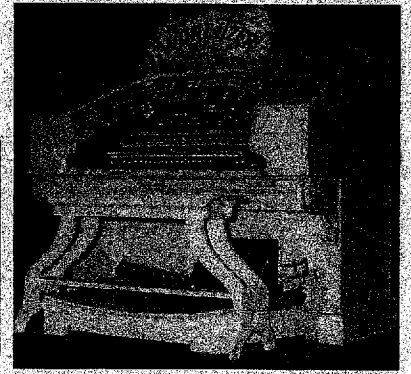


NOVEMBER, 2003



2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

TOSA



3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

Annual General Meeting of TOSA (NSW)

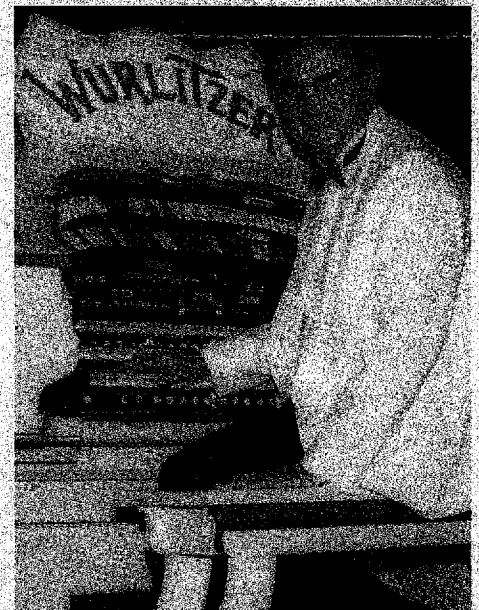
Please come, help make a quorum, and have your say. The AGM is to be held at 2pm on SUNDAY 23RD NOVEMBER in the Ballroom at the beautiful old "Woodstock" home at the end of Fitzroy St, Burwood. Parking is available in the lovely grounds. Also accessible on foot from Church St, which is a short walk up from Burwood Station, on the left - there may also be some car space in Church St.

Please bring a plate of something for afternoon tea, if you can. No notice of motion has been received, so there should be good time for reports and discussion.

The agenda was in October *TOSA News*.

There will be some live, light music during afternoon tea.

John Atwell's
Christmas Concert
Sunday 7th December
Orion Centre Campsie



Volume 42
Issue 10
PRINTED BY TOSA

The Official Publication of Theatre Organ Society of Australia (NSW Division) Inc.
P.O. Box 243, Burwood, NSW, 1805
Print Post Approved PP255003/01823

Price
\$1.50

TOSA NEWS

NOVEMBER, 2003

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc

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

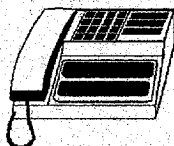
General Business - SECRETARY

Ticket Bookings - TICKET SECRETARY

Membership, Renewals, Change of Address - MEMBERSHIP SECRETARY

TOSA NEWS Items, Advertisements - EDITOR
All numbers use the prefix 02 from outside NSW

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<http://www.tosa.net.au>



COMING EVENTS

NOVEMBER

Monday 3 at 7.30pm Committee Meeting

Thursday 13 at 1.30pm Members' Playing Afternoon

Orion Centre Campsie

Phone 9716 0151 to confirm

Sunday 23 at 2.00pm Annual General Meeting

Woodstock, Burwood

Thursday 27 at 7.30pm Members' Playing Evening

Marrickville Town Hall

Phone 9798 6742 to confirm

DECEMBER

Monday 1 at 7.30pm Committee Meeting

Sunday 7 at 2.00pm

John Atwell

Christmas Concert

Orion Centre Campsie

JANUARY, 2004! O

Monday 5 at 7.30pm Committee Meeting

Thursday 8 at 1.30pm Members' Playing Afternoon

Orion Centre Campsie

Phone 9716 0151 to confirm

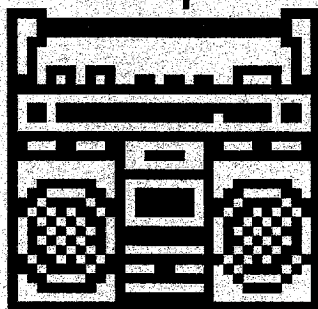
Thursday 22 at 7.30pm Members' Playing Evening

Marrickville Town Hall

Phone 9798 6742 to confirm

REMEMBER TO TUNE IN TO 2NBC-FM 90.1
EVERY MONDAY AT 7.30 pm
For TOSA's "Sweet and Lovely"
Presented by Chris Styles

2MBS-FM102.5 on Tuesday 11th November at 12.30pm
For "Theatre Pipe Organ - Seriously"
and on Saturday 8th November at 5.00pm
For "Colours of the King",
Both presented by Andrew Grahame



From The President

Hello again!

I'm looking forward to seeing you at the Annual General Meeting this month. See elsewhere for the details. It's important that you come and, if you wish, have your say. It's also important that we make up enough numbers to conduct the business of the Society.

You need to be informed about the state of TOSA (NSW), through the various reports, and take your opportunity to express an opinion. We need your interest.

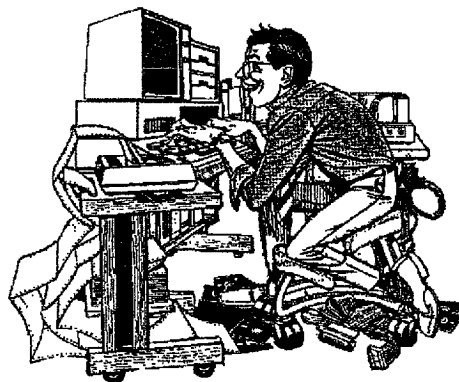
Of particular concern we will discuss our financial situation and proposed changes in the price of Membership and Concert tickets.

There is no Ballot paper in this TOSA News because the number of Nominations exactly matched the Committee positions to be filled. This will be officially declared by our Returning Officer, Rod Blackmore, at the AGM. But in the meantime he tells me that effectively Cliff Bingham (who has retired from the Committee), has been replaced by Peter Held. Everything else remains the same. Peter has served on the Committee in the past, so he will be quite at home.

We have a goodly assortment of skilled organists and events lined up for 2004! Bill Schumacher will be missed in getting the details organised and in liaison with the artists, but all things being equal and well, we will succeed.

I apologise that I missed giving you the following information last month:-

In future, phone or mail concert bookings will be treated in exactly



the same way as in the past, EXCEPT that when you arrive at the concert you will find a "RESERVED" card on your booked seat. It has been reserved for you. Ask an usher if you need help.

