

**PIPE-POURRI, Dan Bellomy on Bob Trousdale's 3/23. Order from Beldale Records, P.O. Box 66392, Portland, Oregon 97266. Cost is \$20.00 postpaid.**

It's a compact disc unlike any other ever issued, as the music ranges from the lushest ballads ("Laura" and "My Romance") to the hottest, funkier jazz you've ever heard on pipes. Just sample "Funkiepipes," a completely off-the-top-of-the-head recording, and "I'm Walkin'." It is also unusual in that Dan uses M.B. Gordy on drums in several of the selections and proves that, beyond a doubt, drums and pipes go very well together.

You may not believe the sounds on some of the "cuts" as the Trousdale organ was in such perfect tune and regulation it sounds almost electronic! We suspected that Dan was using some "trick couplers," (which the Trousdale organ has), but he assures us that he was not — it's just the stop tabs and playing "Hammond style" that fooled our ears.

It runs just over 61 minutes, and the other selections are: "The Way You Look Tonight," "Blue Hawaii," "Undecided," a nine-and-a-half minute "Over the Rainbow," "Teach Me Tonight," "Why Should I Wake Up" (a little-known, but beautiful, melody from *Cabaret*), "When You and I Were Young Maggie, Blues," "A Nightingale Sang in Berkley Square," "Summertime" and "Willow Weep for Me."

First class in every way, with good liner notes about the music, this is a "must have" album for everyone who loves the complete versatility of theatre pipes.

*Ralph Beaudry*

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**BRUCE ARDLEY**

Five local organists entertained during registration and the evening meal. The 2/12 was rather lost trying to compete with the excitement generated by friends and acquaintances as they mingled and exchanged greetings. The Jazz Jesters entertained for the remainder of the evening, providing a lively start to the convention and a stimulus to the many weary people who had travelled great distances for this conclave.

It was up with the birds the next morning to hear John Atwell at the Adelaide Town Hall organ. John was in top form with a program ranging from the classical to an exciting and rhythmic "How High The Moon." He excels in Sidney Torch styling, and played a delicious "Hot Dog." John also presented the first public performance of his own composition, "Celebration Fanfare." An excellent concert to set the pace.

There were two choices for the afternoon, the beautifully renovated Barr Smith Hall at Scotch College or the wonderful, historic Anglican Church of St. Peter at Glenelg. Barr Smith Hall drew an almost capacity crowd. An intimate building of late Victorian architecture, lighted entirely by gaslight, it provided the right atmosphere for Ray Thornley's concert of music from the turn of the century played on the 1910 Bechstein grand piano. Soprano Penny Kay and the Gary Beadell Singers added to the fun. Tony Whitehall, resident organist at St. Peter's gave a demonstration of this historic instrument using music of Purcell, Elgar, etc. Conventioneers were invited to play, and some enjoyed this opportunity.

Wyatt Hall was the site of the Saturday night program which featured Ray Thornley at the 2/12, Malcolm Ross on grand piano and Rosemary Boyle, a fine classical singer, in an interesting program.

Easter Sunday morning, those conventioneers who could stand the pace arrived at Wyatt Hall to listen to a number of organists each present a fifteen-minute program.

The Capri was the scene of the afternoon concert which featured Donna Parker. This may have been the first time that many conventioneers had seen the console mounted on the newly installed lift. As the lights dimmed, the console rose to the sound of Gershwin's "Oh Gee, Oh Joy." Coloured lighting is installed in the glass-fronted chambers on either

## THEATRE ORGAN NEWS FROM AUSTRALIA

Hello again from Australia. Since my last column, the big event on the organ scene has been the National Easter Convention in Adelaide, the South Australian capital, is a beautiful, graceful city situated on the banks of the Torrens River and nestled at the foot of the Adelaide Hills. The featured instruments at the convention were the 2/12 Wurlitzer in Wyatt Hall of Pultney Grammer School and the 4/16 organ in the Capri Theatre. Wyatt Hall was the venue for registration, and we welcomed a number of interstate visitors as well as folk from New Zealand and the U.S.A. for a total of 500 conventioneers.

side of the screen, and I imagine the effect is something like your pizza parlour installations — quite spectacular. Donna's programme was one of easy listening music, coupled with some excellent playing. I had heard her rendition, some years back, of Vincent Youman's "More Than You Know," and hoped she would include it in her program. The vibrations must have reached her, for she played it — and superbly. Her love and respect for her music and her bright personality make her a most welcome visitor to our shores.

After the convention dinner, those who could still keep their eyes open returned to the Capri for the Midnight Show where Melbourne's David Johnston accompanied Charlie Chaplin's *The Kid*. Great entertainment!

A Monday Workshop by Donna Parker was appreciated by an enthusiastic audience. On Tuesday, a number of guests visited the home of long-time member Geoff Smith to inspect the 2/8 Christie installed there.

During early February, Lance Luce paid his second visit to Australia for concerts in Sydney, Adelaide and Melbourne. He drew high praise for all performances. His presentation shows an increasing maturity, and his verbal exchanges with his audience were spirited.

Goodbye for now.



**Donna Parker had every reason to smile following her concert at the Capri Theatre in Adelaide.**

*(Photo - John Thiele)*