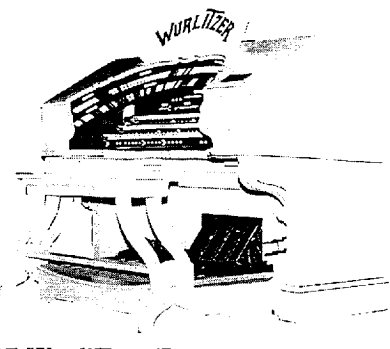


NOVEMBER, 1998

TOSA NEWS



2/11 Wurlitzer Theatre Pipe Organ
Marrickville Town Hall

3/17 Wurlitzer Theatre Pipe Organ
Orion Centre Campsie

A.G.M. - Sunday 15th November

A MERRY CHRISTMAS DUO CONCERT

with Australia's Star Performers

TONY FENELON & JOHN ATWELL



Sunday, 6th December, at 2pm *ORION CENTRE CAMPSIE*

Volume 37
Issue 10
PRINTED BY TOSA

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TOSA NEWS

NOVEMBER, 1998

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

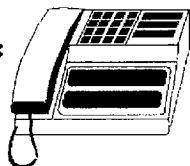
For the smooth running of TOSA, please contact the right person :

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



COMING EVENTS

* DIRECTORY *



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Canterbury Councillor, Ald. John Gorrie

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VICE PRESIDENTS:

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Neil Palmer 9798 6742

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Peter Held 9759 5174

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WORLD WIDE WEB HOME PAGE - TOSA (NSW)

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

NOVEMBER

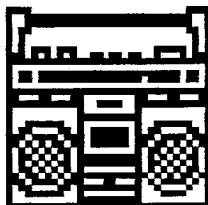
- Sunday 1 at 2.00pm Neil Jensen Concert
with Helen Zerefos
Marrickville Town Hall
- Monday 2 at 7.30pm Committee Meeting
- Sunday 15 at 2.00pm Annual General Meeting
Service City Mechanical Museum
338 Botany Road, Alexandria
(Come at 1.30pm to hear the
Mechanical Music Machines)
- Thursday 26 at 7.30pm Members' Playing Night
Marrickville Town Hall

DECEMBER

- Sunday 6 at 2.00pm Tony Fenelon and
John Atwell's
Duo Christmas Concert
Orion Centre Campsie
- Monday 7 at 7.30pm Committee Meeting

JANUARY, 1999

- Monday 4 at 7.30pm Committee Meeting



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2CBA FM - 103.2

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

Editorial

Since our November artist is Neil Jensen, the resident organist at the Cremorne Orpheum, I have included in this issue a couple of items about this theatre and its Wurlitzer. These articles (on pages 8 and 9) come from the Art Deco Society's quarterly Newsletter and include their very stylish, Art Deco page surrounds. Thanks go to Mary Nilsson and Ian Hanson who wrote the articles for the Art Deco Society.

Page 9 is contains an item about Neil Jensen which appeared in a Sun-Herald newspaper earlier this year.

Our ever-faithful Returning Officer, Rod Blackmore, has played his annual part in the Society's smooth running and provided the list of nominees for the Committee positions for the coming year. Congratulations are due to Rod for his sterling work over the last 21 years - such a length of time is quite an achievement, and he certainly deserves our gratitude and the key to the front door (if ever TOSA owns a front door!) for successfully reaching this majority milestone.

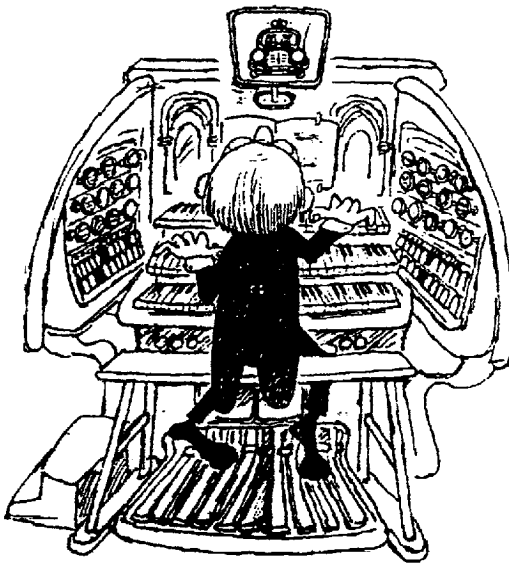
Thanks once again to all the contributors and especially to Wendy Hambly who filled in at the last minute (no, last second!) with the September concert review.

Best Wishes,
Colin Groves

Welcome To New Members

TOSA (NSW) is pleased to welcome the following new and rejoining members and to wish them all a ling and happy association with the Society:

Margaret Dillon - Bankstown
Keith Robinson - Rydalmere
Noel Simpson - North Ryde
MargaretSmith-SylvaniaHeights
Lester Walters - Penrith
Ross Woodley - Clovelly



Thanks to John Ramage who found this cartoon in *The Second Bumper Book of British Humour*, and to Brian Le Grice who sent it in for *TOSA News*

From The Returning Officer

3 October 1998

At the close of nominations for TOSA office bearers yesterday, the following had been received:

President: **Walter Pearce**

Vice-Presidents: 1. **Neil Palmer**
2. **John M. Shaw**

Secretary: **Bill Schumacher**

Treasurer: **Geoffrey Brimley**

Committee: 1. **B.Tooker**
2. **Peter Harding**
3. **Amy Caldwell**
4. **Peter Held**
5. **Ross Adams**

No ballot will be required. A remaining position for Committee has not been the subject of nomination.

I am pleased to note that this has been my 21st consecutive year as Returning Officer, and to add that "there's a bit of life left in the old dog yet."

Yours sincerely
Rod Blackmore OAM

From The President

Jenny and I were sitting at the Membership Desk at the Giacchi concert when an enthusiastic lady rushed up to say she had never been to a Theatre Organ concert before, BUT THIS CERTAINLY WOULD NOT BE THE LAST !! And she joined on the spot!

It's been good to have so many new people along - and it can't do our membership numbers any harm. Thank you again to those members who brought along the new chums.

Had a call from a member tonight (a Thursday) to say that Bruce Bisby was taking his turn playing the Marrickville organ this afternoon and became aware of some folks painting banners for a coming function in the Town Hall. Well, Bruce's playing is very easy on the ear, and the Marrickville organ can sound very pleasant in the right hands. So next time these people came over and explained that they were having a special event in December - please could, the organ be played for some of their evening?

I'm not sure what will come out of this invitation - but I do know those people will be getting a return invitation to the Jensen concert ... As this copy of TOSA NEWS is to be given out at Neil's concert, you can keep an eye out for a block of new starters.

I'm looking forward to seeing you at the Annual General Meeting - the new venue on 15th November. Come along and support your Society.

Have you booked for the Fenelon/Atwell concert at the Orion on 6th December? Reserve a seat while you can - it's not to be missed,

Watch this space - Walter Pearce

N.B: AGM

Service City

Mechanical Museum

338 Botany Road, Alexandria

1.30pm for 2.00pm

Sunday, 15th November

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

AGM REPORTS

In order to make the **Annual General Meeting** more streamlined, the committee decided to publish 3 of the **Annual Reports** in advance - the **Treasurer's, Orion and Marrickville Reports**. This was done in order to speed up the AGM, creating more time at the meeting for discussion and questions, and also giving members the possibility of perusing the reports at their leisure before the meeting. However, at the time of publication the **Orion Report** had not been received and the **Treasurer's Report** unexpectedly ran to 6 pages!!

For legal reasons, the Committee decided that all of the **Treasurer's Report** had to be included in spite of its length. So the **Treasurer's Report** appears with this issue, as a supplement to the normal 14 pages of *TOSA News*!

Neil Palmer's **Marrickville Report** follows below :

MARRICKVILLE ORGAN REPORT FOR THE ANNUAL GENERAL MEETING, 1998

This year will have seen the **Marrickville WurliTzer** used for two **Public Concerts**, two **Players' Nights** and **Members' Practice Sessions** throughout the year. I have endeavoured to keep the instrument in good order. The only major drama being that during the torrential rain a few months ago water got into the blower room's electrical section, causing the blower to shut down during a member's practice. I was able to seal the problem area in the roof of the blower-room, and this should prevent water from entering in the future.

