rank **Christie** in the **Regal, Marble Arch**. Included is a booklet with more than 39 pages of photos and text.

3-CD set \$60.00 Postage: \$4.35

Available at **TOSA Concerts**,
or by **Mail Order** from :

TOSA (NSW Division) Inc.
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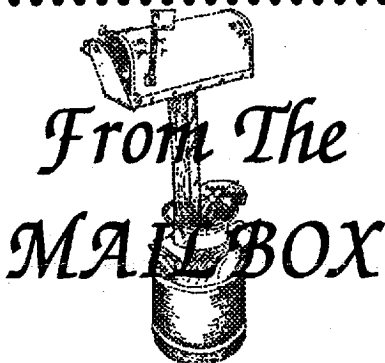
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ALSO

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*Kathy Macdonald of Kirawee
writes about her late husband :*

19/7/00

It would be appreciated if you would insert the attached advertisement (*left*) in the next *TOSA News*. The home at the above address will be demolished for development and it would be a pity for Don's pipe organ, which was his "pride and joy" and which he painstakingly restored, to be destroyed with the house. Don had raised funds for charity by showing silent films and accompanying them on the pipe organ.

It was also disappointing that Don's passing warranted one line in the *TOSA* newsletter. Don was among *TOSA's* foundation members, was a professional musician and was billed as associate artist with *Wayne Newton* and *Shirley Bassey* at the *Sydney Hilton* in the 50s, and played for carols in *Hyde Park*.

When our Patron heard Don and I were to marry in 1979, his comment was "Look after the old bastard - he's a good mate of mine!"

Don also recalled an anecdote about when he was assisting in the removal of the *Prince Edward* pipe organ, he had the rank of sleigh bells on his truck. Driving through the city another vehicle's action warranted Don evading, by braking quickly, resulting in the rank moving and all the sleigh bells chiming.

Thanking you,
Kathy Macdonald

Colin Adamson informs us of his next lunchtime organ recital in Parramatta:

He will be playing the historic *J.W.Walker & Son* pipe organ with the *Yamaha PSR 8000* keyboard at *St John's Anglican Cathedral, Parramatta*, on Wednesday, 27th September, from 12.30 to 1.10pm.

Come along and enjoy a variety of music played in the beautiful surrounds of the cathedral between Church and Hunter Streets - parking available via Hunter Street.

All welcome - No charge!

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW Division) Inc

NOMINATION FOR OFFICE & COMMITTEE for the year 2000 to 2001

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 6th October 2000.
5. Nomination forms should be addressed to:
 THE RETURNING OFFICER,
 85 Duffy Avenue
 Thornleigh NSW 2120

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

NOMINATION FORM

I nominate _____

to the office or position of _____

Nominator - Name _____ Signature _____

Seconder - 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, which will be printed on the ballot paper.....

A Review of the **CHRIS POWELL** Concert

MARRICKVILLE TOWN HALL By **W. HAMBLBY**

Sunday, 20th August, 2000

With all stops out in **Reginald Dixon** style with *Blackpool Memories Medley*, we were off to a great start for an afternoon crammed full of wonderful music. **Chris** played so many numbers for us, that your humble scribe ended up with writer's cramp and so I will summarise some of the medleys to save a page or 3! **Chris** had some rather innovative ways of achieving the sounds and moods he needed, and I shall try to describe these briefly.

Tibias and flutes right hand with harp left hand created a lovely opening for *My Heart Will Go On* from the film *Titanic*. Then add tuba right hand for melody accent. Next section add string for melody and build up with extra tibias and flutes, then pause and return to original registration. Held tibia chord right hand and chime left hand was a perfect way to finish this haunting theme.

A medley from *My Fair Lady* came next with a full theatre organ fanfare to start, then *I Could Have Danced All Night* with cymbal to pedal - softer registration now for a bridge to *Wouldn't It Be Lovely* using strings and fragment chord right hand for accent, then back to those lovely tibias with a bridge to *I've Grown Accustomed to Her Face* using tuba for melody with chrysoglott left hand - very effective. Then *With a Little Bit o' Luck* - a lively number with chrysoglott left hand for fill-ins (a great idea), then *On The Street Where You Live* - full tibia chorus with reed - lilting and lovely; then *Get Me to the Church on Time* - a lively piece with full theatre organ and then finally a reprise to *On the Street Where You Live* with a full theatre organ ending. Great work.

