

# TOSA NEWS

August 2022  
Volume 61 No.5

Price: \$2.00

**You are invited to the  
New Balmoral Bijou Studio  
by Simon Ellis  
to  
Hear the New Allen STR-4  
Theatre Organ**



[/tosansw](#)



[#tosansw](#)

# Directory

## **Patron**

Dr John Atwell

## **President**

Neil Palmer *president@tosa.net.au* 9798 6742

## **Vice Presidents**

John Weismantel 0435 258 287 *whitecoats@bigpond.com*  
David Badman 0408 230 337

## **Secretary**

Simon Ellis *secretary@tosa.net.au* 0403 548 354  
PO Box 63 BUXTON NSW 2571

## **Treasurer**

Geoff Brimley *treasurer@tosa.net.au* 0403 308 915

## **Membership Inquiries**

Margaret Badman (02) 4776 2192  
**PO Box 589 RICHMOND NSW 2753**  
*membership@tosa.net.au*

## **Committee**

Barry Tooker 9744 1535  
Pam Lawson 0457 866 010  
Robert Gliddon *christieorg@bigpond.com*  
Ernie Vale 0415 626 064  
Michael Curran 0412 332 952  
John Batts 0420 424 103

## **TOSA NEWS Editor**

Ernie Vale 0415 626 064 *editor@tosa.net.au*

## **Marrickville Players Convener**

John Batts 0420 424 103  
Neil Palmer 9798 6742

## **Orion Players Convener**

Craig Keller 0418 484 798 phone or SMS  
John Batts 0420 424 103

## **Ticket Secretary (Concert Bookings)**

Theo Langenberg 0410 626 131 before 8:00pm please

## **Artist Liaison Officer**

Craig Keller 0418 484 798

**Photography** Barry Tooker 9744 1535

**Publicity Officer** Ernie Vale 0415 626 064

**TOSA News** David & Margaret Badman

**Printer** Printers of Richmond

## President



Dear Members,

Regarding the situation with holding concerts: as you would be aware, the Covid pandemic caused the closure of the venues housing our pipe organs. Just as the pandemic started to subside, there came other variants of it.

Interstate Artists were reluctant to travel for fear of being marooned interstate due to snap border closures.

Just as we were starting to live with Covid and our organ venues re-opened, we had to temporarily close down the Marrickville Wurlitzer until a major leak in the external wind trunk was repaired.

February this year saw the flooding of the Orion Wurlitzer's solo chamber putting the organ out of operation. The situation for the remainder of the year is as follows: no concerts can be scheduled at the Orion Centre until repairs to the water damaged organ components are complete. We are using the Orion downtime to catch up on other maintenance and improvements so we can present a better instrument when finally, back on-line.

Most Sundays at Marrickville Town Hall for the remainder of the year

are unavailable, HOWEVER, we have been able to book Marrickville for a concert on Sunday 11th December! More details on this when they come to hand.

In the meantime, I look forward to seeing those attending our Secretary Simon's Balmoral Bijou.

Regards,

Neil

## Editorial



Hello Members,

In this issue you are invited to visit to the New Music Studio at Balmoral Village to hear an outstanding Allen Theatre organ installed last year by Secretary Simon Ellis. Having heard this instrument, it sounds excellent. Do come along -you will be thrilled. The article about our member Geoff Moore I believe you will find very interesting.

The continuing story of Robert Hope-Jones and Wurlitzer demonstrates he was under a lot of pressure in having to manage too many aspects of building and installing the Wurlitzers.

Best Regards,  
*Ernie Vale*, Editor

## From the Mailbox...



### **Digital Lodgement National Library of Australia ISSN 2208-9098 (Online)**

Thanks for your responses and please continue to email or write in, telling us what you think.

Where space permits we will do our best to publish your comments, but as space is limited, the editor reserves the right to edit any submitted comments and, as always, the views expressed by any individual may not necessarily coincide with the views of TOSA NSW Div.

Please submit all comments via email to:

The Editor [editor@tosa.net.au](mailto:editor@tosa.net.au)

### **Please Note**

The Society's only bank account now is with **St George**. Details are **BSB 112-879, account number 442 088 530**.

Please direct all payments to this account with St George Bank.

---

***TOSA Member Tom Barber and his wife Cath have reason to celebrate.***

Their daughter-in-law, Kelsey-Lee Barber, wife of their son Mike Barber (who

is also Kelsey's coach) has just won the Gold Medal and World Title in Javelin at the World Athletic Championships in Eugene, Oregon USA.

After winning gold, Barber declared that her goal was to confirm herself as one of the world's best javelin throwers. She is well on her way.

Tom Barber was a keen athlete himself who competed in a number of different track and field events with considerable success over the years.

It seems Mike Barber has inherited Tom's drive to be involved in athletics by coaching his wife to significant success.

Kelsey and Mike are now off to Birmingham to compete in the Commonwealth Games.

