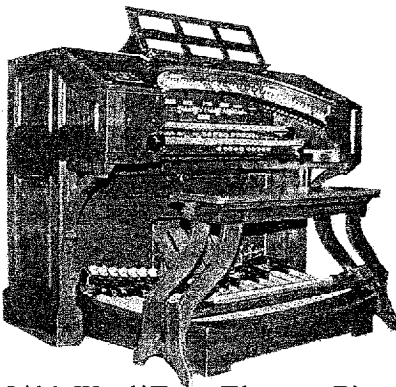
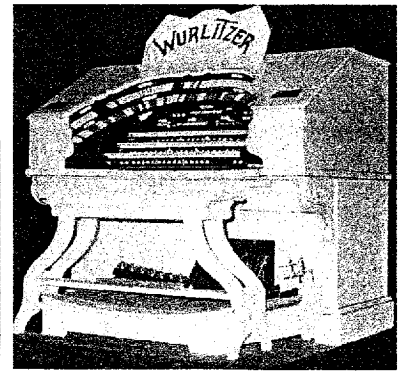


JANUARY / FEBRUARY
2003



2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

TOSA NEWS

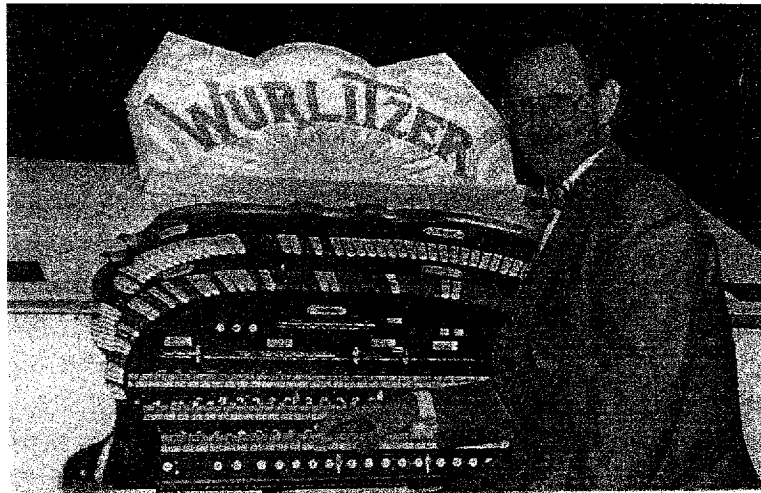


3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

A Special Variety Concert

with Bill Schumacher and Friends

Popular
Songs



Old
Favourites

WurliTzer
Organ

Grand
Piano



Wendy Hambly David Smith Jan Pringle
Sunday 2nd February at 2pm
Orion Centre Campsie

Volume 42
Issue 1
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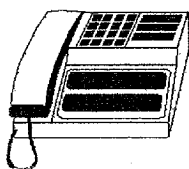
JANUARY / FEBRUARY, 2003

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COMING EVENTS

Happy New Year !!

JANUARY, 2003!!

Monday 6 at 7.30pm Committee Meeting
Thursday 9 at 1.30pm Members' Playing Day
Orion Centre Campsie
Phone 9716 0151 to confirm
Thursday 28 at 7.30pm Members' Playing Night
Marrickville Town Hall
Phone 9798 6742 to confirm

FEBRUARY

Sunday 2 at 2.00pm Variety Concert
"Bill & Friends"
Featuring : Bill Schumacher, Wendy Hambly,
David Smith, and Jan Pringle
Orion Centre Campsie
Monday 3 at 7.30pm Committee Meeting
Thursday 13 at 1.30pm Members' Playing Day
Orion Centre Campsie
Phone 9716 0151 to confirm
Thursday 27 at 7.30pm Members' Playing Night
Marrickville Town Hall
Phone 9798 6742 to confirm

MARCH

Monday 3 at 7.30pm Committee Meeting
Sunday 9 at 2.00pm Russell Holmes Concert
Marrickville Town Hall
Thursday 13 at 1.30pm Members' Playing Day
Orion Centre Campsie
Phone 9716 0151 to confirm
Thursday 27 at 7.30pm Members' Playing Night
Marrickville Town Hall
Phone 9798 6742 to confirm

From The President

Thanks to the hospitality of Margaret and Robert, we held our Annual General Meeting at "Margaret's Music Room". An enthusiastic group of members joined in the proceedings and listened to the Reports presented by the President, for the Secretary, and by the Treasurer. These are printed in *TOSA News*.

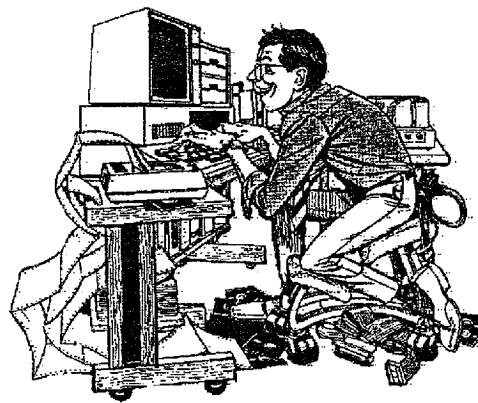
The meeting bestowed "Life Membership", in recognition of exceptional services to TOSA, on Ron and Phyllis Wilson, Alan Caisdale, Merv and Eunice Palmer, Arthur and Mary Hall, Marge Wells, and Barry Tooker. Well deserved by all but, of course, there are many others who have given sterling service.

The Ballot for Committee positions was declared by Rod Blackmore. All existing Committee Members were returned, and the office bearers were returned unopposed.

Immediately after the meeting Rick and Debra Marschall gave a 10 minute presentation of the proposed TOSA Website. Then Margaret with Tamara and Owen, gave us an entertaining program of music and singalong followed by a silent film of the original Wurlitzer factory in operation - which I found fascinating. Then it was afternoon tea, and home again.

In the June 2002 *TOSA News* I wrote as follows:

"... member Andrew Grahame came along to the May Players' Afternoon and played a few pieces ... Andrew presents the Sydney Organ Music Society's program on 2MBS FM Radio. He would like to see a TOSA program on 2MBS - but he is aware that a sample program submitted..... for your TOSA Committee was knocked back recently.



"Not deterred, Andrew told 2MBS that he was doing a new pilot program of Theatre Organ - with a classical bent. But, unfortunately, 2MBS replied that they had already made a decision about TOSA, and the answer remained 'No', without even listening. Still not deterred, Andrew went ahead with a sample program called - 'The Theatre Pipe Organ - Seriously' for future submission to the 2MBS people."

Well, a few days before the recent TOSA Annual General Meeting I received an email from Andrew. I was not able to present it to the AGM - but I'm sure members will read it with great interest on page 10 of this edition for all to take note of the program times.

Thank you John Atwell for doing the December concert. Again you proved your expertise - as a soloist and as an accompanist. (With no chance to rehearse with the choir!) We all enjoyed you. It was TOSA Christmas entertainment at its best. And thank you to the Sydney West Singers who sang everything from standard carols (most with the organ, a couple a cappella) to *Jingle Bells* with more bounce than I've heard. At no charge to us, they rushed down from their performance at Westfield Burwood shopping mall to sing for us. They were a fun group both on and off the stage.