To the classics now - *Masquerade Waltz* - a busy piece beautifully executed - tibias, diapason and flutes with statement/response and build up by adding strings, then add further stops, with a tuba counter melody - just lovely - full of life. Jazz/swing-time medley now - brassy start - coming back to tibias and tap cymbal on pedal. I heard triangles, cymbals and lots of embellishments right hand. Chrysoglott phrase right hand and softer tibias underneath. Untremmed diapason phrase - very effective. 6/9 chords and

contrary motion runs - great fun - lazy laid back feel now - tibias, flutes and diapason - cymbal on pedal. Held chord left hand and full chord progression right hand.

Puttin' on my White Tie. Now here's an interesting thing - let's play full chords on the upper manual and quickly change to the lower manual for the next chord - and repeat, etc, etc - a lively interesting effect. Chords through the keyboards, I call it.

Now for *Phantom of the Opera* - untremmed full theatre organ with both hands on upper manual for fanfare to commence (dungeon type music). Then back to lighter tibias for contrast. Then a gentler melody - *All I Ask of You* - diapason, tuba building up to full chords right hand with some fragment chords for interest. Then back to untremmed registration with running scales underneath, as well as counter melody.

Next came *There's No Business Like Show Business* - very showy; *O What a Beautiful Morning* - string melody with bridge of full chords rising to *That's Entertainment* and then back to **Blackpool** style with lots of fill-ins and post horn accents - with a run up both hands to full chord ending.

Now for a tribute to **Reginald Dixon** with numbers like *Charmaine*; *Dancing with Tears in My Eyes*; *September in the Rain*; *Mood Indigo*; *Wedding of the Painted Doll* - using chrysoglott - bridge right hand down one octave on upper and chords through the manuals with chrysoglott. Did you notice the pedalwork? There was a counter melody here too, as well as on the keyboard! Then faster and faster to the end. **Blackpool** style is lots of hard work. It's also fun to watch and many people were on the edge of their seats to get a good view of what was happening.

Then a much earned rest for **Chris** - he actually spent interval talking to his audience and signing CD's, tapes and autographs - what an energetic fellow!

The raffle was drawn by 7 year old **Scott** - he did a great job stirring all the tickets in the bowl, as if he was baking a cake.

On with the show - crash cymbal and full chord progression to commence

- *Dambusters' March* by **Eric Coates**; then to a lighter registration for the next phrase with post horn counter melody left hand and back to full theatre organ and full chords with untremmed sections both hands on upper. Then trill right hand with melody left hand.

Now for a Latin Fiesta - I heard *Serenata* amongst a host of other numbers - castanets, tambourines and full theatre organ make a good combination here - then to tibias with string and tuba accents left hand - very crisp. Add in some lighter registration bridges and change of key; also chrysoglott arpeggio bridge (very effective) to *Tea for Two*. I also heard *Jealousy* - tuba single note statement right hand with full chord left hand response, then to quieter tibias with lots of fill-ins and untremmed bridge. Sometimes a chrysoglott melody line with lots of busy quavers - a big finish with chords through the manuals.

Next was a superb rendition of *The Holy City* - untremmed tibias, flutes and diapason right hand with a chime left hand in the distance, building up to full untremmed organ and then add tremors for chorus. Drop back to tremmed tibias for next verse plus fractional tibias right hand with melody on lower manual - tibia arpeggio right hand and full church organ to finish. A hush fell over the auditorium as this piece was played - **Chris** had set the mood so well - pity this piece ended only about 4 minutes later.

Next came a very sensitive arrangement of *Danny Boy* - single note melody line right hand - tibia and flutes, gradually adding stops to a fuller registration.

Now for *Cavatina* (from *The Deer Hunter*) - a favourite of mine - harp and tibia left hand and tibia string right hand and gradually add to full tibia chorus - harp arpeggios to second chorus and fragment chord and arpeggio left to hand. Simply delightful.

Now to the music of **George Gershwin** - trill left hand and chords right hand for *I Got Rhythm* - all those lovely tibias and then add brass and string sounds with some *Rhapsody in Blue* style bridges to songs such as *Embraceable You*; *'S Wonderful* (with

a **Blackpool** flavour); *Someone to Watch Over Me* - tuba melody right hand, chrysoglott arpeggio left hand - ooooooh so lovely - then to tibia chorus - open harmony and full theatre organ to finish.