She competes on 7th August.

Good luck Kelsey, we hope you do Australia proud once again.

*Editor*

**To Watch Out for  
Come to the New  
Balmoral Bijou Studio  
at 3 Elms Place,  
Balmoral Village**

**to hear,  
Simon Ellis'  
New Allen Theatre  
Organ**

**SATURDAY August  
27th  
1:30pm to  
approximately 4:30pm**

Due to distance and lack of public transport, TOSA will be organising a car pool for those that otherwise wouldn't be able to make it.

So mark the date on your calendar, August 27th. There can be no excuse for missing this one. Seating is limited to 55 so book early. Further details in this issue.

Call Theo Langenburg  
on 0410 626 131 before 8PM  
to book your seats.

## **Advertising Rates in TOSA News**

For Members:

Small, Organ related ads = FREE!

For all other cases:

Quarter Page = \$25

Half Page = \$50

Full Page = \$100

Full Page Insert = \$125.00

**Members' Dates  
The Orion Theatre Campsie  
2nd Thursday of the Month**

**No Members Day  
Until Further Notice  
due to water damage**

**Convener is  
Craig Keller on 0418484798  
or John Batts on 0420424103**

**Marrickville Town Hall**

**Monday 22nd August**

**Monday 26th September**

**Convener is  
John Batts on 0420424103  
He will email you  
to confirm availability**

**Come to the New Balmoral Bijou Studio  
at 3 Elms Place, Balmoral Village**

**to hear, and play if you wish,**

**Simon Ellis' New Allen Theatre Organ**

**SATURDAY August 27th**

**1:30pm to approximately 4:30pm**

**Cost is \$10/person and includes  
a delicious afternoon tea with  
Tea or Perculated Coffee**

***You must be fully vaccinated  
for Covid & the Flu. A Mask is optional***

Seating is strictly limited to a maximum number of 55, with  
booking on a "first come, first served " basis.

**Please book by contacting Theo Langenburg  
by phone on 0410 626 131 before 8pm please.**

***Please do not use the TOSA Web site email  
to book***

***Directions to find Balmoral Bijou Studio***

To find 3 Elms Place in Balmoral Village, coming from Sydney,  
you will need to find your way to the NSW Rail Museum in  
Thirlmere.

First find your way to Picton.

Then head South on the Old Hume Highway from Picton and follow the signs to Thirlmere.

When you reach Thirlmere turn right across the railway crossing then first left onto Wilson Drive (on the Western side of the rail line running beside the Museum )

Head South through Couridjah and Buxton to Balmoral Village.

Take the first turn to the right as you pass the Balmoral Village Welcome sign and enter the first driveway on your left, Number 3 Elm Place marked by a letter box in the form of a cow.



As you enter the property please turn immediately left across the grass and proceed down beside the house to the back yard where there is plenty of parking.

**The studio is the building next to the fence on the left.**

## The Allen Theatre Organ

The new instrument is an Allen Quantum STR-4 theatre organ...the Walt Strony Signature model, which replaces the George Wright 4 model. Ranks and stoplist are hand-picked by Strony.



There are four manuals, with 32 Theatre ranks and 49 Classical (EM Skinner primarily) ranks. My instrument also comes with additional ranks in the form of Allen's Genisys Voices, meaning that the current specification is set at 58 ranks!!



It was built over the course of about 10 months, and arrived at the rebuilt Bijou 2 in the middle of March 2021. Theatre organs are traditionally given female nicknames, and so this one is Wilhemina. ("Mina" for short, and thus "Mina Strony")

The Bijou 2 also boasts a magnificent three Manual 54 Stop Classical instrument, made by the Content Organ Company in the Netherlands. It is the largest Content instrument thus far in Australia.

Despite the sadness of loss of the original Bijou, instruments, music and other contents, the new building with it's improved acoustic, means that the instruments sound magnificent.

Looking forward to your company...bring your music and have a play.

***Cliff Bingham, Chris Styles and Craig Keller will be playing.***

***Best Regards, Simon Ellis***

## **Show & Membership Prices**

	<b>All Artists</b>
Non-members	\$40
Non-member Pensioner/Seniors Card holder	\$35
TOSA Members	\$25

**All Students FREE on confirmation of Student status**

**All Children FREE accompanied by an Adult**

Group Booking for 10 or more Adults \$22 per person

First time Adult \$25 by completed Voucher at Box Office

### **New Membership Fees for 2022-23**

\$25.00 Full membership, \$20.00 Concession, Interstate or Overseas \$25. \$5 discount if TOSA News emailed to you in color

Membership enquiries David & Margaret Badman

(02) 4776 2192 [membership@tosa.net.au](mailto:membership@tosa.net.au)

Associate Membership for a spouse/partner is an additional 50%

## Vale Geoff Moore

*Notes sent to the Badmans*



**Geoff Moore in the ABC Studio in Newcastle**

I began reading local news and presenting programs including the Saturday sporting panel as a casual in 1962 from the Newcomen Street Studios which remained in use from 1943 until the present Wood Street operation began in the 1990s. In 1962 we were still playing the old brittle shellac records as well as the newer vinyl long play records. Cds were added to the record library in the middle 1980s.