Finally - don't miss the February TOSA concert - it will be different.

Happy New Year !!

Walter Pearce

Editorial

A *Happy New Year* to all our readers - let's hope that, in spite of the current bad omens, it will turn out to be a peaceful and happy year 2003 for everyone worldwide.

John Atwell provided us with a very entertaining Christmas concert in December, with the surprise late addition of the Sydney West Singers who, with only 14 voices, sang up a joyful storm and added a very special Christmas touch to our concert, beautifully accompanied by John on the Wurlitzer in most numbers.

Please note that page 4 of this issue of *TOSA News* carries some details, gleaned from the Sydney Opera House's *Events* magazine, of the well-known US theatre organist, Dennis James, playing the Concert Hall's pipe organ to accompany two classic silent films - an unusual event which will be of interest to many of our members. The dates involved are 31st January and 1st February.

The year 2002 was not a good one for a lot of Australians but 2003 may be a better one. Don't forget that the best medicine to cheer you up is found at TOSA's Theatre Pipe Organ Concerts. Be there (if at all possible), or be square (here, meaning "depressed")!!

Best Wishes for 2003,
Colin Groves

Welcome To New Members

TOSA (NSW) is happy to welcome the following new members to our ranks and we wish them a long and entertaining stay with our Society :

John Butcher - Raymond Terrace
Ray Clarke - Connells Point
Aileen Clarke - Connells Point
Brian Kowalski - Maroubra

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

Members' Playing Sessions

A report on the MEMBERS' PLAYING EVENING at Marrickville on Thursday 28/11/2002

Yes, Santa came again this year, and what's more we celebrated Jack and Betty Rose's 50th Wedding Anniversary with a cake and all. Add the fact that everyone who wanted got a couple of turns at the console, and you'd have to say a good night was had by all!

Players were Bruce Bisby, Ron Ivin, Jack Rose, Wendy Hambly, Walter Pearce, Frank Lewis and Graeme Costin. Listening were Betty Rose, Jenny Pearce, Ray and Edna Hambly.

From The MAILBOX

Bob Cornish of Buff Point makes another suggestion for the siting of a theatre organ on the Central Coast :

10/11/02

I continue to read our Concert attendances, on average, are not improving, and as I have mentioned before in a previous TOSA magazine, I sincerely believe the Committee should think again about re-establishing our ex-Capitol Theatre WurliTzer venue before it is too late! By this I mean of course the extravagant rental of the Orion, and the irregularity of the use of same, putting us at the 'mercy' of the Management, which can only get worse with time!

My inclusion of the photo of Westfield Shopping Centre extensions (Tuggerah) with this letter (See the next page) was the motivation of my suggestion for another venue, which, if successful, would surely be a great step forward for TOSA.

The thought being of course to get the Management of Westfield

interested in using two of the proposed four new cinemas to house the "Wurly" insofar as making a cinema twice as large as one of the four already in the planning stage. This cinema, being a combined venue for films and Musical concerts, including the organ, would surely be a major attraction to the thousands of patrons who are settling into the Central Coast area from Gosford to Belmont.

The growth of this area of late has been tremendous, and the age group ranges from 50 to 75 (the undoubted group who, from my experience at our past concerts, are the ones who are endowed with the enthusiasm that gets "Bums on Seats" when needed!)

As mentioned, I have previously tendered a letter to TOSA, proposing the Committee approach a far more attractive venue only a few kms further east of the Westfield complex ... the "Mingara Leisure Centre", which has in the past presented excellent organ concerts by world-famous artists. That venue already has an ideal hall that I'm sure would not tax the brains of a Qualified Building Engineer to modify that hall to house our "Wurly" and, importantly, the space is there.

But it all depends on whether the respective Managements can be 'sold' on my propositions! (and I'm not unmindful of me succeeding in the first place of selling you, the TOSA Committee!) But as the age-old Chinese proverb said ... "Every thousand mile journey needs only one small step to begin!"

Yours Sincerely,
Bob Cornish

(The above article noticed and sent in by Bob Cornish is reproduced on page 5 - Ed.)

Sydney Opera House presents **Phantom of The Opera** and **Nosferatu, A Symphony of Terror**. Watch mint copies of these early 20th century classic films and listen to live organ music composed and played by the outstanding American organist Dennis James. A rare chance to hear and feel the full power of the Opera House's grand organ - the biggest mechanical action organ in the Southern Hemisphere!
January 31 - February 1
Concert Hall.



Sydney Opera House presents The Phantom of the Opera

CONCERT HALL

31 January 8pm & 1 February 4pm
Quite possibly the most popular film to come out of the silent era, *The Phantom of the Opera*, starring Lon Chaney was billed in 1925 as "Universal's million dollar super jewel production". It has frequently been regarded as one of the greatest American horror films of all time, and the very best of the many adaptations of Gaston Leroux's 1911 literary work which went on to inspire the popular musical of the same name.

Dennis James will accompany the film on the Concert Hall organ with a score he composed specifically for this Gothic classic, enhancing the unforgettable images on the silver screen.

The Silent Film program also includes performance of *Nosferatu* on 1 February at 9.30pm.

Adult \$35 / \$27.50
Conc \$25 / \$20

Special prices for groups of 6 or more -
Special offer - purchase tickets for both "The Phantom of the Opera" and "Nosferatu" and pay only \$50

Sydney Opera House presents Nosferatu: A Symphony of Terror

CONCERT HALL

Saturday 1 February 9.30pm
One of the great show-stealing performances in silent movie history be found in *Nosferatu*, F. W. Murnau's 1925 version of the Dracula legend. An unauthorized adaptation of Bram Stoker's famous novel, *Nosferatu* tells the story of a young newlywed who is forced to leave his bride and travel to Transylvania to broker a real estate deal with a mysterious count (Max Schreck).

Dennis James will accompany this iconic horror flick on the Concert Hall organ with a score he has composed specifically for this landmark vampire movie. Bring your fangs and black satin cape!

The Silent Film program also includes screenings of *The Phantom of the Opera* on 31 January at 8pm and 1 February at 4pm.