The main difference will be that tickets sold at the door will no longer carry seat numbers. You just show your ticket to the usher (so you can get in), then head off to wherever you would like to sit in the auditorium (except "Reserved Seats"). This will save time and shorten the queue at the ticket office, and you will have precisely the same choice of seats as ever.

If you find any of this a problem, please find me and bend my ear! We want to help.

See you at the AGM?

More next month,
Walter Pearce

Welcome To A New Member

Only one new member this month
but we are glad to welcome him
to our "ranks":

Mr Ted Irwin - Spit Junction

Editorial

No TOSA concert this November, but there is the excitement of the AGM, where questions can be asked and information requested, as well as being a relaxed social event for all members. The date is Sunday, 23rd November at 2.00pm and the venue is the Woodstock Centre in Church Street, Burwood. With the entertainment, it should be a pleasant Sunday afternoon in the gracious surroundings of this lovely old building, three blocks up from Burwood station.

Thank you to the wonderful people who contributed material for this issue - Committee members Walter, Neil and Geoff for the AGM items (pp.5-7), Eric Atkins of the UK for his photo and explanations (p.5), Stephen Dobell-Brown for the silent film accompaniment item (p.8), and especially to Allan Brooker for his illustrated account of the 2003 ATOS Convention (pp.10-11) which has to be published in instalments due to pressure of space.

A big thank you also to Richard Marschall who stepped in at the last moment to save my skin by writing the report (p.12) for Neil Jensen's lively concert in September - the report was on the verge of consisting entirely of Neil's announced playlist with only the names of those tunes recognised by your not very musically educated Editor. Readers of TOSA News don't realise how close they came to seeing the most basic report ever published! Any volunteers for future reports? - last month's appeal found absolutely NO takers (as usual)!!

The year seems to be rapidly coming to an end and Christmas is fast approaching!

See you at the AGM at Woodstock and at our Christmas Concert at the Orion.

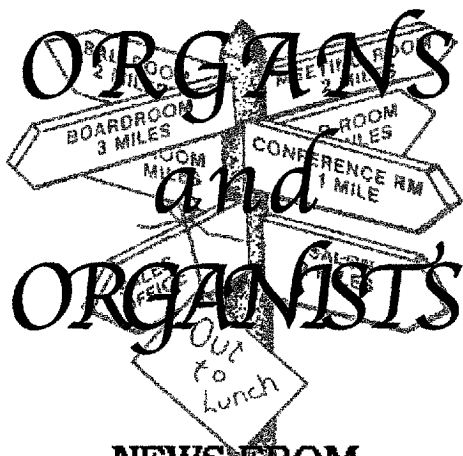
Best Wishes,
Colin Groves

To contact the Promotions Team with your ideas and support:

Tom Barber 9629 3105 barber@idx.com.au
OR John Batts 9389 8659 js_batts@hotmail.com

Articles in this journal need not represent the views of the committee or the editor

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



NEWS FROM ALL OVER

"The Theatre Pipe Organ - Seriously"

Tuesday 11th November, 12.30 pm
on 2MBS-FM102.5,

Andrew Grahame will present:

Khatchaturian - *Sabre Dance* (Tony Fenelon at the Dendy, Brighton - *Wurlitzer* 3/15)

Kreisler - *Liebsfreud* (Al Melgard at Chicago Stadium - *Barton* 6/51)

Heykens - *Serenade* (Reginald Foort at BBC Theatre Organ No 3 - *Wurlitzer* 3/12)

Mendelssohn - *On Wings of Song* (Billy Nalle at the Senate Theatre, Detroit - *Wurlitzer* 4/34)

Boccherini - *Minuet* (Reginald Dixon at the Tower Ballroom, Blackpool - *Wurlitzer* 3/14)

Rachmaninov - *Prelude in C sharp minor* (Stuart Barrie at the Granada, Tooting - *Wurlitzer* 4/14)

Strauss - *Wine, Women and Song* (Joseph Seal at the Regal, Kingston-upon-Thames - *Wurlitzer* 3/12)

"Colours of the King"

Saturday 8th November, 5.00 pm on
2MBS-FM102.5,

Andrew Grahame will present:

"Celebrating the Tuba Stop"

Arthur Wills - *Fanfare* (Michael Dudman at Newcastle Cathedral)

Sunderland - *Fanfare* (improvisation - Raymond Sunderland at Bridlington Priory)

Francis Jackson - *Fanfare* (Francis Jackson at York Minster)

Percy Whitlock - *Postlude on Darwall's 148th* (Phillip Matthias at Newcastle Cathedral)

A. E. Floyd - *Sketch in F* (June Nixon at St Paul's Cathedral, Melbourne)

Petr Eben - *Moto Ostinato* (Gillian Weir at Ulster Hall, Belfast)

Eugene Gigout - *Grand Choeur Dialogue* (Wayne Marshall at Coventry Cathedral)

Elgar - *Triumphal March from "Caractacus"* (June Nixon at St Pauls, Melbourne)

C. S. Lang - *Tuba Tune* (Anne Marsden Thomas at St Giles, Cripplegate, London)

Stanley Vann - *A Fancy for Tuba* (June Nixon at St Paul's, Melbourne)

Dulcie Holland - *Tuba Tune* (Peter Kneeshaw at St Mary's Cathedral, Sydney)

Norman Cocker - *Tuba Tune* (Carlo Curley at St Mary Redcliffe, Bristol)



From The MAILBOX

Allan Brooker of Belfield comments on the enjoyable Dave Wickerham concert:

30/8/03

Wasn't it nice to return to the regular concert format and hear a wonderful afternoon of theatre organ music, with Dave Wickerham at the Orion *Wurlitzer* console.

It was well worth the wait after the unfortunate accident that prevented him from making the trip to Australia a couple of years ago. It was also encouraging to see such a good attendance for his very exciting concert that had variety galore.

There was something for everyone, from ragtime to light classics. The *Wurlitzer* got a good work out as well and he seemed to use just about everything.

I was very impressed with how he seamlessly melded together the large number of request pieces he had received at the interval break.

It was a wonderful afternoon's theatre organ that Dave achieved and all on his own, with no other associate artist required.

Hurry back again, Dave, please.

Yours faithfully,
Allan Brooker

TOSA member Cliff Bingham is giving an organ recital at Killara Uniting Church at 2.30pm on Sunday 2nd November.

A tax-deductible donation of \$10 for the Exodus Foundation is requested.

Members' Playing Sessions

On 25th September, members spent a pleasant evening at Marrickville Town Hall. The *Wurlitzer* was in good shape as it had been tuned and checked in preparation for Neil Jensen's concert the previous Sunday.

Players were Walter Pearce (you call that playing?), Jack Rose, Graeme Costin, Wendy Hambly, John Batts, Frank Lewis, Neil Palmer.