Now back to **Blackpool** style to finish with *Boo Hoo; Twelfth Street Rag; Lambeth Walk* (with the audience saying 'hey' in the right spot, of course); *Ragtime Cowboy; Hello Dolly; Unforgettable* - single note melody line, then full tibia chorus both hands; *Land of Hope and Glory*, finishing with *I Do Like to Be Beside the Seaside* with the audience clapping in rhythm. This final medley had the audience 'dancing in

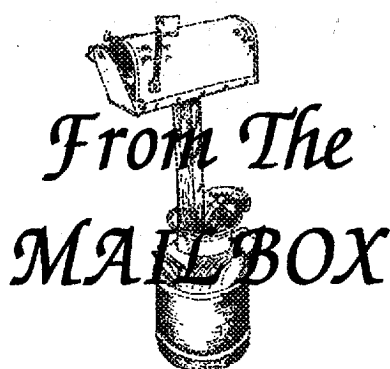
their seats' and **Chris** used all the 'tricks of the trade' available to him - including crossed feet on the pedals and chords through the manuals and the audience loved every minute.

A great finish to a memorable afternoon. I was delighted to see people rise to their feet, applauding loudly, giving **Chris** the recognition he so richly deserved. I spoke to lots of very happy people after the concert who went on their way with a spring in their step and a smile on their faces. **Chris** certainly entertained us in every sense of the word.

Chris is able to move from the style

of **Blackpool** through jazz and classic to modern ballads with ease and has a large, no, make that giant repertoire. (Lucky him!) It is a very versatile organist (not to mention brave) who calls for requests for the second half of his concert and plays these pieces to perfection.

Chris is a very 'visual' performer. If you dare to take your eyes off the console for more than a minute or two, you will have missed out on an awful lot. So if you missed out on this concert, be sure not to miss the next concert by **Chris Powell**. We'll all be there for the next one, **Chris**, so don't stay away too long.



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Leave Message and Will Answer

Geoff Lloyd writes, via the internet:

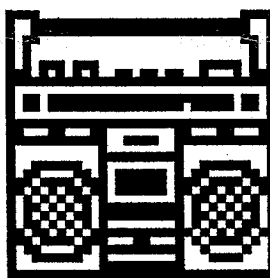
The Editor
TOSA News
Dear Sir,

I have become aware of a *Wurlitzer* organ of 2 x 61 note manuals and 1 x32 pedals, complete with bench, which is being offered for disposal. This instrument is from the era when reeds were used for tone generation. It has a valve amplifier but the speaker has been removed.

Apart from a row of stop tabs, there are some rocker tabs for "double instrumental percussion and echo". I believe that this department is present but not connected.

Offers should be directed to Rev. Neil Flower, telephone (02) 9484 1889.

Yours faithfully,
Geoff Lloyd



TOSA member **Chris Styles** presents a live hour of Theatre Organ music on **FM 107.1**, every Monday night starting at 8pm. The station is **2WKT** and its area is centred on **Campbelltown to Goulburn**

We have mentioned this programme before but **Barry Tooker** tells me he is able to pick it up in **Croydon**, so it is perhaps worth another try. **Barry** says he actually picks it up on 107.05 in mono rather than in stereo.

Our Sad Loss

I was deeply saddened to read the following tribute in the *Inner Western Suburbs Courier* on 11th September:

"Vale Frank Rohanek

Well-known retired **Ashfield** hairdresser **Frank Rohanek**, aged 80, died on Saturday, August 26.

Mr Rohanek, of **Croydon Park**, migrated to **Australia** from Germany more than 40 years ago with his wife **Edith** and his baby **Peter**.

He initially opened a hairdressing business in **Burwood** and later moved to **Liverpool Road at Ashfield**. In his heyday it was not unusual to find **Mr Rohanek** grooming the likes of **Federal, State** and local politicians. He is survived by his wife **Edith**, his daughter-in-law **Elaine** and two grandchildren, **Michael** and **Lisa**. His son **Peter**, a **Vietnam** veteran, died earlier this year."

His death is a great loss to **TOSA** as **Frank** had been a loyal and hard-working supporter for many, many years, carrying out all sorts of tasks for the **Society**, including **Ticket Secretary** and, until very recently, selling the tickets for the afternoon teas at every concert.

All his friends in **TOSA** send their sincere sympathy to his family, especially to **Edith** who also well-known by members for working so devotedly at **TOSA** functions alongside the always friendly and gentlemanly **Frank**. - C.G.