FOR SALE

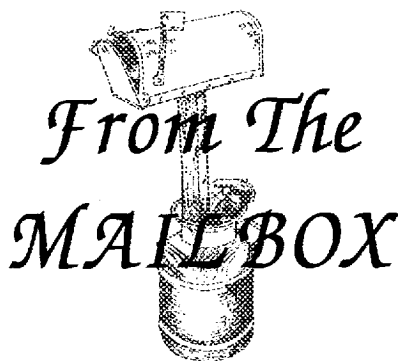
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Peter Anderson of Deepwater makes some interesting suggestions about a **TOSA** building in a letter to our President :

26/8/98

Regarding **TOSA** purchasing their own property, I'm all for this, and would love to be able to contribute financially, but unfortunately I am on a pension. There are several ways of raising money. One is the holding of an occasional auction or sale of goods, donated by **TOSA** members. I'm sure there are a lot of people like myself who have things lying around and would be happy to donate them for this cause.

The "**Performing Arts Centre**" is a great idea, like they do in **America**, and possibly the showing of films with Theatre Organ playing (**UNIQUE!**). Let's bring back the good old times to the people of **Sydney**. Wouldn't the **Roxy at Parramatta** be ideal!

Now, the perfect building would be an old Picture Theatre and there are quite a few of these being used for other purposes around the City and suburbs. I agree with the comment that we have the ex-**Arcadia Theatre** organ at **Chatswood**, so steer clear of the **North Shore**. (I used to sing to the organ at the **Arcadia** on Saturday matinees as a boy, and I still have my badge somewhere!)

I have thought about the idea of **TOSA** having their own building for years. I would love to help in any way possible to achieve this. Also, is it possible if we get our own building to have a room or two for our archives? I have a lot of recordings, books and literature on Picture Palaces and their organs and would be prepared to donate it all to the **Society** if they had a permanent, safe place to house it, as does the **American Theatre Organ Society**. Of course we would have to appoint a responsible person to look after it and we could run it like they do in the **States**, making a small charge for its use. One room could be a reading and study room.

The **Theatre Historic Society** (now called the **Australian Cinema and Theatre Society - Ed.**) may be interested in putting their records here also. This is worth investigating. It could help both societies if there is a permanent home for these archives. Maybe the **Theatre Historic Society** would come to the party and join in purchasing an old Picture Theatre? It's worth a try.

I have one of the largest collections of Theatre Pipe Organ recordings in the world, from what I can make out, and I would love to see them all in a good, safe, permanent home. I also have quite a few duplicates I would be prepared to donate for sale to help towards the purchase of our own building.

Best of luck,

Peter



"More George Wright/The Genius of George Wright"

A further collection of classic **George Wright** recordings from the original master tapes of the 1950's, played on the 5 manual 21 rank **WurliTzer** originally from the **Paradise Theatre, Chicago**.

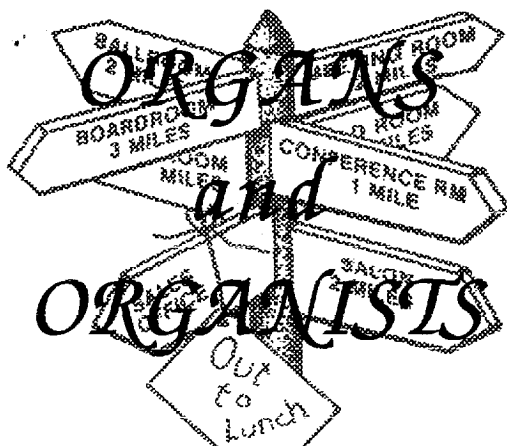
Tracks: *The Waltz in Swingtime; That's All; Edelma; You'll Never Walk Alone; Nice Work If You Can Get It; Stars Are the Windows of Heaven; The Galloping Comedians; The Bullfighter; Reaching For the Moon; Sanctuary; My Romance; American Bolero; Espana Cani; If I Had You; Hernando's Hideaway; Around the World; By the Beautiful Sea; Midnight Bells; My Lost Melody; The Song Is Ended.*

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or by **Mail Order** from :

TOSA (NSW Division) Inc.
304 Parramatta Rd
ASHFIELD NSW 2131

Postage :\$3.15. Please include an after hours' contact number



NEWS FROM ALL OVER

Marrickville Players' Nights

The second of the **Marrickville Players' Nights** for 1998 was held on Thursday 24th September on the Society's 2/11 WurliTzer.

Those who played were: **Walter Pearce, Frank Lewis, Wendy Hambly, Bruce Bisby, David Knight, Jim Birkett, Jack MacDonald, John Batts** (a TOSA member over from Canada) and **Ron Ivin**.

Those who came to listen were: **Betty and Jack Rose, Edna and Ray Hambly, Ian Tulloch, Mrs Hazel Knight, John Shaw, David James and Kevin Clancy**.

Walter had to leave early due to a prior engagement and so yours truly acted as host. Many thanks to those who helped contribute towards supper.

The next **Players' Night** will be held at **Marrickville Town Hall** on Thursday 26th November at 7.30pm. **Marrickville Council** does not charge the **Society** for the **Members' Practice** sessions and we try to fit in a **Players' Social Night** on the fourth Thursday of the month.

The agreement with **Marrickville Council** is that any paid hall booking that falls on a Thursday takes precedence and we have to be prepared to have our **Players' Nights** cancelled.

This can happen at short notice, so if you feel you would like to confirm that a **Players' Night** is going ahead, you could phone either myself or **Walter Pearce** on the Wednesday before the proposed **Players' Night**.

Neil Palmer

Colin Adamson

TOSA member, **Colin Adamson**, will present another free organ recital at **St John's Anglican Cathedral, Parramatta**, on Wednesday, 11th November, just a short walk from Parramatta Railway Station.

All welcome!

The concert will start at 12.30pm and conclude at 1.10pm.

Mal McInnes

On Thursday, 17th September, 1998, **Brian Pearson of Adelaide** placed this tribute on the Internet:

Subject: Mal McInnes Dies

Theatre Organ lovers throughout **Australia** have been shocked and saddened by the sudden death of **Mal McInnes** who for some seventeen years conducted a very successful FM radio programme featuring the music of the Theatre Organ and news and interviews about them in his home city of **Perth, Western Australia**.

He had just entered his brother's house last Saturday (12th September) full of happy news about the programme that he had broadcast that morning, when he had a massive first heart attack and died within a very short time.

Mal was a **South Australian** by birth, and was known and popular in every state division of TOSA - perhaps particularly here in **Adelaide** - as well as being a most valued member of the **Australia Felix Chapter** of **ATOS**. He played a **Baldwin Cinema II** at home, and was a close friend of **England's** famous theatre organist **Hubert Selby** when **Hubert** retired to live in **Western Australia**, as well as of **John Fuhrmann** who is the owner of the enlarged **WurliTzer** which originally graced **Perth's Regent/Metro Theatre**.

To say that we will miss **Mal's** cheery company, his inimitable misspelled e-mails, and his frequent telephone calls will be an understatement. Would that all men were so loved by all who knew them.

Sadly,
Brian Pearson
President,

Australia Felix Chapter, ATOS

Cedric Bramsen

It is with deep regret that the **Society** has been advised of the death of long time member **Cedric Bramsen** on 9th August after a long illness. **Cedric** joined TOSA in 1964 and was a great supporter of our concerts until he and his wife moved to **Tuncurry**.

Even though he was too far away from our concert venues, he was still a great collector of pipe organ recordings and books and had always hoped one day to have a play of the **Sydney Opera House organ**.

Librarian Needed

TOSA owns a small number of books and some sheet music which need to be organised, with a view to making these items available for easy loan to members at each of our concerts.

If there is anyone, preferably living in the **Sydney** area, who would be prepared to undertake this small task at home and at concerts, would you please contact our Secretary, **Bill Schumacher**, as soon as convenient on:

02 9985 7318

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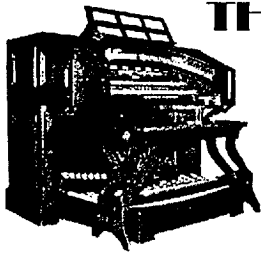
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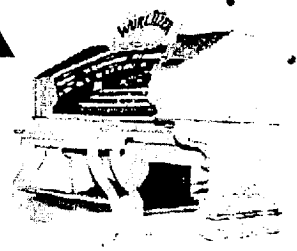
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THEATRE ORGAN SOCIETY OF AUSTRALIA NSW DIVISION INC.