Adult \$35 / \$27.50
Conc \$25 / \$20

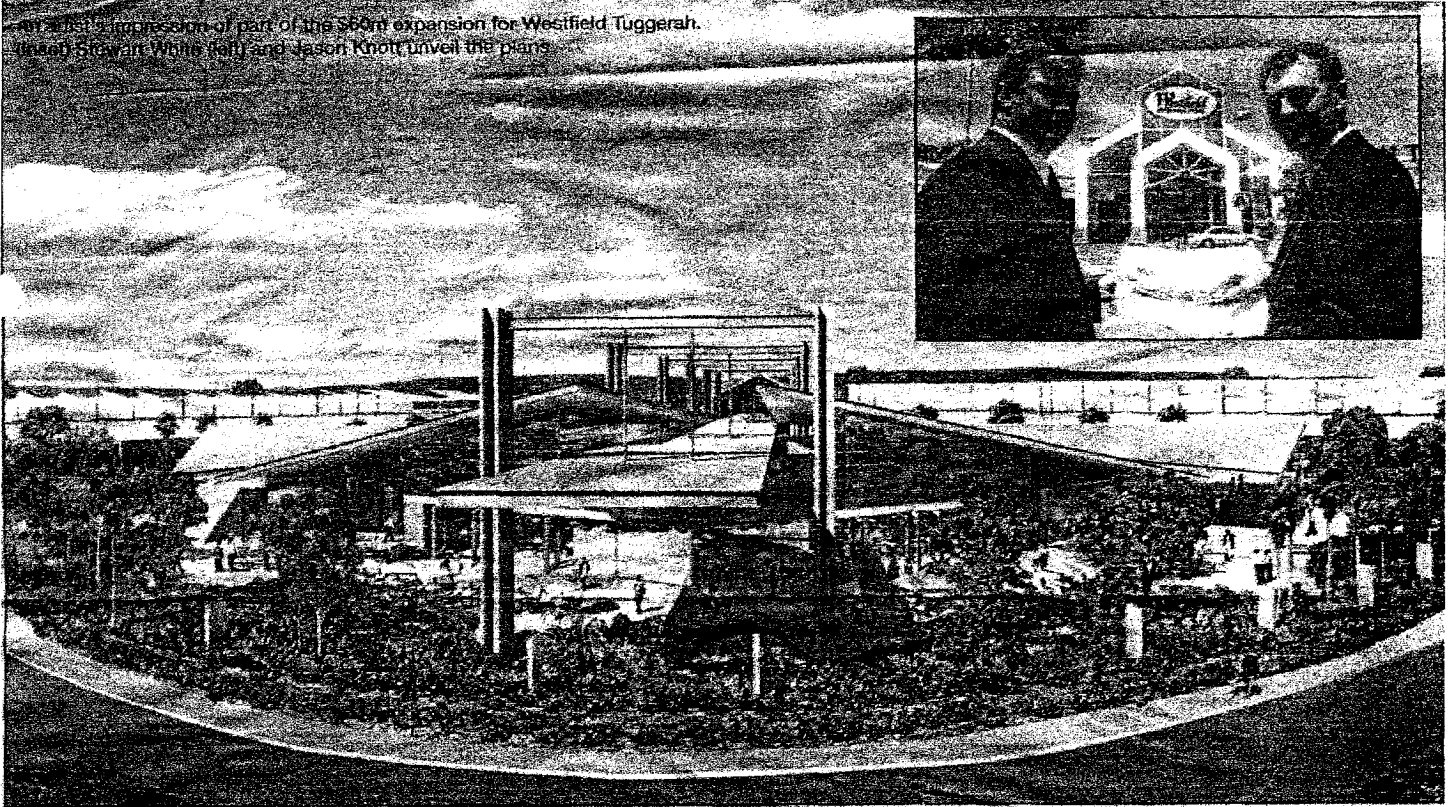
Special prices for groups of 6 or more -
Special offer: purchase tickets for both "The Phantom of the Opera" and "Nosferatu" and pay only \$50

From Bob Cornish :

The Central Coast Sunweekly

THURSDAY, NOVEMBER 7, 2002

An artist's impression of part of the \$60m expansion for Westfield Tuggerah. Union Stewart White (left) and Jason Knott unveil the plans.



\$60m expansion plan

Tavern and outdoor eating are part of scheme

BY DAMON CRONSHAW

PLANS for a \$60-million expansion of Westfield Tuggerah were unveiled this week.

The expansion has been designed to give Westfield a 'town centre' feel.

Plans include a tavern, outdoor eating area and amphitheatre, to be built at the front of the centre.

Westfield director of development Greg Miles said the development was about keeping Westfield fresh and relevant.

"We want to keep this centre attractive for people from our trade area and beyond," he said.

The proposed tavern would have an Irish theme pub with no poker machines.

It would be family orientated, Mr Miles said.

Project manager Stewart White

said children could play in the entertainment area while adults enjoyed a bite to eat and a beer.

"We want to make the centre more than just a place to shop," Mr White said.

"We want to create a good atmosphere where people can have a beer, go to the cinema and have dinner."

The top level of the centre would also be expanded by 11,000 square metres to accommodate three major homeware retailers and 40 specialty stores.

Those stores would be anchored around David Jones.

The Greater Union cinema complex would also be extended from eight cinemas to 12, creating an additional 1300 seats.

And Big W would undergo a major facelift.

Two development applications have been submitted to Wyong Shire Council.

If approved by council, the development would create 600 construction jobs.

And the total number of employees in the centre would increase to 800.

Overall floor space at the centre would increase to 75,000 square metres.

"Detailed economic studies have forecast minimal impact on smaller towns such as Wyong and Toukley," Mr Miles said.

"The largest impact is expected to be felt at Erina Fair, in the same way that its expansion will affect us."

If all goes to plan, council approval would be forthcoming before Christmas, Mr Miles said.

"Because of the jobs and economic activity this development would provide we expect a quick and favourable decision by Wyong Council.

"We'd like to think construction would be complete prior to Christmas 2003."

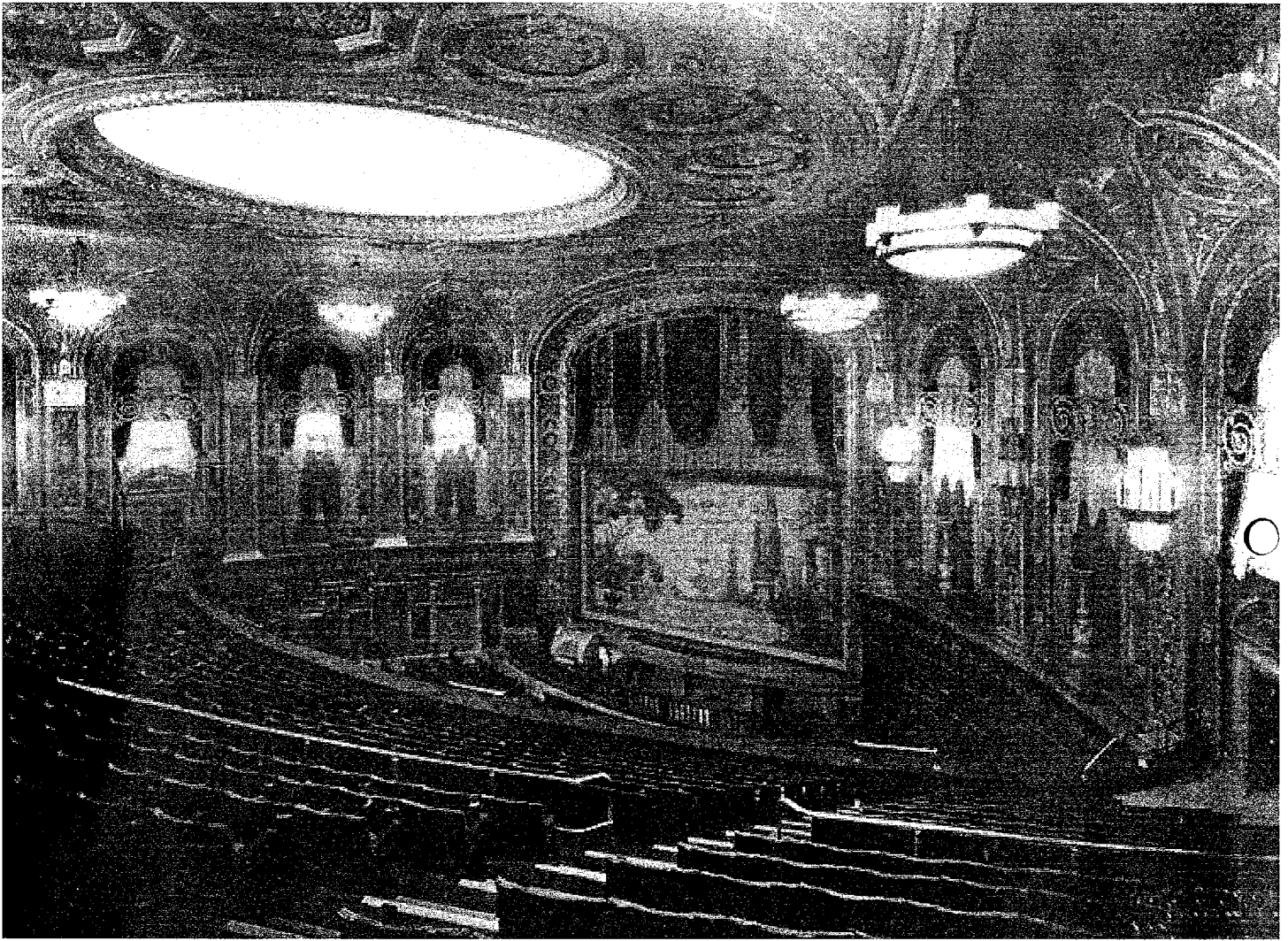
The outdoor area may also include a book store and a surf shop.