Looking through the files for information about our next artist, **Lance Luce**, I came across a copy of the following item. It is the "David Johnston Column" from the magazine **KEYBOARD WORLD** of August 1984, in which well-known **Melbourne Theatre Organist, David Johnston**, gives his impressions of **Lance Luce's first visit to Australia for the 1984 Melbourne National Convention**

Lance Luce - The Man and His Music

The highlight of the "Terrific Twelfth" T.O.S.A. Convention at Easter (1984) was the dazzling display by young American organist **Lance Luce** at the **Moorabbin Town Hall** on Easter Sunday. To see such a genius at work can be very demoralising and makes most of us feel that we never want to play again. Whilst we may feel this way we should never act this way, and although we may never be one hundredth the organist that someone like **Lance** is, we can all learn something from an organist of this calibre.

Until our first meeting at the **Melbourne Town Hall** I had never heard him play. I had seen his photo on the covers of "Keyboard World" and "Vox", and had certainly never met him.

My first impression was one of a quiet, unassuming young man who was very pleased to be in **Australia**, and just wanted to get on with the job. He had come here with high recommendations and we expected big things of him.

By way of conversation I threw in a few comments about the **Town Hall** organ, hoping that he might have something interesting to say about it, but no, there was no attempt to air any expert knowledge (which he must have). He thought that the organ sounded fine, and that the organists (**Gordon Hamilton** and **Tony Fenelon**) were doing a tremendous job with an instrument that was never meant to play theatre organ music.

The obvious question! How did he like **Moorabbin**? "It's good, really good". Was there much to be done to bring it to his standard? "No, not much at all. Everything works well and the organ sounds

right. I did ask them for a finer adjustment on the key contacts, but that's my preference." (Note that he didn't fiddle with one regulator, nor did he adjust one tremulant)

Did he need much practice time? "I don't have to practice the music as such, but I do like to play it over and over so that I get to know the organ better". So here was a young man with a very practical and business-like approach to his music.

At the dinner on the Saturday night he joined in all the fun, led the conga line, and was delighted that everyone was having such a good time.

And so for the concert.

After the first couple of items I thought that I could be listening to almost any American organist - maybe he was still settling in. It wasn't until the fourth or fifth item that I realised that all the genius we were waiting for was actually taking place before our very eyes. The complete ease with which he did everything was devastating. There was no waving of the arms, swinging of the legs, nodding of the head, twitching of the shoulders or any one of the many trade marks that organists have to say "Hey audience, look how good I am?" **Lance** didn't have to - it was all in the playing. Not that all his playing was a feet-and-finger exercise either. He is a true "artist", and the program was an excellent display of tasteful musicianship.

That an artist of this calibre could finish by playing (of all things) *Amazing Grace* and at the end simply hold a quiet left hand chord and push the organ "down" button was sheer brilliance!

Unusual for an American, his

speeches between items were as brief as possible. Never since the days of **Andrew Fenner's** 45 minute "medleys" (marathons!) have we heard so much music per hour of concert. As one critic put it, "Here was a young man who DIDN'T think he was God's gift to music".

So what makes an organist like this? For starters he had a thorough classical background, not only in organ but also guitar, violin and saxophone. He then took theatre organ lessons and studied the art of accompanying silent movies.

After winning the **American National Yamaha Festival** in 1978, he was appointed senior staff organist at **New York's Radio City Music Hall** on the biggest organ **Wurlitzer** ever built - all of this at the grand old age of 19! If you've ever played a theatre organ and complained about too many keyboards, stops, and sound delay, then try this 4 manual 58 rank giant in a 6,000 seat auditorium.

From there **Lance** has graduated to the various pizza-parlour organs, and now plays at the famous **Organ Grinder Pizza Restaurant** in **Toronto, Canada**. This is the real bump and grind of organ playing where "audiences" don't particularly like organs and it takes all your training, experience, and instinct to get your message across. For **Lance** it should be a breeze.

During his stay in **Melbourne** a little bird told me that he also holds a private pilot's license, and so I arranged for him to see **Melbourne** from a few thousand feet above. I let him take over the controls for part of the flight and, in case you thought otherwise, let me tell you that he flies a plane the same way he plays an organ - brilliantly!

OUR NEXT ARTIST :

Lance Luce

Lance began his musical studies at age 8 with the classical guitar, cello and saxophone. At age 10 he discovered the organ, and in particular the theatre pipe organ. Playing intermissions at a local theatre and for skaters at a nearby roller rink kept him busy as a young teenager.

