

Das Lied

Newsletter of the Adelaider Liedertafel 1858

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As I write this, preparations for Dimboola are all but complete. See below for the latest info in the Committee report. I thought that at last practice the songs were coming along quite well, so let's all enjoy ourselves next weekend.

I thought the picnic was a great success. The weather was perfect and the location was also perfect. Good company and companionship made for a great day. The volunteers, as usual, did a magnificent job. BvdW

Report from Committee Meeting

1. Dimboola

- Approximate singing times:
Sat 18:45 and 21:15, each bracket about 20 minutes
Sun: 2 brackets between 10:30 and 16:00 at times to be decided.
- Peter Tamm will announce the songs for each bracket.
- We will not be able to do a church service as previously planned due to the tight schedules on Sunday.
- Peter vdW will address members at the next practice concerning subsidies for car travellers.

2. Engagement at St Bonifacious Church, Sep 12: There's not enough room in the small church for the whole choir, so we will probably sing in the adjacent hall after the service. A suggestion that only part of the choir sing in the church was refused.

3. The "Points for Practice Attendance" system will be resurrected.

4. Picnic: There have been some suggestions that the menu be thought about a bit more carefully. Some members complained about the lack of choice. The suggestions will be taken up for next year.

Celebrations

Birthdays this month:

Members:

2nd: Joe Varnhagen (72)

Ladies:

Well, some of our ladies are taking their time, but I have information of a handful already. Unfortunately none of the ladies whose information I have has a birthday in

April, so this month we have a blank. Glenys Pagel kindly did the rounds of the ladies who were at practice, and gave me a list. Good on you, you lot. Your birthdays will be published in this spot from now on.

The list of ladies I have comprises Mesdames Ohse, Beck, Seifert, Weise, Salewski, Pagel, Zieschang, Merget, van de Water (P), Spruyt, Güse, Marten, Söns and Gaskin. Now come on the rest of you – what about giving me your details (or tell your husbands/partners to give them to me)?

BvdW

Singer Profile

Lothar Zieschang (Tenor 2)

Lothar's story is something really unique. At his first arrival in Australia in 1951 under the old contract scheme Lothar worked as a carpenter in Morwell Victoria, but found the conditions not to his liking and absconded to Tasmania.

However the authorities caught up with him and he had to do a further sudden shift this time landing in Adelaide. Once his contract term was up he moved to the country teaming up with an Aussie by the name of Mike who joined him to return to Germany.

Both married and decided to make the return trip to Australia on their own steam, purchasing a Morris Oxford in England and starting a lifetime adventure. They travelled through Germany, Austria and Italy to see Rome, then on to Greece, Turkey, Syria and Lebanon and saw much of today's trouble spots, including Iran, Iraq, Pakistan and Afghanistan. They finished up in India and Ceylon.

Such a journey is not without problems. Lothar speaks of a number of incidents that fortunately turned out well for the travellers. Whilst in the Arabian countries their hubcaps were stolen and, looking around to find them, it became obvious that one of the women clad in traditional

robes carried a pregnancy of a different kind, hiding one of their hubcaps.

Heading towards Iran they had a puncture in the middle of the desert but although well prepared with spare tubes and tyres, they discovered them to be of the wrong size. Communication was difficult but as a truck driver approached and saw the dilemma he mended the punctured tube for them.

Gradually the four made their way by train to the south of India and ferried the car to Colombo departing by ship for Fremantle where they arrived in February 1955. I am certain Lothar has many more stories to tell from that great adventure but singers will have to prompt him to do this individually.

As to his singing ambitions, Lothar tells me that most of his practice takes place in the shower. He enjoys the fellowship of the Liedertafel members and it certainly tops up his spare time as he is also heavily involved with the Wander Gruppe and helps out every year to prepare the advertisements for the Schutzenfest.

PT

From the Archives

This time I would like to focus on an anniversary of a different kind - something to do with entertainment, but not singing.

75 years ago talking pictures came to Adelaide. In February 1929, whilst Adelaide was in the grip of a heatwave, some 40 large containers were unloaded in Port Adelaide bringing sound movies to town. 3 large lorries were loaded with equipment and preceded to the Wondergraph Theatre in Hindley Street, preceded by a motor car announcing through loudspeakers that sound was coming to Adelaide.

This theatre, later renamed the Civic and then the State, is now a convenience store. It had ideal acoustics for "talking dramas", although it had to close for some modifications. Thick carpets were introduced to eliminate echoes and a new

The Last Word:

INTELLECTUAL: Someone capable of thinking for more than 2 hours about something other than sex.

porous screen (made of material that the Advertiser thought suitable for summer underwear) allowed the unhindered passage of sound through it. It was not only the theatre that had to adapt, but also the audience behaviour had to change. Those who have heard the "Talkies" in Sydney pronounced them so wonderful that one simply forgets what they are and settles down to enjoy the performance.

One factor about the innovation was that the audience now had to be quiet, whereas during silent movies it was not out of the ordinary to experience a loudmouth who had seen the film giving the public the benefit of that experience. As well, sometimes someone would read reads all the titles aloud. In the large theatres "silent films" had rarely been shown in silence.

Two events in America in 1927 were to revolutionise movies. Warner Bros Studios introduced the Vitaphone Sound on Disc system (a record 40cm in diameter revolving at 33rpm) which was played simultaneously with the film. This was a staggering box office success. Also in 1927 Fox Studios applied the Movietone sound on film system (a film with soundtrack), but it was not until Feb 1929 that the excitement reached Adelaide.

The Wondergraph Theatre's first showing was Al Jolson's "The Jazz Singer" on March 2nd, while the Regent Theatre immediately countered with "The Red Dance". On opening night at the Wondergraph an excited crowd was attended by well trained staff in cool pink uniforms. The screen really came to life as all sound was projected from behind and shadowy shapes became living, singing, talking and playing. The sound of Al Jolson certainly roused a mighty tidal wave of enthusiasm. 75 years on we have moved to home studios entertainment via DVD's or videos, but even though the technology is far in advance of the "talkie movies" of 1927 it is not hard to imagine that the audience's enthusiasm in 1927 would have been greater than we see today in our movie theatres.

PT