Mr White said the outdoor entertainment area was filling a gap in the market.

"We've conducted marketing studies which show this is exactly the type of development needed here," he said.

Centre manager Jason Knott said that people were excited about the proposed forecourt development and the improved lifestyle it would create.

Elephant and Castle Trocadero



Jim Coupland writes :

This is the interior of the famous Trocadero, New Kent Road, Elephant and Castle, South London which held 3,500 people. I think it was the largest cinema in the UK This was my local cinema back in the forties - for sixpence we had Terance Casey at the organ, an orchestra on the stage, two films, the G.B. news and a cartoon. Now that's "Value for money."

I came across the site <<http://theatreorgans.com/southerncross/radiogram/UKfiles.htm>> and couldn't believe it when I was able to listen to the Troc organ playing again! This site is great - all the favourite organists from the UK.

AGM Entertainment Report

After the more formal part of the Annual General Meeting, Margaret and Robert had arranged an entertaining, musical hour for the pleasure of the grateful members.

Margaret introduced the afternoon by giving us an idea of the usual presentations given as part of *Margaret's Music Room* and then playing *The Best Things in Life Are Free* on her Allen 4600 Organ. This was followed by the Maurice Chevalier number *Louise*, using the overhead camera to project a close-up of her hands onto the big screen. A

circus medley was accompanied by the arrival of a model train which circled around the raised platform at the front of the venue. Then came a good old-fashioned Singalong with words on the screen for audience participation.

Then there was a 30 minute audio-visual presentation which showed the various sections of the Tonawanda WurliTzer factory in full swing, back in the 1920s, an historic and fascinating short film lent by Kevin Clancy.

Back to the live entertainment with Owen Watkins playing saxophone in conjunction with the organ for 2

numbers - *Saxonella* and *Nola*.

Margaret then introduced Owen's wife, Tamara Rozek, who sang *Santa Baby*, and then *Christmas Song*, accompanied by Margaret, at first on the organ and then on the electronic keyboard.

Tamara proved her versatility by moving to the organ and playing *Silent Night* and *Hark, The Herald Angels Sing*, as arranged by Fred Beck, with Margaret playing the electronic piano.

Altogether, a delightful afternoon's entertainment, centered around the special sound of the theatre organ.

Wonderland, Wurlitzers and War

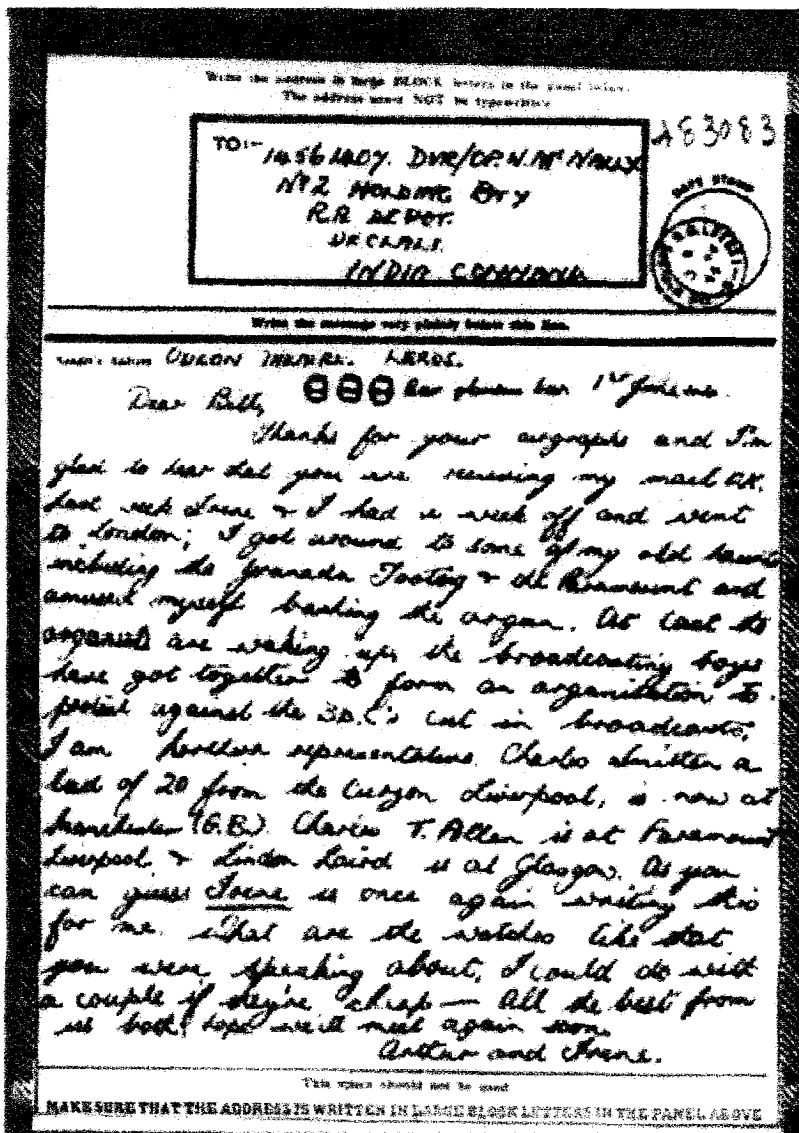
The Story of the Bill McNally Collection.