While Betty Rose, Edna Hambly and Neil Palmer listened. Yes I know - but Neil's name is down in the book for both Playing and Listening - I'm just telling you how it is! The fact is I left early to visit Jenny who was laid up in Concord Hospital for a week. Who knows what goes on as soon as I turn my back!

Walter

FOR SALE

Yamaha Organ
Model HE-6

Near New Condition
Complete with Bench
and Owner's Manual

Price: \$1,000.00 o.n.o.

Phone: 02 4443 8391

FOR SALE

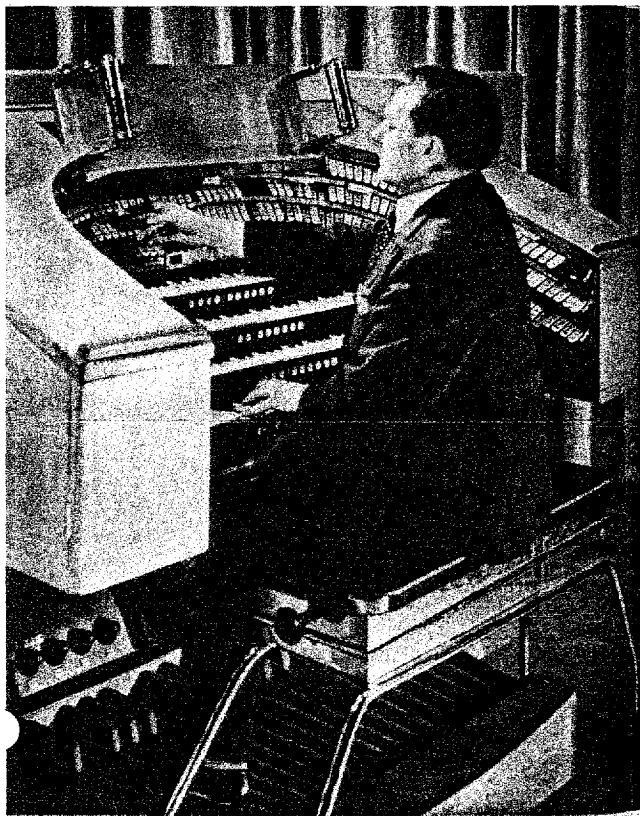
Aurora Hammond
Classic

2 manuals, Spinet Pedalboard
Perfect Condition

Includes Music for Beginners
and More Advanced Students

Price: \$500.00 o.n.o.

Phone: 02 9817 2565



REGINALD FOORT AT THE BBC THEATRE ORGAN

Eric Atkins of Whitchurch, UK, sent the above photo to clear up any confusion about the BBC organs mentioned in the article about Sandy MacPherson in the September issue of TOSA News. The caption in that article seemed to suggest that the pictured organ (Mollar) was the original BBC organ. The photo shows the real first BBC organ (Compton), which was destroyed during World War II.

Margaret's Music Room Christmas Shows

Enjoy a 90 minute festive music celebration featuring theatre organist Margaret Hall, guest artists, sing-a-long carols and a complimentary morning/afternoon tea.
Also a lucky draw.

Four public shows

Sat 15th November 10.15am & 2.30pm
Sat 22nd November 10.15am & 2.30pm
(Doors open 30 minutes prior to show)

All tickets one special price of \$15.00
Bookings are essential as seating is limited to 60.

Phone for bookings 9584 2353

Other show dates available for
exclusive group bookings by appointment
Mon 17th November through to Thursday 4th December
(Minimum 35 people applies to Christmas Shows/discount for 40 plus)



Margaret's Music Room
Punchbowl Industrial Complex
Unit 18 at 59 Moxon Road Punchbowl



Fully air-conditioned for your comfort and ample, easy access parking.

Reports for Annual General Meeting November 2003

Marrickville Organ

The Marrickville Wurlitzer organ has served the Society well over the last 12 months.

Aluminium slides have been fabricated for the 12 offset pipes of the metal Diaphone to aid in fine-tuning adjustment, these being used to lengthen the pipes, thus lowering the pitch. The pipes already have a tuning scroll or tongue, which enables the pitch to be raised slightly. The tuning of the Diaphones is quite a cumbersome arrangement. Each pipe sits on an individual wooden box that contains a diaphragm beater. To tune, you have to lift a pipe to gain access to two screws so that you can remove the beater box and adjust the position of the diaphragm with a spanner. The whole assembly is put back and the pipe played to check the pitch. This has to be repeated several times for each pipe until it is in tune. As you can imagine, it can take as long to tune these 12 pipes as it does a whole rank of 61! By the time you read this report, the re-routing of some wind-lines in the solo chamber will hopefully have been completed.

Opera Australia have found that Marrickville Town Hall makes an ideal rehearsal studio and they now hire the hall several times a year for several weeks at a time bringing in their sets for full-scale rehearsals. Unfortunately during these times, the hall is not available to TOSA members for organ practice or maintenance.

Neil Palmer

Orion Organ

As a comparative newcomer to the Theatre Organ Society it amazes to me how well our Wurlitzers continue to function despite being around 70 years old (like some of our members).

Thanks to Neil Palmer, and Ken Martin the tuner, we keep on top of routine maintenance. But if we can get access and cue up the right people, there are some jobs that need doing - a spot of voicing, loose tabs to be tightened, some wiring to be tidied up and replaced. One way or another these things will be done.

Following a report from John Andrews and Neil Palmer a couple of years ago, we had decided to do some substantial up-grading. In fact wind pressures have already been adjusted to new specifications, but unless something drastic happens I can't see the recommended changes to ranks and winding happening. Fortunately the organ is enjoyable just the way it is!

We have had some relief from the high rental at the Orion, thanks to Canterbury Council. This means we can continue to have up to five concerts each year at Campsie without going down the gurgler.

Walter Pearce

The following is an abbreviated copy of the Society's Annual Accounts.
Complete copies will be distributed at the AGM or can be obtained by phoning the Treasurer.