BOX 36, P.O. BROOKLYN 2083
Tel/Fax (02) 9985-7318

ANNUAL GENERAL MEETING

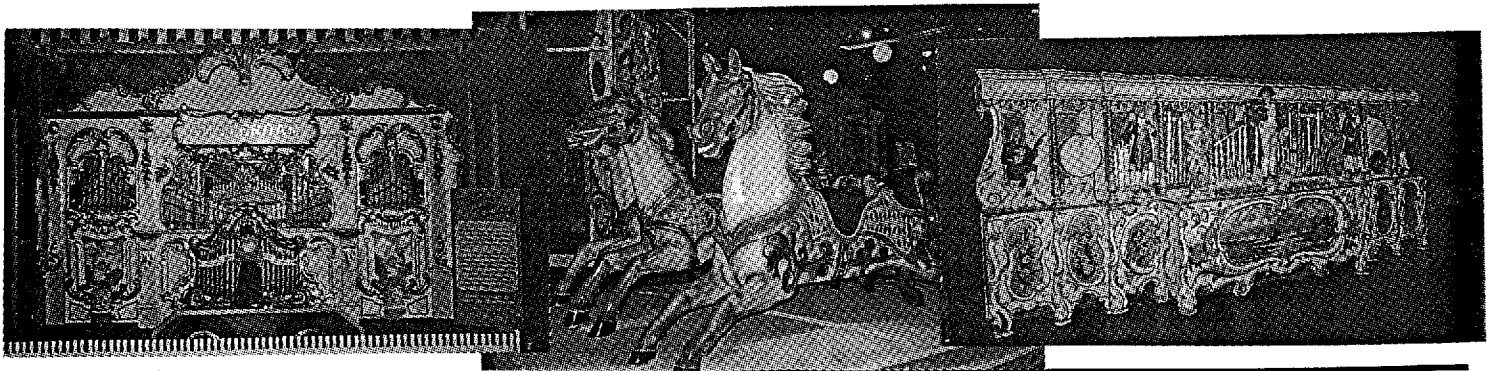
Service City 338 Botany Road Alexandria
Sunday 15th November 1998 at 2.00PM

AGENDA

1. Welcome and opening of the meeting
2. Apologies
3. Reading of previous AGM minutes and confirmation of said minutes
4. President's Report
5. Secretary's Report
6. Treasurer's Report
7. Marrickville Organ Report confirmation
8. Orion Organ Report confirmation
9. Nominations of Patrons for 1999
10. Appointment of Accountants & Auditors for 1999
11. General Business
12. Declaration of Office Bearers by Returning Officer
13. Closing remarks by chairman & closing of meeting

At the conclusion of the meeting afternoon tea will be served and a tour of the Service City Antique Mechanical Music Collection.

William Schumacher
Secretary



An Introduction to Organ Terminology

adapted from the *Children's Britannica*, 1985

The organ is by far the largest of all musical instruments, and the many sounds it produces are as different as those of a whole orchestra. It is the only single instrument that is able to fill a great hall or cathedral with sound. The organ is a wind instrument, and sound is produced from it in the same way as from other wind instruments; that is to say, by air being passed through a pipe. The difference between the organ and other wind instruments is that the organist does not himself blow air through a pipe as the flute player or the clarinet player does. He uses machinery.

Organs have three main sections. These are (1) the pipes of various kinds and sizes; (2) the wind chest containing pressurised air; and (3) the console, where the organist sits and which is really the control board of the organ.

Organ pipes are of two kinds. The idea of the first kind occurred to man long ago when he noticed that the wind blowing across broken or hollow plant stems produced musical notes. The longer tubes gave low notes and the shorter tubes gave high notes. By placing such tubes of different lengths next to each other and binding them together, he had an instrument on which, by blowing across the ends with his mouth, he could play simple tunes. These were called **Pan-pipes** because it was believed that the **Greek** god **Pan** played on such pipes. It was then found that it was much easier to play each

tube by making an end-piece down which one blew like a whistle. In an organ, most of the pipes are really whistles of different sizes which when made by a craftsman can be made to produce a beautiful sound. Many of these pipes are open at the top while others have a stopper in the top. These stopped pipes need to be only half as long to sound the same note.

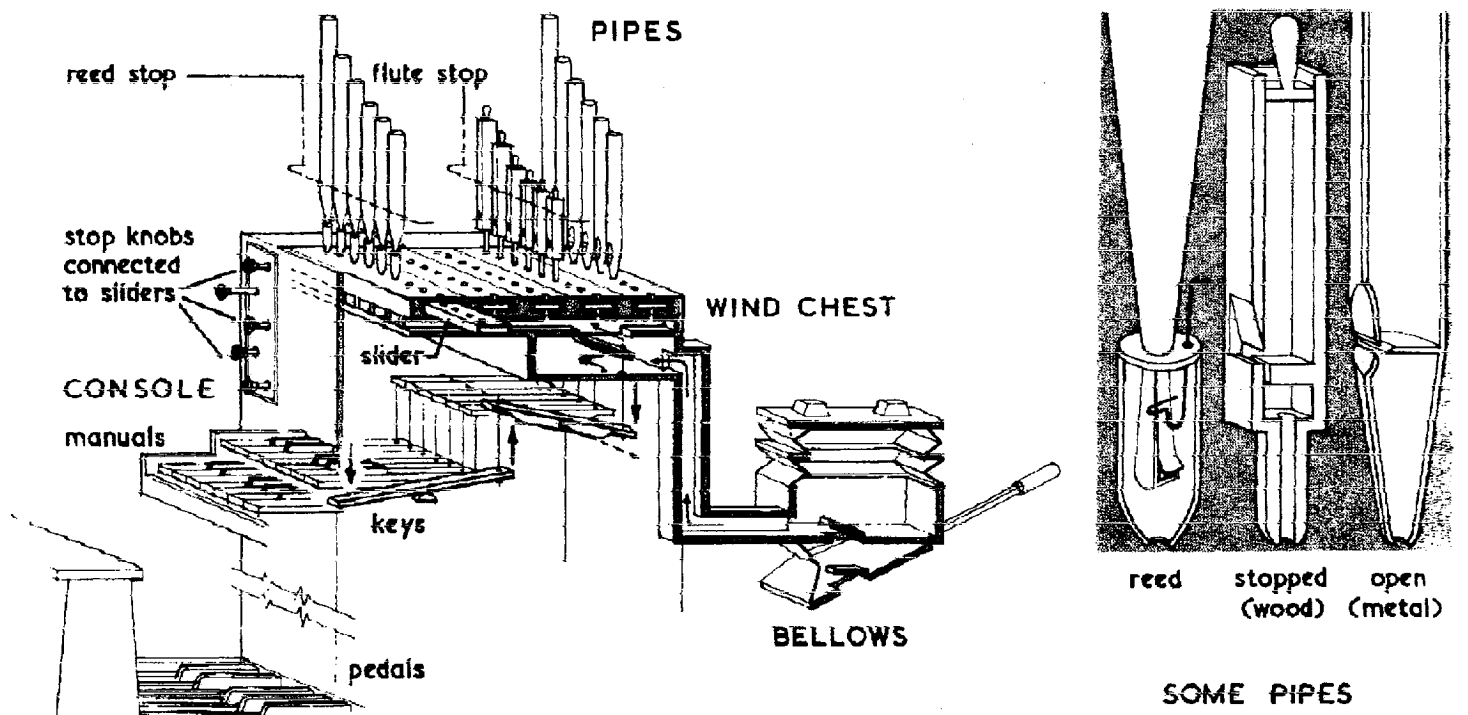
The idea of the second kind was discovered when man blew down a reed or hollow plant stem which had been squashed flat at one end. The two flat ends vibrated and produced a buzzing or "reedy" note as compared with the "fluty" notes of the Pan-pipes. This idea is used in some organ pipes by having a thin metal "reed" which vibrates against a slot in the bottom of the pipe when air is blown through it. Such reed pipes are used for the trumpet, oboe and clarinet stops. A "stop" is a group of pipes, one for each note, which stands on the wind chest. To play these pipes, the organist at his console has to press down the keys and let air from the wind chest go into the pipes.

The organist has several keyboards in front of him, each like that of a piano. Those played with the hands are called manuals and the large one on the floor, which he plays with his feet, is called the pedals. Each key on a manual is connected to several pipes - all playing the same note but each sounding different. For example, some of the

pipes sound like a flute, some like a brass instrument and some may even imitate the human voice.