Part one

Lying all but forgotten in the bottom of a cupboard until about 10 years ago, this priceless collection of some 200 photographs of organists had largely been the result of an absorbing interest of mine during the early days of the war, to be resurrected almost by accident. At the time of the opening of the Granada installation I was talking to John Potter about the handsome brochure which the LTOT had produced, and was told that they had had some trouble in determining the dates when Tommy Dando and Arthur Esgate had occupied the organ bench at the Gaumont. My collection immediately came to mind, for I had in it signed and dated photographs of each of them, which of course sparked John's interest, and the upshot was that he came to see it. During the time it had been stored away I had lost my index, and though my memory was useful it was not perfect, but after a good deal of discussion and elimination we named most of the organists (and organs). However, in the end the collection was re-indexed by John Sharp and the pictures re-numbered. The latter pronounced on the rarity value of the pictures, and there were some which even he had not seen. John Potter had the whole lot copied for his own collection and these have now been passed on and form part of the LTOT archive. I still have the originals. In recent times they have proved useful in that at least two have formed the photograph for the inlay cards for cassette recordings, (Reg Dixon in uniform and James Bell at the Odeon, Leicester Square) and of course the mystery photographs in Vox for the last few years. So how did it all come about? The fact that you are about to be told is also due to John, for he it was who suggested that I ought to write an article for Vox, as apart from the interest in itself, it would present a snapshot of the organ scene in wartime Manchester. So here goes.

It is not uncommon when reading the biographical notes of many organists to learn that a visit to the Tower ballroom was the start of an interest which stayed with them. Dear Reg. must have been responsible not only for inspiring some of the present day organists, but also perhaps legions of people who first got hooked by the Tower Wurlitzer.

My own story involves Reg. Dixon and the Tower, but by radio rather than a visit. As a schoolboy around the mid-thirties "playing out" with my friends after school was a priority, and as the days shortened we were always instructed to be in by a certain time. However, we had no watches and time passed quickly so we were invariably late. Around this time near to where we lived a new road was built with modern electric lamps, which of course came on a little before it grew dark. Our parents now had a foolproof instruction, "Come in when the lights go on." Consequently here I was indoors when I would rather have been out, so I had to take an interest in something else. My father was very keen at that time on the



Private Communication from Arthur Estgate to Bill McNally, dated 3rd June 1944

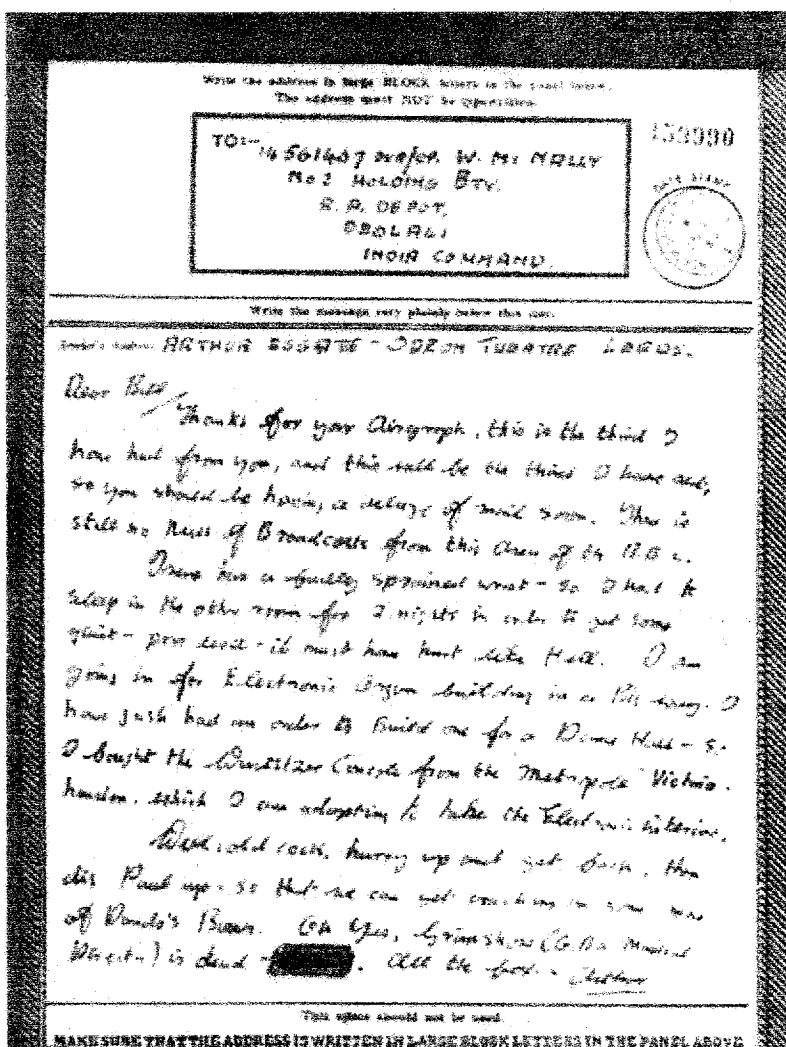
developing wireless phenomenon and was building a set from kit purchased through a magazine, Amateur Wireless, I think. While he was working on it one day my attention was caught by a sound which I liked and

when I asked about it he told me that it was the organ in Blackpool Tower. I was not very aware of organs at that time but knew that they were associated with churches and did not sound at all like what I had just heard, so I assumed that Blackpool had a sound of its own. The coming in when it got dark began to be replaced by coming in when Blackpool was going to be on the wireless, and so I would be told I had to be in by a certain time if I wanted to hear it. Miraculously, watch or not I managed it.

For some time my listening to the wireless was confined to the "Blackpool Sound" and though there were, as I later found out, other organ broadcasts they did not impinge on my consciousness. I had no reason to think other than that, as is often the case, Blackpool was doing something unique until some time later, when I was taken on a school treat to the Paramount in Manchester. My excitement at going on this trip would have been even greater had I known what was going to happen! As usual before the feature film started we had the news, etc. and then, to my utter astonishment, the Wurlitzer rose from the depths. This was not only a magnificent sight but it was the sound I had been listening to on the radio for so long without knowing that a similar machine existed in dear old Manchester. Hubert Selby was playing and so the "Queen" became the first theatre organ I ever heard live. (I had still not actually been to the Tower.) A great light dawned: if the Paramount had an organ like this why should other cinemas not be so equipped? It did not take me long to find that the Gaumont and the Theatre Royal in the centre of Manchester had organs. So the scene was set, time went on, in due course the war was upon us and in mid 1940 I started to work in Manchester.

In the intervening time since my great discovery I had of course taken an interest in broadcasts from organs other than Blackpool and for some reason which now escapes me I wrote to Robinson Cleaver to ask for some detail or other about one of the Granada organs. The reply I received was not from Robbie but from one Ralph Bartlett, who on the headed paper of the Robinson Cleaver Radio Club gave me the information I had requested and enclosed an autographed photograph of Mr. Cleaver and an invitation to join the club. So I had my first photograph and membership of what we all now know as the T.O.C.