**PROFIT AND LOSS STATEMENT
FOR THE YEAR ENDED 30TH JUNE 2003**

Note	2003 \$	2002 \$
<u>INCOME</u>		
Donations	229.50	1,381
Building Fund Donations & Raffle Proceeds	1,566.50	1,287
Interest Received	2,740.38	3,215
Membership & TOSA Subscriptions	7,906.00	10,897
Sales - Ticket Sales	29,689.00	27,192
TOSA News - Advertising	920.50	137
Tape Hire	20.00	-
Practice Fees	262.00	358
Profit on Sale of Property, Plant & Equipment	-	600
Gross Profit For The Year	1,602.77	2,137
Transferred From Trading Statement	44,936.65	47,204
<u>EXPENDITURE</u>		
Audit & Accountancy Fees	2,255.00	2,090
Advertising	1,104.75	197
Artists Fees & Expenses	10,415.28	9,840
Bank Charges	336.27	555
Depreciation	23,723.00	24,141
Donations	125.00	375
Filing Fees	39.00	38
General Expenses	1,195.45	510
Hire of Hall & Equipment	13,287.30	8,123
Insurance	4,898.16	2,019
Leasing Charges	6,660.72	4,740
Staging Expenses	825.00	480
Organ & Piano Maintenance	1,643.31	1,027
Printing, Stationery, Postage and Telephone	1,258.18	2,015
Raffle Prizes	605.16	165
Security Costs	2,312.20	1,543
TOSA News - Postage and Printing	4,448.75	4,685
Website	275.00	-
	75,407.53	62,543
	(30,470.88)	(15,339)
NET LOSS	\$30,470.88	\$15,339

**TRADING STATEMENT
FOR THE YEAR ENDED 30TH JUNE 2003**

Note	2003 \$	2002 \$
SALES		
Sales	8,945.11	7,107
LESS: COST OF GOODS SOLD		
Opening Stock	3,094.85	3,893
Add: Purchases	7,422.71	4,171
	10,517.56	8,064
Less: Closing Stock	3,175.22	3,095
	7,342.34	4,969
GROSS PROFIT FROM TRADING	\$1,602.77	\$2,138

**BALANCE SHEET
AS AT 30TH JUNE 2003**

Note	2003 \$	2002 \$
CURRENT ASSETS		
Cash	13,634.72	28,686
Receivables	2,891.82	1,494
Investments	58,837.56	54,615
Inventories	3,175.22	3,095
Other	9,752.56	6,985
TOTAL CURRENT ASSETS	88,291.88	94,875
NON-CURRENT ASSETS		
Property, Plant and Equipment	753,875.92	777,599
TOTAL NON-CURRENT ASSETS	753,875.92	777,599
TOTAL ASSETS	842,167.80	872,474
CURRENT LIABILITIES		
Creditors and borrowings	2,090.00	1,925
TOTAL CURRENT LIABILITIES	2,090.00	1,925
TOTAL LIABILITIES	2,090.00	1,925
NET ASSETS (LIABILITIES)	\$840,077.80	\$870,549
MEMBERS' FUNDS		
Reserves	892,639.00	892,639
Accumulated losses	52,561.20	22,090
TOTAL MEMBERS' FUNDS	\$840,077.80	\$870,549

THEATRE ORGAN SOCIETY OF AUSTRALIA NSW DIVISION INC.

Minutes of TOSA Annual General Meeting held at Margaret's Music Room, Punchbowl, Saturday, 23rd November, 2002

PRESENT: 37 members as per attendance book.

APOLOGIES: Bill Schumacher, Ray Finch, Bill Pectman, John Batts, Ray Hambly, Edna Hambly, Wendy Hambly, Ritchie Willis, Norman Read, Frank Lewis, Cliff Bingham.

OPENED: Meeting opened at 2.02pm by President, Walter Pearce.
Scrutineers Don Stevenson & Harold Duffell were appointed to work with Returning Officer, Rod Blackmore counting the ballot papers.

MINUTES OF PREVIOUS A.G.M. 25.11.01: - Printed in November *TOSA News*
Moved that the minutes of the previous Annual General Meeting be accepted as the record of that meeting. - Peter Harding / Jack Rose - Carried

MATTERS ARISING FROM THE MINUTES: At the 2001 AGM John Batts volunteered to do some research into sources of "Grants" for the Arts that could be helpful to TOSA. Walter Pearce reported that today (23/11/02) the Society received a substantial report from John, e-mailed from Canada. It will be considered by the committee.

PRESIDENT'S REPORT: Given by Walter Pearce. Copy handed to Secretary for records.
Moved that the President's Report be accepted. - Bill Richards / Peter Held - Carried

SECRETARY'S REPORT: Written by Bill Schumacher and read in his absence by Neil Palmer.
Moved that the Secretary's Report be accepted. - Arthur Hall / Jack Rose - Carried

TREASURER'S REPORT: Given by Geoff Brimley.
Moved that the Treasurer's Report be accepted. - Geoff Brimley / Peter Harding - Carried
Moved that the Treasurer's Report be accepted and that the Annual Statement Form 12 as required by the Associations Incorporation Act 1984 be signed by the President and Treasurer confirming these accounts were presented at this Annual General Meeting. - Rod Blackmore / Ron Mosman - Carried

MARRICKVILLE REPORT: Published in *TOSA News*.
Moved that the Marrickville Report be accepted. - Peter Harding / Bill Richards - Carried

ORION REPORT: Published in *TOSA News*.
Moved that the Orion Report be accepted - Peter Harding / Bill Richards - Carried

GENERAL BUSINESS:

Moved that Patrons, John Gorrie & Ian Davies be re-appointed for the year 2003. - John Shaw/ Neil Palmer - Carried.

Moved that Mitchell & Partners be re-appointed for the year 2003. - Geoff Brimley / Rod Blackmore - Carried

Motion moved by Kevin Clancy, seconded by Barry Tooker:

".....that our Model Rules be amended - Part III 'The Committee' - After Clause II(B) (insert as II(C):- 'Each member of the Committee is, subject to those rules, to hold office until the conclusion of the Annual General Meeting following the date of the member's election, but is eligible for re-election. The President may be elected to that office for a maximum of three (3) successive terms, but may subsequently be elected as another office-bearer or ordinary member. A retiring President may be re-elected to the office of President only after six (6) years have elapsed.'"

An amendment was moved by Barry Tooker, seconded by Margaret Hall-Nelson:

".....that the following words be added to the motion:-

'However, if there are no nominations received for President after the three year term at the Annual General Meeting has elapsed then the current successive three year term can be extended as required.'"

After brief discussion the amendment was put to the meeting and carried. After further discussion the motion, as amended, was put and lost.

The Ballot was declared by Rod Blackmore. All existing Committee Members were returned. No ballot was necessary for office-bearers - they are returned unopposed. The names were read to the meeting.