How does the organist obtain the sound of one kind of pipe or another when he presses down the keys on the manual? You may notice to his left and right a series of knobs which he pulls out or pushes in again. These are called stop knobs. They are connected to wooden sliders, one under each stop of pipes and each one having a hole for each pipe. When the organist wishes to play on a particular stop he pulls out its stop knob, which moves the slider so that the holes are underneath the pipes of that stop. When he presses down the keys the air is free to pass through these pipes and they then sound.

Organs are used mainly for church music and for occasions when many people gather together. An organ is built specially for the particular hall or church where it will be, so no two organs are the same. They also vary very much in size. Some of the older organs have only a few stops and one or two manuals. Those that were used in the time of **Johann Sebastian Bach**, who wrote some of the finest organ music, are of the smaller kind. Although over 200 years old, their tone is still very beautiful and some people think that it is finer than that of the modern organs. Some modern organs are very large indeed. The largest in the world is at **Atlantic City** in the **United States**. This organ, in a hall seating over 40,000 people, has more than 33,000 pipes and 7 manuals.



An Appreciation of the HAYDEN ORPHEUM CINEMA at CREMORNE

The **Hayden Orpheum** holds a special place in the esteem of the **Art Deco Society of NSW**. Since our formation in June 1990 this glorious cinema has been appreciated and mentioned in our **Society's Newsletter** 17 times!

In the beginning, **Carol Paterson** and I, as co-founders of the **Art Deco Society**, had our photographs taken at the **Orpheum** by the **Sydney Morning Herald**, when we announced the formation of our new **Society** in this truly spectacular Art Deco building.

That year we attended an organ concert with **Neil Jensen** and **Helen Zerefos** and a special premiere viewing of **Cyrano de Bergerac**, with the star, **Gerard Depardieu**.

The first '**Organ, the Dance Band & Me**' recital was held in March 1991 to a packed audience, including 35 of our members. This was followed by a **Greta Garbo Festival**, another organ and dance band concert and, at the newly opened **Hayden Room**, a '**Midsummer Madness**' dinner and live performance, as well as many special screenings during the years.

We have included in our **Newsletters** two especially detailed articles about the history of the **Orpheum** - one in June/July 1993 by **Roy Lumby** and another in March/April 1996 by **Ian Hanson**, as we consider this very special Art Deco icon to be of importance to our members and friends.

Our **Newsletter** goes to **Municipal Libraries**, **Historical Societies** and many other **Art Deco Societies** in **Australia** and overseas. Whenever overseas visitors come here we always take them to see the **Hayden Orpheum**. This often occurs with very short notice and we are invariably met with great courtesy and shown the salient features of the cinema by knowledgeable, dedicated and enthusiastic staff members.

Of particular interest are the lovely doors, plaster work and absolutely stunning lighting fixtures with which the cinema abounds, thanks to the great artistry of theatre designer, **John Love**, and the structural light-makers of genius, **Bill** and **Avgoulia Hendrickson**. Many of the light fixtures are original to the theatre, others have been rescued from other cinemas which were demolished and have been replicated to fulfil truly spectacular effects.

The **Art Deco Societies** around the world hold bi-annual World Congresses, four of which our members have attended - **Miami**, **Perth**, **Brighton** **England** and **Los Angeles**. Our slide presentations of Art Deco landmarks in **Sydney** have always included 3 stunning pictures of the interiors of the **Hayden Orpheum**. Its

Any TOSA members interested in more details about the Art Deco Society should contact :

P.O. Box 752, Willoughby, 2068. Phone : (02) 9419 4259

Art Deco design is always applauded and appreciated as being a unique and rare example of this style of cinema.

The carpet and the ushers' uniforms and the restored '**Nordic Dancers**', the wonderful filigree panels, even the ventilation covers are all designed to augment the total concept of this unique building complex.

The **Nordic Dancer** has only recently been Identified by the **Virgona** family as representing the **Princess Atalanta of Arcadia!**

A good deal of the history of the building is known. It was designed by **G. N. Kenworthy**, an **English-born** architect who spent time in the offices of **Henry White**, foremost designer of movie palaces in the 1920s.

Officially opened in October 1935, the building was owned by **Mr A. Virgona**, who also owned the **Orpheum at North Sydney**, each fully equal to the grand city cinemas. At that time, the **Cremorne Orpheum** included a spacious hall known as the '**Orpheum Club**' and was externally dominated by a large, double-sided neon sign beaming the name of the theatre and crowned by a colourful futuristic feature of an urn - 'a most satisfying new installation'.

Today any remaining neon signs at old cinemas in the **United States** are being greatly treasured and appreciated!

"The internal lighting of the **Orpheum** was the most ambitious scheme ever attempted In any theatre In the Commonwealth. It is poetical in its inception, representing the wane of the moon and the rise of the sun to the full light of day. More than 2,000 lamps are used to produce this delightful illusion. ..." **Decoration & Glass**.

The **Orpheum** has undergone changes of fortune since 1935. The recent refurbishment has given the building a fresh lease of life and a commanding presence amongst **Sydney's** few remaining cinemas. It is a rare survivor of an ever-diminishing building type - its continued well-being serves to remind us today of the place that 'going to the movies' held in everyday life in the not so distant past.

As going to the movies is still a very great part of today's lifestyle, be assured that the **Art Deco Society** members will continue to enjoy patronising this theatre, not only for its excellent movies, but its other stimulating concert events, its **Wurlitzer** and its glorious, well-maintained architecture.

MARY NILSSON October 1997

President of The Art Deco Society of NSW

THE ORPHEUM

The Last Survivor

Ian Hanson

From the elegant era of the 1930s, the **Hayden Orpheum Picture Palace** remains today as a sole survivor of this wonderful age. It is only through foresight and imagination that this theatre is still showing movies.

The original owners were the **Virgona** family, and as a fitting tribute to these early cinema pioneers, the new fourth cinema, currently under construction over the adjoining building in **Cremorne**, is to be known as the **Virgona Cinema**.

The **Virgona** interests in cinema exhibition can be traced back to 1913, when their first cinema opened at **North Sydney**. It too was named the **Orpheum**. Following the success of this venture, a second **Orpheum** was constructed in Military Road, **Cremorne**. The first **Orpheum** was located opposite, and some distance away from, the present building. Both of these theatres became outdated very quickly and were not large or comfortable enough to cater for patrons' needs. The old **North Sydney Orpheum** was totally rebuilt and finally modernised in 1937 to a less opulent style. It was demolished in the 1960s to make way for the Cahill Expressway.

The **Virgona** interests commissioned architect **George N Kenworthy** to design a totally new cinema to replace the original at **Cremorne**. The new **Orpheum** was to be a completely new building, designed as a large functional cinema which could cater for live stage productions. The new **Orpheum** also contained a row of shops and a **Ballroom**, which was located on the first floor. The gala opening took place on October 3rd 1935, and a capacity house was treated to **Universal's Alias Mary Dow** plus an exciting line-up of live entertainment.

The interior of the **Orpheum** is perhaps the finest example of the richly decorated Art Deco style of the picture palace genre, to be found in this country. The architecture has some interesting distinguishing features. The decorative elements blend in well with the unique lighting system, restored and redesigned by theatre architect **Mr. John Love**.

Outstanding features include the stylised sunburst motifs, located in the auditorium. Similar aspects of the sun motif can be seen in the grilles flanking the sides of the auditorium. On either side of the stage, alcoves contain statues of **Nordic** nudes holding lights.

The use of indirect lighting, via an ingenious system of concealed troughs, is also noteworthy. The whole auditorium can be splashed with colour from the soft hues of blue to the

vibrant magentas. This was an original feature which has also been restored. Interesting contrasts in the house lighting are seen in the large Art Deco style glass lights with metal frames; these contain colour circuits and provide harmonious lighting effects as well.

After decades of success, the **Orpheum** was eventually closed in 1984, when nearly 50 years of continuous entertainment, both live and film, came to an end on June 20th. The **Orpheum** theatre had seating for 1,735 patrons and thanks to its central location, has become one of the most important north-side cinemas - not only of yesterday but of today, and it still enjoys immense popularity.

Despite some redevelopment in 1985, the auditorium remained largely intact. Opposition from the local Council, about some aspects of further development, led to the building being put up for sale. It had previously been sold by the original owners in 1979. Finally, in December 1986, it was announced that **Mr Mike Walsh**, proprietor of **Hayden Theatres**, had been the successful purchaser.

A year later, the **Orpheum** was reopened as resplendent as ever. The new cinema, faithfully restored with a new seating capacity of 750 and able to screen 16, 35 and 70mm films, was declared open by the then mayor of **North Sydney**, the **Art Deco Society's** patron **Mr Ted Mack**, B.Arch.