It was not my intention deliberately to set out to collect pictures but as time went on and I met more and more organists the idea just grew. The organist position in Manchester about this time was Gordon Banner at the Odeon, which by now the Paramount was, Tommy



Private Communication from Arthur Estgate to Bill McNally, dated 26th April 1944

Dando was at the Gaumont following the Stanley Tudor call-up, and Sydney Gustard was just about to leave the Apollo. I had a bicycle and with a friend used to cycle to such outposts of the organ world as Didsbury, Eccle Ashton-under-Lyne, Altrincham, Sale, Wythenshawe, Salford, Stockport, Levenshulme and Oldham, with odd excursions to Chorley. (In wartime blacked-out Britain this must have been a bit foolhardy, though there was very little traffic on the roads.) Organists around the various circuits were such names as Reg. Liversidge, Rudy Lewis, Harry Speed, Frank Davies, Jack Fenner, Frederick Haig and Victor Shapley, to name but a few.

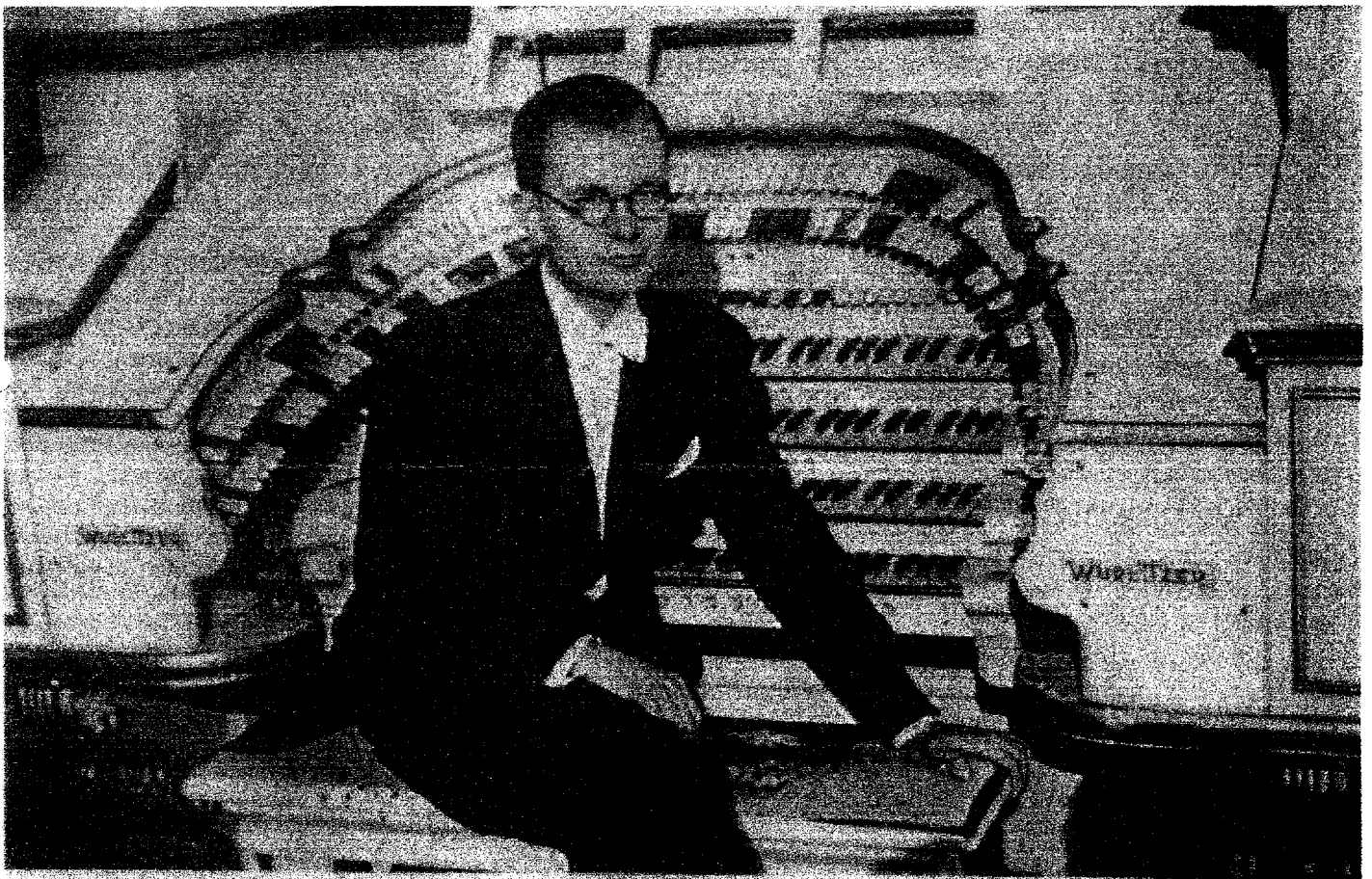
I had by now struck up a regular correspondence with Ralph and in the fullness of time he asked if I, together with my chum, Paul, would accept the position of joint Northern Secretaries of the Northern Register, as it was then called, of the Radio Club. We accepted with alacrity and took over from Bob Bonner who was then more interested in forming a club in support of Harold Ramsey. This is the same Bob Bonner mentioned by Ramsey on page 23 of "Theatre Organ World". Arthur Esgate had taken over from Tommy Dando at the Gaumont and we struck up a friendship which was to last for a long time. Gordon Banner at the Odeon was by

then a regular broadcaster and from my office in Manchester, and with a tolerant boss, I was able to attend most of the morning broadcasts from the Odeon and Gaumont. It was at these dates that I met Stanley Tudor, who still did the odd date from Manchester whilst stationed at Padgate. It was my habit to keep a scrap book of organ events in Manchester and at their request I also produced one for each of the Manchester pair. These books were only exercise books from Woolworths with newspaper and Radio Times cuttings and remarkably I was told not long ago that the Esgate version had turned up in a second-hand bookshop at Hay-on-Wye.

Blackpool now had a large R.A.F. contingent stationed there and Sunday concerts with the Tower Wurlitzer were very popular. Ena Baga had taken over from Reg. but, (I suppose as much as anything for the sake of variety) guest organists were employed from time to time. So on the occasion of Esgate's first such engagement when I accompanied him to Blackpool I entered the famous ballroom for the first time, not to hear the organ played by Mr. Blackpool, but by my cockney friend from Manchester. The organ in those days was on a rail and normally stored behind the band. For this

concert the console had already been moved forward when the starting time drew near and the organist was to make his entrance from the side. Arthur had a pile of music and decided it was not very dignified to walk out carrying all this stuff. Would I take it out and place it on the console for him? Of course I would, and I did, and received a rousing reception from an audience who thought the star had arrived! Having taken a bow, to a deal of laughter, my remark to Arthur to "follow that" was received with a comment not fit for this family journal. It was a time of much fun and though wartime it was a period when I was enjoying being very close to the organ scene. My collection of photographs was growing because I always tried never to come away empty-handed from any venue I visited and it is for this reason that so many of them are autographed to me personally. Typical of this would be such a trip to the Tower where Ena Baga very kindly gave me a number of pictures. Having been caught by the collecting bug, and from time to time having to write to organists for information for the club I managed to obtain even more shots.