On behalf of the Committee it was moved by John Shaw, seconded by Peter Harding:

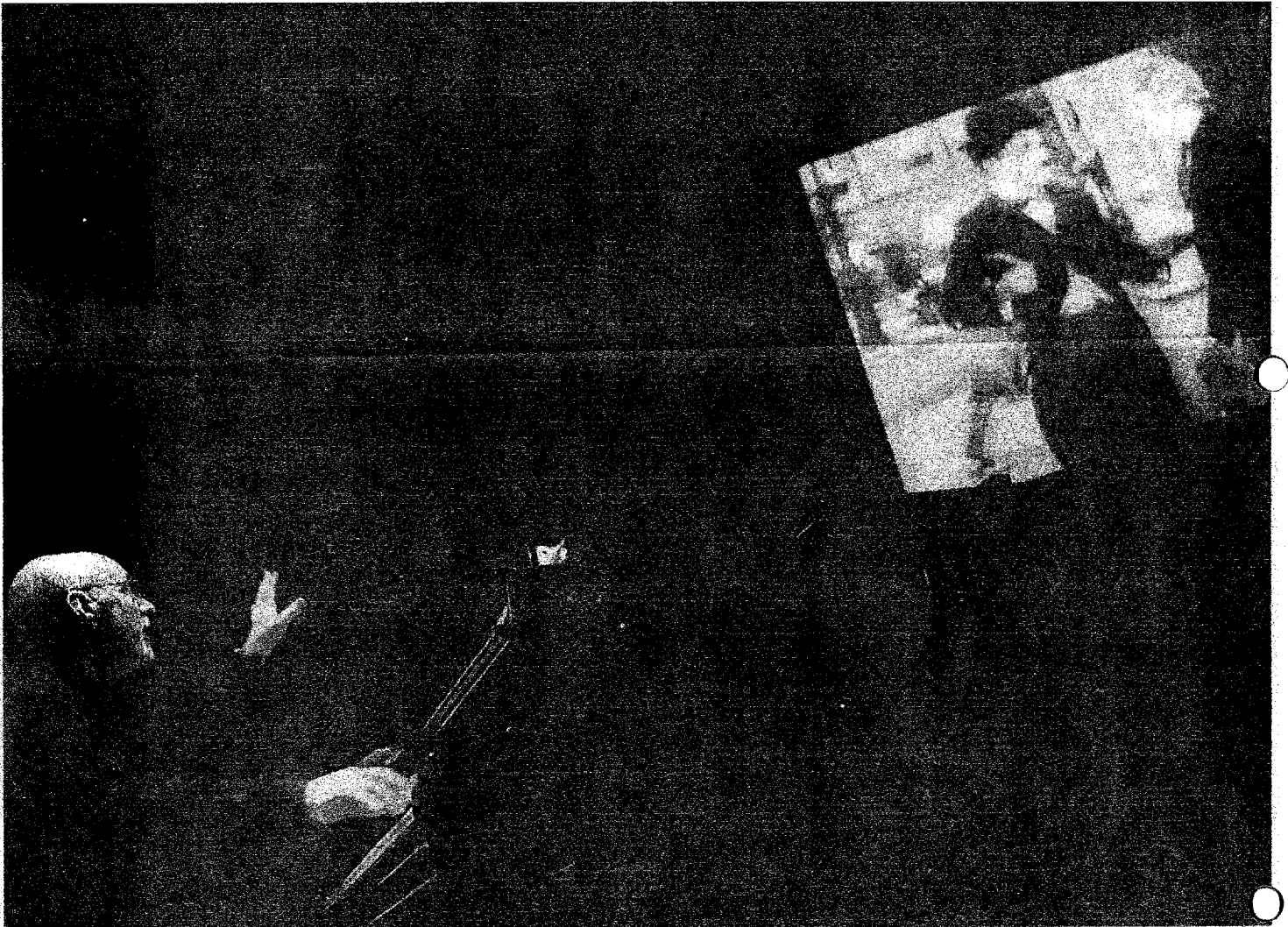
".....that the following people be made Life Members in recognition of their services to TOSA - Ron & Phyllis Wilson, Alan Misdale, Mervyn & Eunice Palmer, Arthur & Mary Hall, Marge Wells, Barry Tooker." - Motion carried

Rod Blackmore rose to suggest that it might be appropriate in future to find another way of recognising service to TOSA, as we now have quite a few Life Members.

MEETING CLOSED: Meeting formally closed at 3.03pm.

Silent Film Music

Stephen Dobell-Brown of West Hoxton noticed this article in the Sydney Morning Herald of 28th August. Although not directly about theatre organs, it reveals a growing interest in the live accompaniment of silent films, which was the original reason for the creation of theatre organs.



Breaking the silence . . . German composer, Aljoscha Zimmermann, leads a master class at the Conservatorium of Music yesterday. Photo: Steven Siewert

No silent treatment from this cinema star

Richard Jinman

If you're going to write a great movie score you need to get inside the head of the film's director, says German composer Aljoscha Zimmermann.

But that's not an easy task when the director in question has been dead for more than 70 years.

Mr Zimmermann, 58, has devoted his career to writing and performing original scores to silent films, and is used to such challenges. A professor of music at the Munich Conservatory, his speciality is the golden age of German expressionism, a movement which reached its zenith with Fritz Lang's 1926

silent masterpiece *Metropolis*.

He is in Sydney to accompany two classic films from the era during the Festival of German Cinema: Robert Wiene's sinister *The Cabinet of Dr Caligari* and F.W. Murnau's poignant *The Last Laugh*. While he'd dearly love to meet Murnau, the director died in 1931. But Mr Zimmermann feels he knows him anyway, having spent 18 months composing his *Last Laugh* score and analysing every nuance of the film during "hundreds" of screenings.

"The worst thing is when the accompanying pianist . . . simply reacts to the images on the screen," he said. "You have

to anticipate events, so you need to be completely familiar with the film."

That wasn't a luxury given to many composers in the silent film era. Mr Zimmermann said the score was often an afterthought, and musicians were frequently asked to compose a score after seeing the film only once.

Mr Zimmermann will perform at the 7.30pm screenings at Paddington's Chauvel cinema today and tomorrow, with an ensemble featuring his 26-year-old daughter Sabrina, on violin.

She's just as passionate about silent film as her father, and admits she wept during a performance of *The Last Laugh*

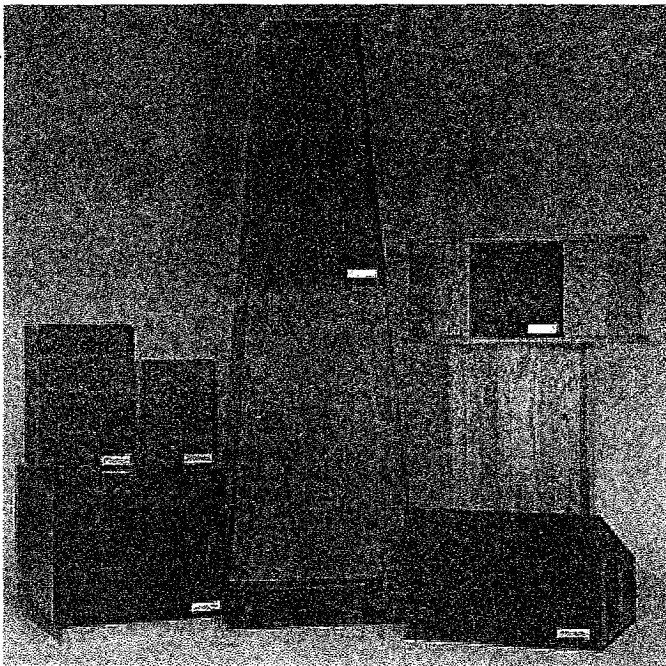
in Melbourne earlier this week, despite having played the score more than 50 times.