In addition to a number of new features which have been incorporated into the **Hayden Orpheum**, management have installed a **Wurlitzer Pipe Organ**, originally planned in 1935, but finally realised in 1987. Built in 1927, the **Orpheum Wurlitzer** (previously installed in the **Wilson Theatre, Fresno, California**) has three keyboards, 13 ranks of pipes (over 1200 pipes) with tonal and non-tonal percussion instruments.

Since installation into the **Orpheum**, the mighty **Wurlitzer** has been expanded and musically improved by **John Atkinson** and **Neil Jensen**. The instrument stands as one of the finest examples of a **Wurlitzer Pipe Organ** in a theatre in the world today.

Neil Jensen has been resident organist and musical director since the 1987 reopening of the **Orpheum**. The **Wurlitzer Pipe Organ** played by **Neil Jensen** is publicly acknowledged as one of the **Orpheum's** most outstanding popular attractions. The **Orpheum** currently has three cinemas and will shortly add a fourth - **The Virgona** - to this total. All of these theatres are individually designed to complement the original Art Deco features of this cinema complex.

This article was written by Ian for the Art Deco Society in 1995 and since then the Virgona Cinema has indeed opened, and now there are plans for a further two screens to be added to the Orpheum Picture Palace! - Ed.

The following article appeared in *Sunday Life!* in *The Sun-Herald*, on 15th March 1998, accompanied by a large photo of **Neil Jensen**, inexplicably called "**Mel**" Jensen in the original!

Theatre organs are no longer called upon to deliver the sound effects for silent movies. But this echo of a different era has a dedicated following. Words by *Deborah McIntosh*.

The audience at this Sunday's matinee of *Titanic* at the **Hayden Orpheum, Cremorne**, gets a trailer unlike any other cinema-goers in **Sydney** - a live 22-minute *Wurlitzer* organ performance by **Neil Jensen**. But they should have seen the flamboyant organist's performance for *Titanic*'s opening night. "I came dressed as Captain Smith with a cap, the whole regalia and I did music from around 1912 and closed with *The Poseidon Adventure*. Then I did this ..." He hits the organ key to produce the roaring rumble of a ship, then presses a button which makes the platform holding him and his mighty *Wurlitzer* sink into a hole beneath the stage, and as it disappears he sternly salutes an invisible audience.

"I only did (the nautical-themed show) once, I was so embarrassed. But the audience went berserk."

Jensen's organ preludes are one of the cinema's biggest drawcards. "*The Full Monty* was the best opening night," raves the cinema's projectionist, **Andrew Gasson**, clearly a **Jensen** fan.

With that prompt, **Jensen** demonstrates again. He plays an organ wolf-whistle, then stripper music, descends into the bowels of the cinema and, as he vanishes, tosses a pair of sparkly gold knickers in the air. "They loved it," enthuses **Gasson**. "The spotlights were fading and they just caught the gold underpants. It was very funny."

"When you come here it's not an ordinary night at **Hoyts**, I tell you," **Jensen** says.

The **Orpheum**, opened in 1935, is classified by the **National Trust** as **Sydney**'s finest art deco cinema. In the salmon pink foyer, with its 1930's prints, deco statues and enormous leadlights, is a poster reading, "**Margaret Pomeranz** and **David Stratton** have to agree. Their choice of the best movie house in **Sydney** is unanimously the **Hayden Orpheum**

Picture Palace, Cremorne." Recent patrons have included **Anthony Warlow**, **Wendy Hughes** and **Geoffrey Rush**. But the **Orpheum** has seen troubled times. It closed from 1977-79 and 1984-86. Then on Boxing Day in 1986, former television host **Mike Walsh** bought it with full restoration plans. It reopened in December 1987 as a two-theatre complex, with the *Wurlitzer* installed in the 755-seat main theatre and **Jensen** at the keyboards. Today it is the only one in **Sydney** still regularly played before the movies.

"These organs were designed for theatres from the '30s through to the '40s. They were primarily used to accompany silent films. They have all the sound effects (he produces an old car horn sound, then a bell) to accompany them.

"These are actual instruments all activated by air. They're not electronic." He motions across the length of the ceiling. "Up there are wood blocks, tambourines, castanets, snare drums, a real marimba undergoing renovation, a glockenspiel, a xylophone, chimes ..."

This is too good to miss, so next thing we're climbing a thin ladder to a room above stage left. Inside are 650 of the organ's 1200 pipes, from pencil length to well over two metres. Eighty-five produce tuba notes, 85 produce oboe notes and so on. A glockenspiel is up in a box. And there's a stethoscope "for detecting air leaks", says **Jensen**, who helps with the maintenance.

Back at the organ, which now seems but a small part of the whole, vast machine, his hands and feet move in a blur but with great precision.

His fingers manage to play three rows of keys and press two rows of "stops" to select instruments. He also presses buttons for pre-set instrument combinations ("You can't change all those stops instantly") His feet flick between volume and bass-line pedals.

"You're like an orchestra conductor," he says. "You have to be an arranger, a composer, ambidextrous. It's not an electronic organ where you pop your left hand on a button and it strums away for you. And there's not one speaker in it"

Jensen, 38, trained as a classical pianist from the age of 10. He played his first electronic organ at 16 and instantly fell in love. "It was so creative and self-expressive ... so theatrical!"

He does annual overseas tours of theatre organs (usually to the **US**), repertory shows (often at the **Orpheum**) and plays at the theatre's Wednesday matinee and twice on Tuesday, Friday, Saturday and Sunday. He has also written and played scores for silent festivals featuring **Charlie Chaplin** and **Greta Garbo**.

On a typical Sunday, in between the matinee and evening shows, **Jensen** works on arrangements and updating programs. Then he returns to his renovated art deco home in **Ashfield** to "watch laser discs in my theatre at home".

His worst stage experience was when he turned from his keyboard to look at the audience and his neck clicked. "I couldn't move." Did he keep playing? Silly question. He finished his performance with his head swivelled towards the crowd. "The show must go on," he says.

As it did when a woman joined him on the bench as he played. "She told me I was cute. I just said, "There's a time and place for everything."

"Some people think it's background music. Well, it isn't. It's part of the whole presentation.

"You get a small section who can't appreciate it. But you know, some people are into the **Spice Girls**, a Big Mac and a night at **DCM**'s (a nightclub). And other people like **Vivaldi** and theatre organs. It's all horses for courses."

REVIEW OF JOHN GIACCHI'S CONCERT

Orion Centre Campsie

by Wendy Hamblly

Sunday, 20th September

Where There's You, There's Me (1935). When musicians and music lovers get together, it's bound to be a great day. This number was a bright and bouncy 'opener' with lots of musical imagination and a big theatre organ finish - all those special "Orion" sounds we came to hear. This number set the mood for the superb concert to follow.

Next came *Journey into Melody* - commenced with full theatre organ chorus, then cutting back to a gentler tibia ensemble. Then back to full organ with brass and strings. An untremmed diapason run proved very effective with counter melody and 'shimmering' right hand with rich harmonies. I heard several solo voices intertwining here. Full chords also, with both hands dying away to a plaintive ending. Hmmm. I really liked this one. To the 1950's now - *Harlem Nocturne* - a quietly effective untremmed diapason to commence, building registration with strings and adding tremulants. Then a left hand vamp to change the mood. Well-controlled right hand with appropriate use of cymbal, continuing to build up registration and then cutting back to original registration. Very soft vamp left hand with an untremmed right hand run and chrysoglott to finish.

Now from John's favourite composer - Harry Warren - a selection titled *A Tribute to Busby Berkeley* including *Lullaby of Broadway*; *Shadow Waltz*; *Go Into Your Dance*; *Day Dreaming*; *Pettin' in the Park* and *I Only Have Eyes for You*. An extremely well orchestrated selection, thoroughly enjoyed by the audience. Pedal and chords progressing up the keyboard gave good effect to commence, then cutting back to quiet ensemble - good use of second touch here and excellent chromatic runs. Statement/response put



to good use also. During the quieter moments I could hear a clear melody line with underlying left hand runs - simply lovely and gave good balance to an otherwise lively selection.

Next came *The Boulevardier* from English composer Fred Curzon. Commencing with clarinet and tibia/flute ensemble, with an exacting right hand, building to full organ, then back to left hand vamp and single note melody line. A pretty little piece beautifully executed. Now to a lovely little piece called *I'll Never Smile Again* - chrysoglott arpeggio to commence, then right hand with fractional tibias and string and slow, easy left hand vamp. A gradual build up of registration and good use of chrysoglott for emphasis of counter melody made this a memorable piece.