To be continued:



*Arthur Esgate
Capt. 1942*
ARTHUR ESGATE at the Theatre Organ

Arthur Esgate at the Gaumont Manchester September 1942

As promised on page 3, this is the email received from Andrew Graham in November (slightly abridged). Very encouraging!

Hello Walter,

I have just today received word from the Programming Committee at 2MBS-FM with regard to my proposal for a theatre organ programme.

You will no doubt be interested to know that the Committee has approved my proposal for a regular series of half-hour monthly broadcasts of theatre organ music in a classical vein.

The first broadcast is set to take place on Tuesday 11th February 2003 from 12.30 pm until 1.00 pm. Thereafter it will be roughly on a monthly basis, though it may not always be on the second Tuesday.

The first programme will consist of the same works which I used in the pilot programme which you have heard, but I'll be re-doing the voiceover in order to cut the time to 28 minutes. I'll then prepare four more programmes to take the series up to June, following which the Programming Committee will carry out its regular six-monthly review of all programmes, at which point the series may hopefully be extended.

The pilot programme was very successful in achieving this result, and the considerable time taken for the matter to be considered was due largely to the fact that the CD had to work its way around to each member of the 12-person Programming Committee in turn. They have required me to drop the idea of having theme music, since very few programmes at 2MBS use themes, but I think this is a small price to pay.

Since this is a private programme proposal, I won't be able to include any TOSA announcements such as concert dates or the like in the show, and I have been given clear instructions to that effect. However, TOSA is always welcome to submit details of concerts to be announced in "What's On", which is broadcast every Saturday morning at 8.30 am.

In keeping with the "fine music" image of the station, the programme will consist of orchestral transcriptions and the like, rather than items from the popular music genres. I am aware that 2MBS has in the past hosted theatre organ programmes, and without such restrictions to the content. However the present Programming Committee has its views, and those views are current, so in the interests of putting theatre organ music on the air at all I am happy to work within those guidelines. Even getting to this point has required considerable care and patience, to say the least.

You may also like to remind (members) of my other 2MBS broadcast - "Colours of the King" on behalf of the Organ Music Society of Sydney, which goes to air on the second Saturday of each month at 5.00 pm on 2MBS-FM (102.5 - your fine music station!).

Regards,
Andrew Grahame

At the AGM, Geoff Brimley produced the usual detailed, audited accounts and the following summary :

Theatre Organ Society of Australia (NSW Division) Inc

TREASURER'S REPORT for the financial year ended 30th June 2002

The financial year to 30th June 2002 saw a profit of \$8,801 before depreciation of \$24,141 This figure includes a profit of \$2,137 from trading, ie., Candy Bar, Afternoon Teas and Record Bar (or should that be CD Bar). This is an increase on last year and is largely attributable to increased ticket sales and despite several areas of increased expense.

During the year we have traded in the photocopier which, after sterling service in production of TOSA News for five years, had become financially unviable. This has been replaced by a new machine which has been leased for a five year term. Per-page printing costs are substantially reduced and the risk of major maintenance is cancelled although monthly lease payments have increased.

To best explain our financial position, let me put it this way. As you have already heard, discussions were recently held with Canterbury City Council and the Proprietor of the Orion. I propose now giving you a summary of the information that was collated to support our submissions in those discussions. In the period from 1st July 2001 to October 2002 there were 10 concerts. Of these, 7 made a profit. Total profits were \$8,079.35 or an average \$1,154.19 Three made a loss. Total losses were \$2,664.95 or an average \$888.32 Over the 10 concerts the average result was a profit of \$541.44 However, in calculating these figures only actual costs such as artists fees, hiring costs and security were taken into account. Now, like all organisations we have been hit with an enormous increase in public liability insurance. The amount for the year commencing 1st July 2002 is \$4,350 of a total insurance bill of \$4,898 Based on say 8 concerts per year, the public liability insurance averages out at \$543.75 per concert, effectively cancelling out any profit based on the 2001-2002 results. The only way we can avoid increased membership and concert admission costs is for there to be a concerted effort by ALL members to encourage new memberships, personally publicise our concerts, and ensure we attend every concert possible. The other way is to reduce negative comment about the Society and put aside personal feelings for the benefit of the the Society as a whole.

As always I conclude with this comment: these accounts are your accounts. There is nothing secret about them and you are free to examine them should you so wish. I certainly will not be embarrassed and will be only too happy to provide any information you desire.

Geoff Brimley
Treasurer

FOR SALE

Lowrey D325
Two Keyboards
Good Condition
Several Music Books
Price: \$450
Phone : 9580 2901

FOR SALE

Miller Organ (British)
All-transistorised Church Organ
2 x 61 annuals
32-note Fully Polyphonic
R.C.O. Pedal Clavier
Two Tone Cabinets
Two Channels
Contact : Peter Held
Phone : 9759 5174

FOR SALE

Conn 651
3-manual
Theatre Organ
Excellent Condition
Price : \$900
Contact : David Parsons
Phone : 9871 8007

Report on Len Rawle's Concert

Marrickville Town Hall

by Wendy Hambly

Sunday 17th November

With pen and paper in hand, I walked into the Town Hall to find a Union Jack covering the console. Amid welcoming applause from the audience, Len climbed the stairs to the console and, with a flourish, removed the flag from the console. *Curtain Up* (Len's own composition) was the opening number, which I very much enjoyed. Do I hear an orchestra tuning up? Yes. Oboe first, with all the other instruments following. Very realistic, I must say. Then to full registration, no tremos, cymbal to pedal and good use of second touch. A quieter middle section, then a section with chrysoglott and back to full organ and full chords with a big finish. What an opener!

A quieter number now - *Some Enchanted Evening* - soft tibias right hand only with clever runs and fill-ins left hand and a glock in there too, somewhere. If I closed my eyes, I could hear the waves crashing on the sand. Unhurried runs, and arpeggio down to finish. Just lovely. Next came *Blue Moon* - laid back bluesy feel with fractional tibias. Next came a classic piece - *Eleanora* - with great flourish and octave trills. Good use of second touch with an untremmed section. Contrary motion runs and full chord to finish. Now for one of my favourites - *Elizabethan Serenade* - untremmed tibias to start with chrysoglott - single note melody line and add notes underneath for harmony - reverting always to original registration - held untremmed chord to finish.

Chimes to start for *Stars Fell on Alabama* - then to full chords with lots of runs, single note melody line and underlying chords - those stars just twinkled beautifully glock arpeggio occasionally for accent. Then build up to full theatre organ with a run up to a big finish. An Italian bracket now - *Funiculi Funicula*, with strains of *O Solo Mio* - statement/response plus cymbals and everything else you could imagine.

A really special blues/jazz number - *Lean Baby* - Len read the amusing lyrics for us. While placing the microphone back on the stand Len used it like a gear stick, suggesting the organ was "4 on the floor"! Pedal cymbal to set rhythm, with clever use of traps.