Murnau's film tells the tale of an elderly hotel doorman, who is devastated when he is stripped of his cherished uniform.

"It's one of his best films, and it's pioneering in its use of overlapping images, moving cameras and dream sequences," Sabrina said.

"We only finished the music for the film two weeks ago, so it is being premiered in Australia."

Fans of the macabre will be more interested in *The Cabinet of Dr Caligari*, a ripping yarn about a madman who uses a sleep-walker to kill his victims.



EXTREME HI-FI

Precision audio equipment

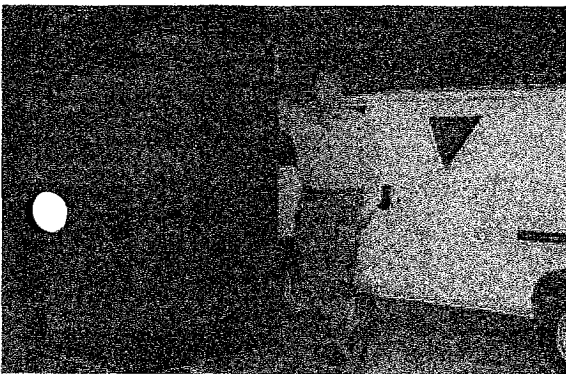
**Custom designed and hand built in Australia
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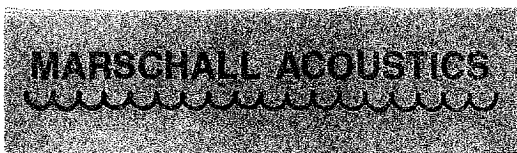
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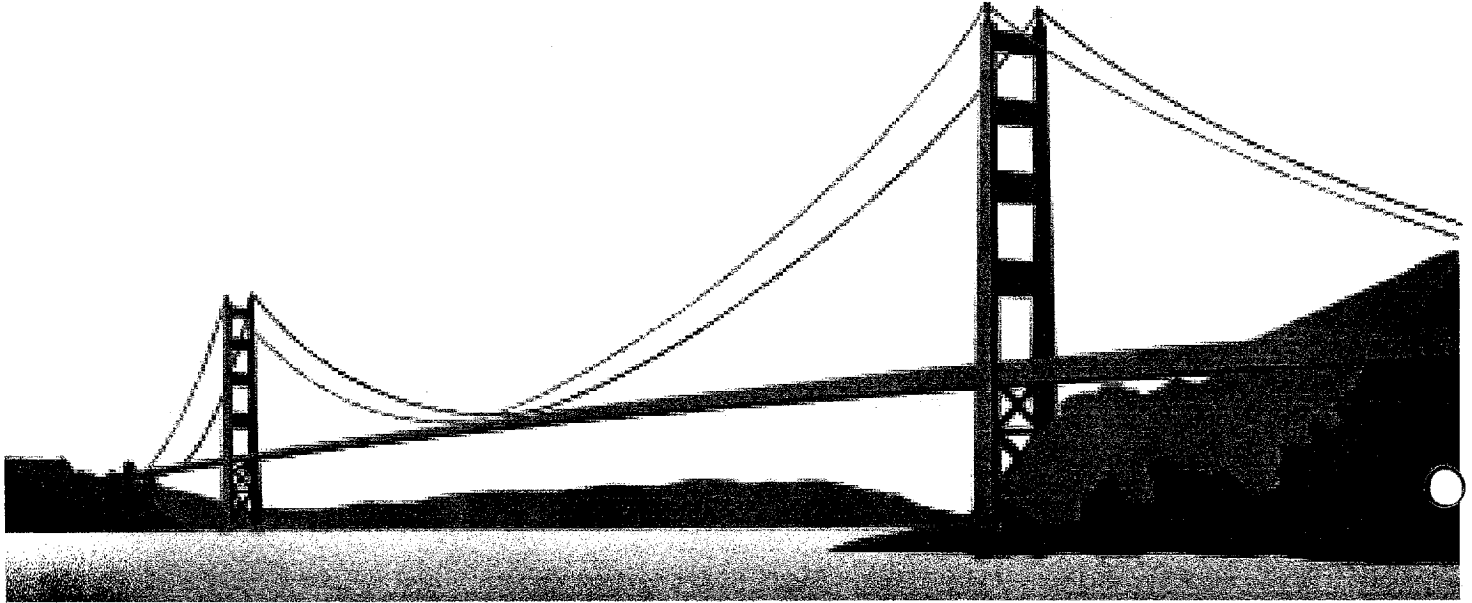


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TOSA member Allan Brooker of Belfield had the good fortune to attend this ATOS Convention in California earlier this year. He has written a fascinating account of all the concerts and provided a lot of photos of the Convention's personalities and venues. Here is the first instalment :

GREAT ORGAN DAYS BY SAN FRANCISCO BAY

48th ANNUAL CONVENTION - 2003 AMERICAN THEATRE ORGAN SOCIETY



For the first time, this year's convention hosts, Nor-Cal Theatre Organ Society, chose Oakland, instead of downtown San Francisco, for the Convention hotel and centre of activities. All of the venues are on that eastern side of the bay, with the exception of the Castro Theatre and there was thus a considerable time saving in transportation time between venues. With twelve concerts in the "core" program section plus an awards night and three "afterglow" concerts in the space of seven days it was indeed going to be a busy schedule!

First-time visitors to the San Francisco would get a shock at the cool temperatures this area produces in mid summer. While the rest of the country bakes in 90 to 100 degree F temperatures, San Francisco is around 60 to 65 degrees and Oakland across the bay is similar, minus the fog. As Mark Twain once said, "The coldest summer I ever spent, was summer in San Francisco." Owing to the area's unique geography, the hotter it gets inland, the colder it gets in the bay area as air is sucked across a very cold ocean current which can cause fogs until mid afternoon some days.



For the 12th time, broadcaster and theatre organist, Ken Double (left) was to be Master of Ceremonies for the convention. Always ready with a joke for the day, Ken handled this job with his usual aplomb.