Now for the most captivating piece of the entire afternoon - Ponchielli's *Dance of the Hours* (1887). The ENTIRE score, not an abridged version! Yes, I heard the clock ticking (actually it was the glock!). So many different rhythms and themes here, all superbly orchestrated. There is absolutely no room for error in this rendition. One minute we hear a 4' flute, the next full organ. Good use also of untremmed solo voices - essential to add character to this piece. Good use of harp also - I even heard the clock chime at midnight! I'm sure there was a 32' pedal in there

somewhere. This was a truly magnificent rendition of this very challenging piece and was the best performance of this piece I have ever heard. I know it is included on John's CD, so purchase of this CD is a must for any serious theatre organ music listener. I was totally carried away to 'musicland' with this energetic rendition and I know everyone

else was too, as very long applause followed.

A musical tribute now to lyricist Gus Kahn - numbers like *Flying to Rio* - bright and rhythmic. All our tea and coffee makers danced up the aisles on their way to make our afternoon tea. Didn't notice, did you, John? Never mind, I guess you were too busy!!: *Love Me or Leave Me* - quiet moments with tibia and flute combinations; *Makin' Whoopee*; *Orchids in the Moonlight*; *San Francisco*. Interesting chord structure through this selection with counter melodies and use of fractional tibias giving unusual effects. A cymbal on pedal added a different aspect. Did I hear a wolfwhistle somewhere? Good use of traps, with left hand to aid changes of mood from soft to laid-back to bold and brassy, made this selection great listening. This may have been a tribute to the lyricist, but the composer wasn't too bad either! John's arrangements were first class, as always.

With a rousing rendition of *Vienna Forever March*, John played the console up for the second half of the programme with the audience clapping in time. Bright and exciting with full theatre organ sound and good use of second touch for special effects. Then came *Madame Butterfly* - soft 'shimmering' commencement with excellent orchestral interpretation - a

very dramatic piece. Now for a *Serenade for a Wealthy Widow*. I was expecting a sad piece, but **John** read out to us the dynamic symbols on his music, rather tongue-in-cheek, I thought, and left us all highly amused. A very jazzy piece with periods of melancholy and a frantic rush at the end. This piece had many moods and actually I thought the widow sounded fairly happy?!?!? Simply a fun piece.

From the pen of **Edward Elgar** came *Morning Song* Untremmed right hand solo voice to start, then add tibias and echo theme 8va down. Add tremms and strings, building up to full tibia/flute ensemble, returning to softer registration and then to untremmed solo voice. Let's have a trumpet call now with *All's Fair in Love and War*. This piece was full of life and included good use of second touch. Now to the delightful *Ladybird Lullaby*. A melodic piece built around arpeggios, with clever diversions. (I'll be looking for a copy of this one). Full theatre organ was used with good use of solo voices. I even heard the ladybird tip toe around on the leaves (actually an untremmed 8' flu). **John's** musical imagination is limitless.

A piece from the master of crescendo

- **Rossini's Overture from the Barber of Seville**. Full organ untremmed - very dramatic with many trills right hand. A fast, furious and intense piece. Both hands on one keyboard gives good accent and definition, also pedal, left hand and right hand had separate parts which was very effective. All stops out to finish. Whew! A selection now from *Rosemarie*. Good use of tuned percussion in this selection really brought out the different moods - lots of light and shade - **John** swept the audience along with the emotion of this selection with an excellent interpretation using tuned percussion, counter melody and open harmony.

All good things must come to an end and it was now time for **John** to say goodbye. His encore was the theme from the radio show *Blue Hills* - an excellent choice - the applause from the audience certainly said so. I know everyone in the audience is very familiar with this theme. **John** took the console down to a reprise of his opener.

So many things are special about **John's** concerts - his ability to capture the imagination of the audience with his orchestral transcriptions; the emotion and energy he pours into his

music. **John's** musical imagination is fascinating and he always manages to find something new to try on his audience, so always expect the unexpected! If you weren't able to attend this concert, then you missed a very memorable day - make a mental note to come to **John's** next concert.

Congratulations on an exceptional performance, **John** - will look forward to your next concert - I know I'll enjoy every note and I wouldn't miss it for the world!

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IN CONCERT

STATEMENT OF THE COMMITTEE OF THE SOCIETY PURSUANT
TO SECTION 26(6) OF THE ASSOCIATIONS
INCORPORATIONS ACT, 1984

TREASURER'S REPORT

May I explain that your Committee's reason for including this report in TOSA News is twofold, firstly so that all members, and not just those able to attend the A.G.M., are aware of our financial position and, secondly, to reduce the amount of time taken in formalities at the A.G.M. Opportunity will be given at that meeting for questions and you have the added advantage of time to study the Accounts.

Total income for the year is down 12.2%, with Ticket Sales down by more than 13%. Total expenditure is up by approximately 8%. The major increases in costs have been an increase in depreciation costs, an adjustment to depreciation recorded in previous years, and an increase of 31% in hiring costs of concert venues. This has largely been offset by a decrease of 73.5%, that's right 73.5%, in the amount expended on the Society's instruments. The overall result to the Society is a net loss of \$24,784 after depreciation totalling \$30,451.

At the time of writing, there have been a total of nine concerts since the massive increase in costs at the Orion Centre commenced, of which one has been at Marrickville Town Hall. Of these nine concerts, three sustained losses totalling \$1,685.07. The six profitable concerts contributed profits totalling \$7,033.20. Overall, the nine concerts contributed a total profit of \$5,348.13 or an average per concert of \$594.24.

For this Society to remain viable, action is needed. There are three main ways in which each of us can assist -

1. Attend as many concerts as possible,
2. Invite others to the concerts - don't be disappointed if they don't come - keep on inviting them, and
3. Invite your friends and relatives to become members - what about a gift membership?

Finally, a big thank you to all those volunteers (they cost us nothing) without whom we would not have concerts - our Ticket Secretary, ushers, those who staff our Ticket Box, Candy Bar, Record Bar, Raffle table and Afternoon Tea Bar, and the "getting readyers" and "putter awayers" - without you we would not have a concert.

Thank you, too, to those of you who make the effort, concert by concert, to attend.

Let's make this year, a year to remember - for the good times, not the bad.

We, the undersigned, hereby state that:

1. (a) The accompanying Profit & Loss Account gives a true and fair view of the profit or loss of the company for the financial year ended 30th June 1998; and
- (b) The accompanying Balance Sheet gives a true and fair view of the state of affairs of the company as at the end of the financial year; and
- (c) as at 30th June 1998 there were no mortgages, charges and other securities of any description affecting any of the property of the society; and
- (d) the society did not act as trustee of any trust during the year ended 30th June 1998.

On behalf of the committee

.....
PRESIDENT

.....
VICE-PRESIDENT

Signed at Sydney 1998

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INDEPENDENT AUDIT REPORT

THEATRE ORGAN SOCIETY
OF AUSTRALIA INCORPORATION

THEATRE ORGAN SOCIETY
OF AUSTRALIA INCORPORATION

NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 30TH JUNE 1998

Scope

We have audited the financial statements of the entity, being the Profit and Loss Account, Balance Sheet, Statement of Cash Flows, Notes to and Forming Part of the Accounts for the year ended 30th June 1998. The entity's management is responsible for the preparation and presentation of the financial statements and the information they contain. We have conducted an independent audit of these financial statements in order to express an opinion on them to the members of the entity.

Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Australian Accounting Standards and other mandatory professional reporting requirements (Urgent Issues Group Consensus Views) and statutory requirements so as to present a view of the entity which is consistent with our understanding of its financial position and the results of its operations and cash flows.

The audit opinion expressed in this report has been formed on the above basis.

Audit Opinion

In our opinion, the financial statements present fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements the financial position of the entity as at 30th June 1998, and the results of its operations and cash flows for the year then ended.

Mitchell & Partners

.....
Partner: David F. White

Sydney

1 STATEMENT OF ACCOUNTING POLICIES:-

These financial statements are a special purpose financial report prepared for use by members of the company. The directors have determined that the company is not a reporting entity.