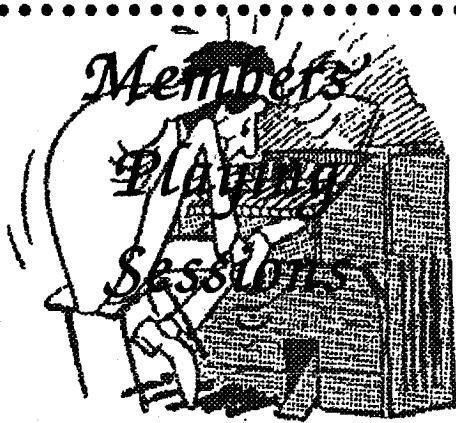
At age 18 he received first place honours in the **United States National Yamaha Electone Organ Competition**. At 19 he was appointed head staff organist at **Radio City Music Hall**. While living in New York

City he performed at **Lincoln Center, Carnegie Hall Cinema**, and had several of his arrangements published. He appeared in **Ripley's "Believe it or Not"** for being so young at the time.

In 1980 Lance became the music director at the **Pied Piper Restaurant** in his native **Warren, Michigan**, where he made his first recording. In 1984 he moved to **Toronto, Ontario**, and was featured organist at the **Organ Grinder Restaurant** for 8 years. During this time he

toured **Australia, England, Canada** and the **US**, performing concerts for numerous theatre organ groups. He also released a highly successful recording on the **Organ Grinder organ**.

In 1991, he returned to **Michigan** with his wife and three children. Lance now represents **Rodgers Organs for Hammell Music**. He performs numerous concerts each year from coast to coast. He is also a staff organist at the **Fox Theatre in Detroit**, an active church organist, and a recording artist.



On Thursday 27th July, a **Marrickville Club Night** was a very enjoyable social evening, despite the cold and wet conditions outside.

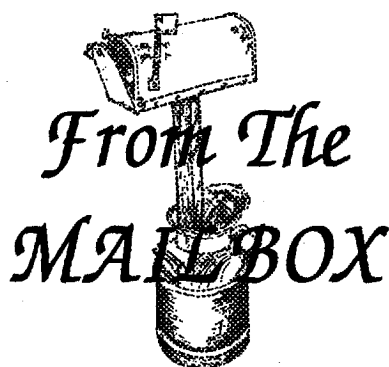
Players were : **Jack Rose, Graeme Costin, Bruce Bisby, Frank Lewis, Wendy Hambly, Ron Ivin, John Batts and Jim Birkett.**

Listeners were : **Betty Rose, Ray and Edna Hambly, Neil Palmer and David James.**

They were all looking forward to the **August Members' Playing Night** and were hoping that the weather would be kinder, especially for those who travel long distances just to be there.

The next **Marrickville Players' Night** is Thursday 26th October. There is also the possibility of **Orion Players' Evenings**, too - see the **Coming Events Directory** on page 2.

See you there!



at the **Epping Baptist Church** by four superb artists - **Margaret Hall, Bill Schumacher, Jan Pringle and Greg Cunningham**. It was an afternoon presented with wonderful talents from all four, and the choice of program was really appealing to everyone.

Bill played *This Could Be The Start of Something Big*, and indeed it was. He also included *Cry Me a River*, a **Ray Noble medley, Ecstasy Tango, Cole Porter and George Gershwin medleys.**

There were beautiful duets on piano and organ played by **Margaret and Greg, and Jan Pringle**, accompanied by **Margaret, sang delightfully Lover Come Back to Me, Wonderful Day, Where and**

When and We'll Gather Lilacs.

Margaret gave us, in her inimitable style, *The Best Things In Life Are Free, Let It Snow and Winter Wonderland.*

Then **Greg** expertly presented *The Lady Is a Tramp*, a medley of love songs, and the haunting *Fascination*. He also played two hymns for congregational singing. The finale was the magical presentation of all four artists together. 2 on piano, 2 on the organ.

It was an afternoon of uplifting entertainment which will be long remembered by many and I hope will be repeated again.

Bettine Vallance of Burwood has sent us a report of the latest Epping Baptist concert :

The Magic of Music and Song

On Sunday, 23rd July, 2000, an appreciative audience were entertained

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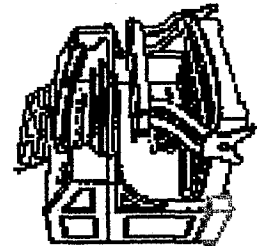
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