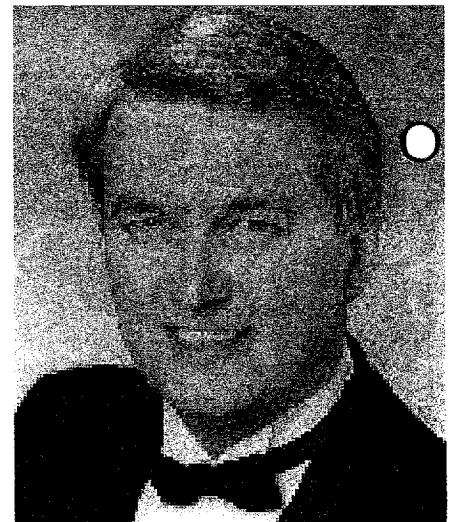
The evening of July 4, was the first concert of the convention and to open proceedings was veteran organist Jonas Nordwall (right) at the Berkeley Community Theatre, the largest proscenium theatre in Northern California and the home of Nor-Cal's mighty Wurlitzer organ.

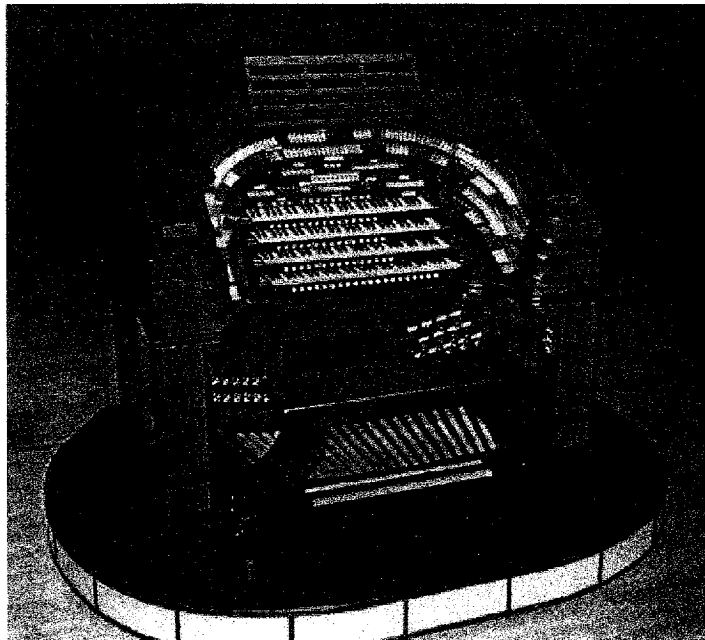
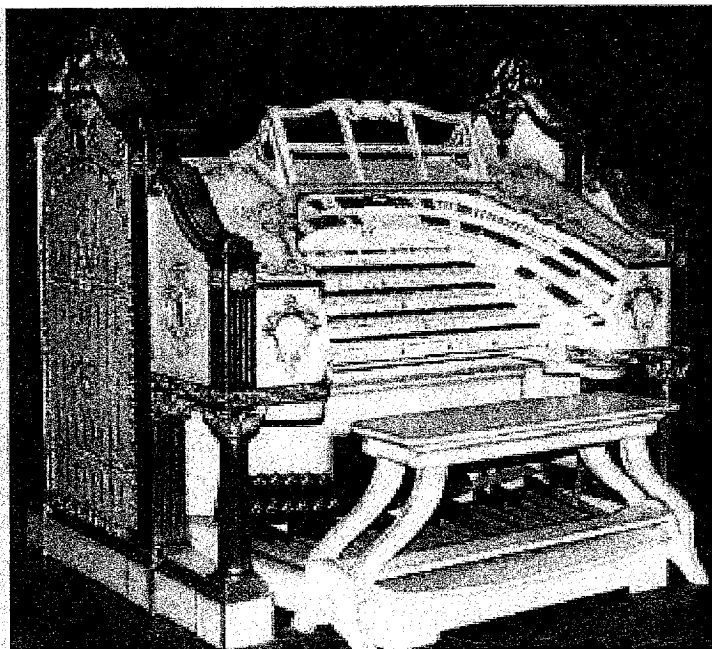
Considerable work has been done on the organ over recent years since it's inaugural concert at the ATOS Convention in 1991 when 28 ranks were playing.

Many people were disappointed in the sound of the instrument then, for if you were not seated in the first ten rows, the organ could not be heard very clearly. The sound was just not escaping from those chambers high above the stage.

I can assure everyone, *that is no longer the situation!* The organ now is so much clearer and brighter than ever before and actually sounds better some twenty to thirty rows back. In fact, there is no bad position and anywhere is good in this 3,500-seat room. Considerable work was done to correct the problems including the installation of sound deflectors to the opening of the chamber grills and the fitting of floor-to-ceiling horizontal shutters.

The organ now comprises 35 ranks and is controlled by not one, but two, beautiful electro-pneumatic, four manual consoles.





The original console from the Toledo Ohio Paramount Theatre (left), is now joined by the absolutely gorgeous, art deco, New York City RKO Center Theatre console (right). This rosewood twin to Radio City Music Hall's consoles, is the second largest *Wurlitzer* console ever built and both consoles would be used during the Convention. The Center console was the perfect match for the style of the auditorium and has the resources to control the ultimate goal of 42 ranks.

But now it's *Showtime!* and Jonas Nordwall brings the handsome, new Center Theatre console up to a thunderous rendition of "There's No Business Like Show Business".

The title of the program could well have been "Earthquake Hits Berkeley" such was the effect when the artist hits that 32-foot stop!

As Jonas' performance developed it was obvious we were having "reminiscences of great theatre organists". Throughout the concert many pieces were to be in the style of, but I hasten to add, not direct copies of, tunes made famous by the great organists such as George Wright, Jesse Crawford and others including Bay Area performers, like Jim Roseveare, 1942-1988 (right).

It was "shades" of the much missed, San Francisco Fox Theatre, with a beautiful rendition of "Little Girl Blue". Fritz Kreisler's "Tambourine Chinois" was next followed by a "Chicago" medley - "All That Jazz", "Funny Honey", "Razzle Dazzle". A fiery "El Relicario" preceded a Billy Joel medley and a jazzy "Take Five" and the gorgeous "Orchids in the Moonlight".

In the second half, "Organ Grinder Boogie" brought the console up again and a segment followed dedicated to the late Jim Roseveare, well-known and popular Bay Area organist who was taken from this life before his time. "My Silent Love" led into the piece that most audiences identify with Jim, "Two Cigarettes in the Dark"

Somewhere along the way, Jonas played a piece Jesse Crawford recorded and whose open harmony style Roseveare loved to reproduce, "I'm Confessing That I Love You".

All too soon the concert was drawing to a close and another George Wright medley with more "shades of the Fox Theatre", including "My Funny Valentine" which was preceded by a couple of numbers made famous by the group ABBA. With an encore of "Under the Double Eagle", so ended the first concert, day one.