The statements have been prepared in accordance with the requirements of the following applicable Accounting Standards and other mandatory professional reporting requirements:

- AASB 1002 : Events Occurring after Balance Date
- AASB 1018 : Profit and Loss Accounts
- AASB 1019 : Measurement and Presentation of Inventories in the Context of the Historical Cost System
- AASB 1021 : Depreciation of Non-Current Assets
- AASB 1025 : Application of the Reporting Entity Concept and Other Amendments
- AASB 1031 : Materiality

No other applicable Accounting Standards or mandatory professional reporting requirements have been applied.

The statements are also prepared on an accruals basis. They are based on historic costs and do not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

The following specific accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of these statements:

Investments

Dividends and interests are brought to account when received.

Inventories

Inventories are measured at the lower of cost and net realisable value.

Property, Plant and Equipment

Property, plant and equipment are included at cost or at valuation.

All assets are depreciated over their useful lives or at depreciation rates set by the Commissioner of Taxation.

THEATRE ORGAN SOCIETY
OF AUSTRALIA INCORPORATION

TRADING STATEMENT
FOR THE YEAR ENDED 30TH JUNE 1998

	Note	1998 \$	1997 \$
SALES			
Sales		11,606.30	17,730
LESS: COST OF GOODS SOLD			
Opening Stock		3,704.49	5,344
Add: Purchases		7,911.60	11,889
		<u>11,616.09</u>	<u>17,233</u>
Less: Closing Stock		3,821.18	3,704
		<u>7,794.91</u>	<u>13,529</u>
GROSS PROFIT FROM TRADING		<u>\$3,811.39</u>	<u>\$4,201</u>

THEATRE ORGAN SOCIETY
OF AUSTRALIA INCORPORATION

PROFIT & LOSS ACCOUNT
FOR THE YEAR ENDED 30TH JUNE 1998

	Note	1998 \$	1997 \$
OPERATING PROFIT (LOSS) BEFORE			
INCOME TAX	-	(24,783.89)	(11,785)
Income Tax Expense		-	-
OPERATING PROFIT (LOSS) AFTER			
INCOME TAX		(24,783.89)	(11,785)
Retained Profits (Accumulated Losses) at the beginning of the year		75,863.08	87,648
TOTAL AVAILABLE FOR APPROPRIATION		<u>51,079.19</u>	<u>75,863</u>
RETAINED PROFITS (ACCUMULATED			
LOSSES) AT END OF FINANCIAL YEAR		<u>\$51,079.19</u>	<u>\$75,863</u>

The accompanying notes form part of these financial statements.
This statement is to be read in conjunction with the audit report.

THEATRE ORGAN SOCIETY
OF AUSTRALIA INCORPORATION

PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 30TH JUNE 1998

	Note	1998 \$	1997 \$
INCOME			
Donations		49.00	564
Building Fund Donations & Raffle			
Proceeds		2,395.50	2,719
Interest Received		2,681.31	3,359
Membership & TOSA Subscriptions		9,567.50	9,525
Sales - Ticket Sales		33,308.40	38,321
TOSA News - Advertising		230.00	760
Tape Hire			8
Practice Fees		158.00	
Gross Profit For The Year		<u>3,811.39</u>	<u>4,202</u>
Transferred From Trading Statement			
		<u>52,201.10</u>	<u>59,458</u>
EXPENDITURE			
Audit & Accountancy Fees		1,750.00	1,550
Advertising		483.60	585
Artists Fees & Expenses		9,190.73	11,974
Bank Charges		378.60	605
Depreciation		25,408.00	10,032
Depreciation Adjustment from Prior Years		5,043.00	-
Donations		200.00	500
Entertainment Expenses		160.40	112
Filing Fees		60.00	55
General Expenses		545.65	2,606
Hire of Hall & Equipment		10,535.50	8,018
Insurance		2,571.52	2,255
Leasing Charges		5,895.60	3,930
Light & Power		-	600
Seating Expenses		875.00	-
Staging Expenses		1,400.00	-
Organ & Piano Maintenance		2,713.80	10,207
Printing, Stationery, Postage and Telephone		1,750.71	1,640
Raffle Prizes		536.12	789
Restoration - Marrickville Organ		-	8,272
Security Costs		1,815.00	2,051
TOSA News - Postage and Printing		5,671.76	4,887
Loss on Sale of Property, Plant & Equipment		-	576
		<u>76,984.99</u>	<u>71,244</u>
		<u>(24,783.89)</u>	<u>(11,786)</u>
NET LOSS		<u>\$24,783.89</u>	<u>\$11,786</u>

The accompanying notes form part of these financial statements.
This statement is to be read in conjunction with the audit report.

NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 30TH JUNE 1998

Foreign Currency Transactions and Balances

Foreign currency transactions during the period are converted to Australian currency at the rates of exchange applicable at the dates of the transactions. Amounts receivable and payable in foreign currencies at balance date are converted to the rates of exchange ruling at that date.

The gains and losses from conversion of short term assets and liabilities, whether realised or unrealised, are included in operating profit before income tax as they arise.

Income Tax

The society is exempt from income tax under Section 23 (g) (ii) of the Income Tax Assessment Act, 1936, as amended, as the society was established for musical purposes and is not carried on for the purposes of profit or gain to its individual members.

Leases

Leases of fixed assets, where substantially all the risks and benefits incidental to the ownership of the asset are transferred to the company are classified as finance leases. Finance leases are not capitalised. Lease payments under operating leases and finance leases are charged as expenses in the periods in which they are incurred. Any residual payments in respect of finance leases are capitalised and depreciated in accordance with other depreciable assets.

These notes are to be read in conjunction with the audit report.

STATEMENT OF CASH FLOWS
AS AT 30TH JUNE 1998

	1998 \$	1997 \$
Cash Flows from Operating Activities:		
Receipts from Customers	56,645.49	69,627
Payment to Suppliers	(54,559.35)	(75,435)
Net Cash Provided by (Used in) Operating Activities	2,086.14	(5,808)
Cash Flows from Investing Activities:		
Interest Received	2,547.92	3,535
Payment for Plant & Equipment	(666.80)	(6,034)
Payment for Investments	-	(44)
Receipts from Investments	2,825.26	-
Net Cash Provided by (Used in) Investing Activities	4,706.38	(2,543)
Net Increase (Decrease) in Cash Held	6,792.52	(8,351)
Cash at Beginning of Financial Year	15,603.87	23,955
CASH AT END OF FINANCIAL YEAR	22,396.39	15,604

The accompanying notes form part of these financial statements.

This statement is to be read in conjunction with the audit report.

THEATRE ORGAN SOCIETY
OF AUSTRALIA INCORPORATION

STATEMENT OF CASH FLOWS
AS AT 30TH JUNE 1998

	1998 \$	1997 \$
NOTES TO THE STATEMENT OF CASH FLOWS		
Reconciliation of Cash		
Cash at the end of financial year as shown in the statement of cash flows is reconciled to the related items in the balance sheet as follows:		
Cash on Hand	151.15	130
ANZ Working Account	1,772.03	1,988
ANZ Building Fund Account	846.80	1,158
ANZ V2 Plus Account	19,626.41	12,327
	<u>22,396.39</u>	<u>15,603</u>
Reconciliation of Net Cash provided by Operating Activities to Operating Profit after Income Tax		
Operating Profit (Loss) after Income Tax	(24,719.89)	(11,785.41)
Non Cash Flows in Operating Profit:		
Loss on Sale of Non-Current Assets	-	576
Depreciation	30,387.00	10,032
Investing Flows in Operating Profits	(2,681.31)	(3,359)
Decrease (increase) in receivables	(669.21)	-
Changes in Assets & Liabilities:		
Decrease (Increase) in Current Inventories	(116.69)	1,639
Decrease (Increase) in Prepayments	(120.74)	(2,324)
Increase (Decrease) in Sundry Creditors	6.98	(586)
Net Cash Provided by Operating Activities	<u>2,086.14</u>	<u>(5,807)</u>

The accompanying notes form part of these financial statements.

This statement is to be read in conjunction with the audit report.