This piece was played with humour and enthusiasm with both hands on the upper manual at times. Some sections untremmed. There was also a glock/tibia only section complete with trills. Everyone loved this number.

Now for *St Louis Blues*, with a tuba melody line and underlying tibias/harp. Left hand/pedal vamp with a different solo instrument for each section. Still in blues mode, we heard *The Birth of the Blues* - played with imagination - lots of embellishments and improvisations - very laid back/toe tapping. Full chords both hands and cymbal to pedal. Next, for a change of pace, it was hoedown time *Orange Blossom Special* - untremmed section - very busy piece lots of quavers for right hand - melody left hand - gets quicker and quicker while adding stops and glock wow! That's entertainment. Len needed a much earned rest now, and so did the rest of us, I think.

Adrian, who had been spotted during interval eating chips and a Mars bar at the same time, drew the raffle for us. Now it's on with the show and *Dance of the Comedians* from *The Bartered Bride* - a busy piece with lots of light and shade. A softer contrast now with *We've Only Just Begun* - soft tibias, glock and cymbal to pedal. Tibia chorus for middle section and then back to original registration, then full theatre organ big bold and brassy finish. Now for *Traces* - tuba melody line one octave down - tibia and pedal vamp (baion bass). Full theatre organ, cut back to strings/tibias with cymbal to finish.

I think I heard some bagpipes - yes, I know I did (untremmed 5ths) to introduce *Amazing Grace* - strings for melody line, plus snare drum which gave the effect of a band marching gradually closer - full tibia chorus melody and back to string melody which faded into distance as the band marched away. Still in band mode - *Colonel Bogey* - full tibia chorus and cymbal, then fife right hand plus drums and cymbals, with a full theatre organ section, then untremmed section, adding tremos for the next section, then glock/chrys with reiteration. Back to drum solo - then full theatre organ with counter melody left hand second touch. Now for 4' and 2 2/3' tibias right hand,

with cymbal on pedal, then the band faded into the distance and I could still hear the fife whistling! What a great finish!!!!!!

Next came grand organ for *How Great Thou Art*. Then to quiet untremmed tibias with clarinet melody line, building again to grand organ. How majestic. Now for some fun with *Black and White Rag* with a little bit of *Black Moonlight* and *Whiter Shade of Pale* (untremmed) - busy piece with statement/response between instruments and castanets. Next came ... a steam engine! Where are we going now? Somewhere unexpected, of course. Chimes with tremmed untremmed tibia chorus for - *Drifting and Dreaming* - with good use of traps and untremmed clarinet/tibias. Next came *Don't Get Around Much Any More* with great glissandos on the keys.

Another train? Why not? *Chattanooga Choo Choo* - we certainly went on a journey here - along the mountainside - through some tunnels, out the other side, over a level crossing, with lots of glissandos on the keys and arpeggios down and up as we come into the station - with a fanfare to end. All of these effects were created by the use of various sounds and clever implementation of tremos, traps and tuned percussion. A most enjoyable end to a dynamic concert. After prolonged applause, Len returned with *Honky Tonk Train* - rhythm on pedal (who needs a drummer?) plenty of "kitchenware" and all in rhythm. Final piece was a much quieter *I'll See You in my Dreams* - harp left hand with tibias/diapason right and some chimes too. Just lovely.

Len is a very accomplished organist and entertainer with a delightful sense of humour. He plays the organ stops as well as the keys and is expert at creating musical pictures and moods. Nothing is left out, so I always expect the unexpected when Len is playing for us. He calls our instrument "the biggest little *Wurlitzer*". He certainly makes it seem that way. Len said jokingly to me after the concert "I played all the right notes, it's just whether they're in the right order or not!" Hmmm. They were definitely in the right order, Len. Come back soon.

OUR NEXT CONCERT :

A Special Variety Concert

“Bill Schumacher

From a young age, Bill had the ability to play tunes on the keyboard “by ear”. When he was 7 years old Bill had piano accordion lessons for a 2 year period.

On leaving school Bill studied modern piano techniques for some 4 years. Noted Sydney organist and teacher, Eric Smith was Bill’s tutor for popular and classical organ for 5 years. Twice, Bill has won the popular organ section of the City of Sydney Eisteddfod. More recently Bill has completed a course by correspondence with the Dick Grove Modern Harmony School in Los Angeles.

The Hammond Organ Club was formed in Sydney during the 1960’s and Bill was one of the foundation members, also serving several terms as Musical Director. During this time the first all-Gershwin programme ever played in Australia was presented in the Concert Hall at the NSW State Conservatorium and Bill was one of the featured artists.

Bill is well known for both piano and organ playing in restaurants. He was organist at the *Hawkesbury Inn* for some 10 years and had a 4 year season at the *Burning Log Restaurant* in Dural. During this engagement at the *Burning Log* Bill worked as a soloist and also as part of the resident band. Many notable personalities appeared at the *Burning Log*, including Toni Lammond, Gordon Boyd, and Neil Williams, all working there to Bill’s stylish accompaniment.

Shortly after the formation of the NSW Division of TOSA, Bill became a member of the Society and has appeared in concert many times for TOSA on the WurliTzers in Sydney’s *State Theatre*, *Prince Edward Theatre*, and *Capitol Theatre*, and also at the relocated organs in the Orion Centre and in Marrickville Town Hall. He has also given interstate concerts at the Dendy Theatre, Melbourne, and the Capri Theatre, Adelaide.

During several visits to the USA, Bill has played a recital for the Puget Sound Chapter of the American Theatre Organ Society, and has been guest artist at the *Pizza and Pipes Restaurant* in Seattle. Bill considers himself fortunate to have visited and played some major US theatre pipe organ installations, including Seattle and Portland Paramount, San Gabriel Civic Auditorium, the Kern residence, Detroit Fox and both Portland and Denver’s *Organ Grinder Restaurants*.

And Friends”

Jan Pringle - Soprano

Wendy Hambly - Theatre Organist

David Smith - Professional

Keyboard-player

BOOKING FORM

Post to: The Ticket Secretary
18 Acres Rd,
KELLYVILLE
NSW 2155

Seats cannot be reserved unless payment is received in advance. If your booking and payment are received too late for tickets to be posted, they will be held at the Box Office - but we ask your help in booking early

BILL SHUMACHER CONCERT
ORION CENTRE CAMPSIE
Sunday, 2nd February, 2003, at 2.00pm

Phone Enquiries & Bookings:
Mrs Kath Harding : (02) 9629 2257

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I enclose a Cheque [] or Money Order []
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No.: _____ Expiry date: ____/____/____

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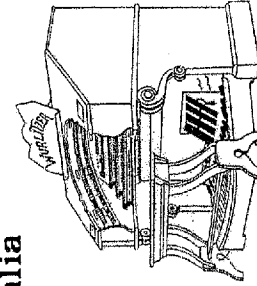
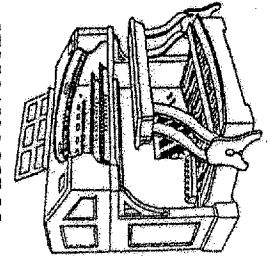
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