For collectors of fine theatre organ recordings, don't miss the fine CD Jonas has released on the Berkeley *Wurlitzer* called "*Showtime at Berkeley*". It is an outstanding recording!



(To be continued next month!!)

Review of NEIL JENSEN's Concert

Sunday 21st September 2003 by Rich Marschall Marrickville Town Hall

Neil Jensen's very first concert in Sydney was 30 years ago. Then, as was the case today, Neil was introduced by Frank Ellis. It was a joy to see and hear them both going strong!

The concert opened with a vigorous rendition of "The Eyes Of the World Are on You". This was followed by an outstanding interpretation of "Harlem Nocturne", conveying moods of mystery, lust, and danger. The only thing that would have made it even better would have been an accompanying stage show by a nubile, sultry stripper!

Next up was an entertaining Cole Porter medley including segments from "Another Opening, Another Show", "Wonderbar", "From This Moment On", "I've Got You Under My Skin", "My Heart Belongs to Daddy", "Night and Day", and others. The warm, rich sounds of the Marrickville Wurlitzer in Neil's capable hands recalled the expressive sensuousness of the Golden Age of Theatre Organ - without ever falling into the snare of mere imitation.

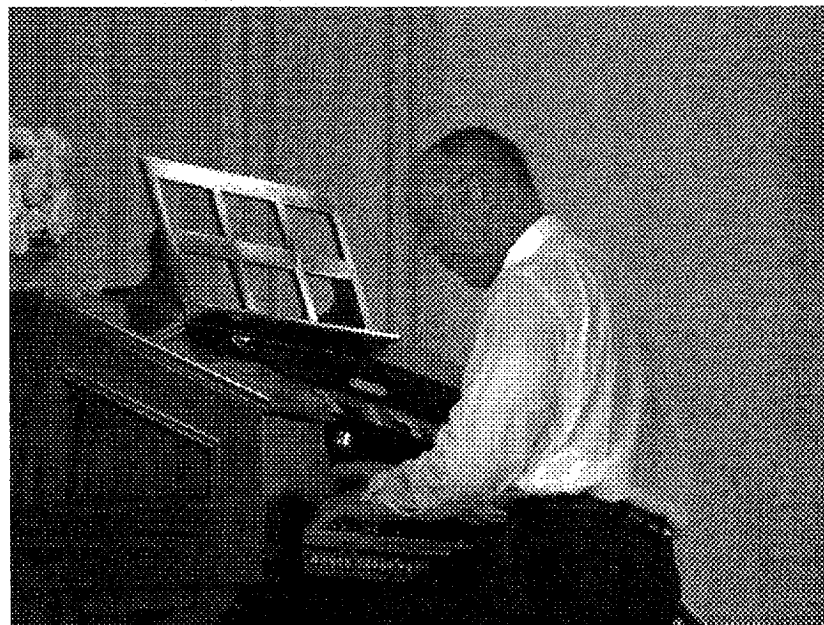
Neil dedicated the next selection, "Waltz from Swan Lake" to his friends Ritchie Willis and Norm Reed. The rendition was lush and orchestral with the tibias really wailing on the high notes. Following the waltz, Neil played a lilting interpretation of "Deep Purple" with occasional "Hammond-like" registrations.

Then, Neil picked up the pace with selections from the film "Flying Down to Rio". This segment made good use of the castanets - once again highlighting the



importance of this organ stop in Latin-style Theatre Organ music.

After the interval, during which Frank Ellis made an appeal for additional TOSA Promotions Team volunteers and more active member involvement, Neil started up with a lively "Wake Up and Live", followed by a steamy, moody version of "Cry Me a River". The drama continued as Neil moved on to an improvisation on "Valencia" conjuring up the mysteries of Moorish Spain. Neil really should make an extended recording of this in a quiet environment. The crowd went wild with generous applause after this selection, so a recording of this would most likely be very popular.



The next piece, "Boogy Woogy", suffered only from being too short. It was followed by a competent George Gershwin medley which seemed perhaps too long - or maybe Gershwin is becoming a bit trite after being overused in commercial advertisements and lounge acts. Of course, it's no fault of Neil's that Gershwin's material has been beaten to death by others, but to me a medley of Gershwin's melodic sounds a lot like a medley of American advertising jingles.

A romantic rendition of "Stairway to the Stars" led up to the closing selection of "Slaughter on Fifth Avenue" by Richard Rodgers. Note that this same music was used in the Cantina scene in the movie, "Star Wars" (right before the "slaughter"). And yes - the sounds put to the "alien instruments" were Theatre Organ solo stops!

Neil's encore was the "Comedians Gallop" which made very effective use of the tone colourings available on TOSA's Marrickville Wurlitzer Theatre Pipe Organ.

All in all, Neil's concert provided an enjoyable afternoon of quality entertainment. His performances are always highly original and tailored to suit the mood and audience of the day. I'm sure those who persevered with the difficult parking situation and huge crowds due to unexpected concurrent scheduling with the Marrickville Festival were well rewarded.

Thank you for supporting Neil's 30th Anniversary Concert. TOSA is very lucky to have this kind of local talent.

OUR NEXT ARTIST :

John Atwell

It is just over thirty years since John Atwell gave his first performance on a theatre pipe organ - at the Dendy Theatre, Melbourne, during the 1968 TOSA convention. Since those early days, John has presented many concerts around Australia and overseas.

He continues to play concerts at theatre organ venues around Australia, both as a solo performer and in duo collaboration with his long-time colleague and friend, Tony Fenelon. Some of these concerts have been premiere recitals on new organ installations, including the Capri Theatre, Goodwood, SA. John has acted as consultant on many of these installations.

He has been one of the organists privileged to present the sounds of Australia's newest and largest Wurlitzer installation in the Regent Theatre, Melbourne, in the last few years.

There have been overseas concerts in the USA, Canada, the UK and New Zealand. Recent tours have included concerts at the Wurlitzer in the Washington Centre for Performing Arts in the USA and the Manchester Paramount Wurlitzer in Stockport Town Hall, UK

John has played many classical recitals on instruments including the Melbourne Town Hall organ and the Casavant organ in the Melbourne Concert Hall. He has also been an active vocal and choral accompanist in Victoria, including seventeen years with the Maroondah Singers.

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Invitation

If you have never been to a TOSA Theatre Organ Concert before, here is your chance to hear one of Australia's leading Theatre Organists, John Atwell.

The time: 2pm on Sunday 7th December. The place: Orion Centre Campsie

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*An official numbered ticket must be obtained from our Ticket Secretary by mail in advance.
This invitation will not be accepted to gain entry at the door of the concert.*

I/we (one or two people only) have not been to a TOSA concert before:

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