THEATRE ORGAN SOCIETY
OF AUSTRALIA INCORPORATION

BALANCE SHEET
AS AT 30TH JUNE 1998

	Note	1998 \$	1997 \$
CURRENT ASSETS			
Cash		22,396.39	15,604
Receivables		2,212.27	1,410
Investments		38,838.89	41,664
Inventories		3,821.18	3,704
Other		2,543.65	2,423
TOTAL CURRENT ASSETS		<u>69,812.38</u>	<u>64,805</u>
NON-CURRENT ASSETS			
Property, Plant and Equipment		875,505.81	905,290
TOTAL NON-CURRENT ASSETS		<u>875,505.81</u>	<u>905,290</u>
TOTAL ASSETS		<u>945,318.19</u>	<u>970,095</u>
CURRENT LIABILITIES			
Creditors and borrowings		1,600.00	1,593
TOTAL CURRENT LIABILITIES		<u>1,600.00</u>	<u>1,593</u>
TOTAL LIABILITIES		<u>1,600.00</u>	<u>1,593</u>
NET ASSETS (LIABILITIES)		<u>\$943,718.19</u>	<u>\$968,502</u>
MEMBERS' FUNDS			
Reserves		892,639.00	892,639
Retained profits		51,079.19	75,863
TOTAL MEMBERS' FUNDS		<u>\$943,718.19</u>	<u>\$968,502</u>

The accompanying notes form part of these financial statements.

This statement is to be read in conjunction with the audit report.

THEATRE ORGAN SOCIETY
OF AUSTRALIA INCORPORATION

SCHEDULE TO THE BALANCE SHEET
AS AT 30TH JUNE 1998

THEATRE ORGAN SOCIETY
OF AUSTRALIA INCORPORATION

SCHEDULE TO THE BALANCE SHEET
AS AT 30TH JUNE 1998

	1998 \$	1997 \$
1 CASH		
Cash on Hand	151.15	130
ANZ Working Account	1,772.03	1,988
ANZ Building Fund A/C	846.80	1,158
ANZ V2 Plus Account	19,626.41	12,327
	<u>\$22,396.39</u>	<u>\$15,603</u>
2 RECEIVABLES		
CURRENT		
Debtors for Interest	943.06	810
Other Debtors	669.21	-
	<u>1,612.27</u>	<u>810</u>
Other debtors - Rental bond	600.00	600
	<u>2,212.27</u>	<u>1,410</u>
3 INVESTMENTS		
CURRENT		
ANZ - Term Deposit - Building Fund A/C (4.75%; Mat 12/1/98)	11,100.00	8,050
ANZ - Term Deposit A/c No. 9828-39891 (4.55%; Mat 7/6/99)	8,000.00	14,819
ANZ - Term Deposit A/c No. 9828-39912 (4.80%; Mat. 7/12/98)	12,546.63	12,048
ANZ - Term Deposit A/c No. 9828-39883 (4.75%; Mat. 20/9/98)	7,192.26	6,747
	<u>38,838.89</u>	<u>41,664</u>
4 INVENTORIES		
CURRENT		
Stock on Hand	3,821.18	3,704
5 OTHER ASSETS		
CURRENT		
Prepayments	2,543.65	2,423

	1998 \$	1997 \$
6 PROPERTY, PLANT & EQUIPMENT		
Plant & Equipment - at cost	15,399.81	14,733
Less: Accumulated Depreciation	12,144.00	7,262
	<u>3,255.81</u>	<u>7,471</u>
Wurlitzer Piano	4,705.00	4,705
Less: Accumulated Depreciation	4,705.00	3,297
	<u>-</u>	<u>1,408</u>
Plant & Equipment - at estimated replacement value	17,052.00	17,052
Less: Accumulated Depreciation	15,580.00	14,869
	<u>1,472.00</u>	<u>2,183</u>
Christie Organ	13,000.00	13,000
Less: Accumulated Depreciation	6,012.00	4,712
	<u>6,988.00</u>	<u>8,288</u>
Organ - Marrickville, at J. Parker's revaluation (1997)	289,000.00	289,000
Less: Accumulated Depreciation	7,245.00	20
	<u>281,755.00</u>	<u>288,980</u>
Organ - Orion at J. Parker's revaluation (1997)	597,000.00	597,000
Less: Accumulated Depreciation	14,965.00	40
	<u>582,035.00</u>	<u>596,960</u>
Total Property, Plant & Equipment	<u>\$875,505.81</u>	<u>\$905,290</u>
7 CREDITORS & BORROWINGS		
CURRENT		
Accrued Charges	1,600.00	1,593
9 RESERVES		
Asset Revaluation Reserve	892,639.00	892,639

These notes are to be read in conjunction with the audit report.

These notes are to be read in conjunction with the audit report.

A Christmas Special Duo Concert

OUR NEXT ARTISTS

JOHN ATWELL

John comes originally from **South Australia** and received tuition in piano and classical organ in **Adelaide**. He taught himself to play theatre organ by listening to, and watching, **Knight Barnett** at **Adelaide's Regent Theatre**, as well as picking up other organ stylings from recordings.

Since 1971, he has lived in **Melbourne**, where he gained his PhD in Immunology/Biochemistry at the **University of Melbourne** in 1974. Currently he works for the **CSIRO** as a Senior Research Scientist in the field of Genetic Engineering/Biotechnology.

John has presented theatre organ concerts, both solo and in conjunction

with other artists, for most TOSA Divisions around **Australia** since 1971. Some highlights of his career as an organist include : being one of the first artists to play a concert on the **Adelaide Regent's** organ in its new location in **St Peters College** in 1970; playing the **21st Anniversary Concert**, with **Tony Fenelon**, for TOSA (Vic) at the **Dendy Cinema** in 1981; opening the **Compton** organ, with **Hubert Selby**, in the **Memorial Theatre** (now **Her Majesty's**), **Ballarat** in 1982; presenting a concert on the **Cassavant** organ in **Melbourne Concert Hall** during the month-long opening celebrations in 1982; opening **Adelaide's Capri Cinema's**

Wurlitzer, with **Tony Fenelon** and **Ray Thornley** in 1983; recording on the **Capri** organ as part of the "**Five Alive**" album in 1985; participating in **Melbourne's "Carols by Candlelight"** each Christmas Eve on piano or organ; presenting, with **Tony Fenelon**, highly-successful duo concerts with piano and organ duets for the past 15 years. He has had a hand in the tonal design and console lay-outs of several theatre organ re-installations, including **Dallas Brooks Hall, Melbourne**, the **Capri Cinema, Adelaide**, and the **Marrickville Wurlitzer's** recent refurbishment. For some years, he was also the editor of the Newsletter, **Vox**, for TOSA Victoria.

TONY FENELON

Tony was born in **Melbourne** and commenced his piano tuition at the age of 7, playing competently in Eisteddfods and local festivals when he was 8. He completed a **Bachelor of Science** degree at the **University of Melbourne** in 1963 and a high scoring **Licentiate Diploma** at **Melbourne's Conservatorium of Music**, under famed pianist and teacher, **Roy Shepherd**.

In 1964, Tony was invited to perform a feature spot in a special programme being presented at **Melbourne's Regent Theatre**. As a

result of his outstanding performance, he became the resident organist at the **Regent** until it closed down in 1969.

During this early period he started playing for the growing number of **Theatre Organ Societies** throughout **Australia**. His first **USA** tour came in 1969 and he has since toured there many times, one highlight being a highly-acclaimed duo tour with famed US artist, **Lyn Larsen**.

He has also toured several times in the **UK**. He has released 15 record albums in various countries, including

"**Interval at the Regent**" (now on CD) which is available at our record bar for the special price of only **\$15**.

In everyday life **Tony** recently retired as a Bio-medical scientist, designing and maintaining the highly sophisticated life-support systems and complicated equipment of modern hospitals.

A man of great versatility, **Tony's** dedication, energy, musical genius and warm personality have made him **Australia's** leading theatre organist and an artist in constant demand throughout the world.

Sunday, 6th December at 2pm
Orion Centre, 155 Beamish Street, Campsie
Booking Form on Page 14

BOOKING FORM

Post to: **The Ticket Secretary**
18 Dudley Street,
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Always include a stamped self-addressed envelope with your booking. If this is not done, tickets will be held at the Box Office.

TONY FENELON & JOHN ATWELL
CHRISTMAS DUO CONCERT
ORION CENTRE CAMPSIE.
SUNDAY, 6th December, 1998 at 2.00pm

Phone Enquiries & Bookings:

Mrs Jean Newell : (02) 9750 0362
Between 10.00 am & 6.00 pm. Mon. - Fri. only

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(Sorry no refunds after purchase)

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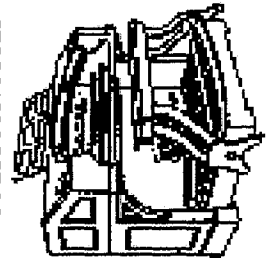
TOSA NEWS

NOVEMBER, 1998

Theatre Organ Society of Australia
(NSW Division) Inc.

TOSA NEWS

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