On the 13.12.1968 my casual position became a permanent full-time one and I was fortunate enough to become Newcastle ABC's first permanent announcer. In those days we had permanency and we were assessed every two years. We were paid at a rate related to commonwealth public service salaries. We were expected to be versatile and could be required to present classical as well as light programs, read news, (unlike today where you have journalist-newsreaders, commentate at outside broadcasts, script read, compare public ABC concerts and so on. At that time there were few women presenters,

ABC breakfast shows were usually transmitted from a state capital but from 7.02.1972 Newcastle was permitted to present its own show, "Moore For Breakfast", with me as the first compere. It seems to have satisfied those on high because in 1973 we were allowed to begin at 5am making us, at the time, the first ABC AM station on air in Australia.

Those who contributed to the new local 2NC (then on 1230Khz) breakfast show were a technician, a journalist and me. It was principally a music program with plenty of time calls. I had to choose the music, prepare and vet community announcements and read all local news bulletins in the show. There was no producer and no facility for listener interaction. This came towards the end of my tenure as breakfast presenter in 1985 when for medical reasons I had to relinquish the position. The ABC was very kind to me creating the first specialist news reading position outside a capital city. In addition I compared ABC live presentations from Newcastle Anglican Cathedral, the Conservatorium Auditorium, the University of Newcastle Great Hall and the Newcastle City Hall, special live FM programs emanating from Newcastle, outside live broadcasts such as royal visits when the local commercial stations broadcast our commentary, and the sporting panel etc., until I took early retirement, for health reasons aged 56, in 1989.

We were assessed every two years by the Program Managers in each capital city. This was then finalised by Head Office so that a national standard could be maintained. I was awarded top grade 4 money in 1980.

Permanent announcers were expected to speak Educated Australian with good grammar and accurate pronunciation. I don't know if any guidance is given to the use of the microphone but to me the microphone represents a person so I remained at a normal person to person chatting distance from it (approx., 45cms). The mechanical noise made by the tongue, lips etc., becomes much more apparent when the mic. is at a close distance.

It was the Newcastle Presentation Supervisor who submitted the example of my newsreading to the Pater Broadcasting Award Committee. You may notice John Laws and retired General Manager of the ABC, Sir Charles Moses, represent the judging committee on the award document.



PATER

INTERNATIONAL BROADCASTING  
AWARD

For professional excellence  
in broadcast arts and sciences  
1986/87

presented at the Sydney Opera House, Australia

GEOFF MOORE

WINNER

*Category Eleven (c) : BEST NEWS READER*

CATEGORY

SIR CHARLES MOSES, CBE  
President of the Academy

JOHN LAWS, CBE  
Chairman of Presentations

TONY MORA  
Executive Director and Founder

The Australian Academy of Broadcast Arts and Sciences



# **`Aunty's' Moore**

## **snags 'Pater' as top newsreader**

*The Newcastle Herald, Tuesday, March 31, 1987*

TAKING pride of place in 2NC's Newcastle newsroom yesterday morning was the Pater Award for the best newsreader in Australia, presented at the Sydney Opera House at the weekend to the station's genial announcer, Geoff Moore. The Australian Academy of Broadcasting Arts and Sciences judging panel gave the Newcastle man the nod over finalists from Sydney, Brisbane, Melbourne and New Zealand. And why not? asks Geoff. As a father of five and grandfather of two, he considers himself eminently qualified to collect a Pater Award.

---

### **A.B.C. Inter-Office Memo April 11th., 1975**

### **Sydney Breakfast Session May 19th - June 13, 1975**

Mr. Geoff Moore (Anno. Gd II Newcastle) will be presenting the programme while Mr. Robertson (*Clive Robertson*) is on leave.

He will take up duty in Sydney on May 15 to take in the initial change of climate. I would be grateful if Peter, Bev and Clive too, if possible, could be available that day to welcome him.

On Friday, Geoff will come in to see the session at work.

Dennis Harrison

**Letter from Darcy Dugan to Geoff Moore  
17 February 1976  
from H. M. GAOL East Maitland**

Dear Mr. Moore,

I am presuming to ask you for a jot of assistance. I listen to your program, Moore for Breakfast, every day. I am also an avid fan of evening A.B.C. programmes. For reasons that are not hard to find. Firstly, I have little else to do of each evening. Secondly, I like the "middle of the road" style of music played by the A.B.C.

But, I have not bothered to write to you to pass on the above. Having much time on my hands, the Department of Corrective Services encourages we inmates to take up various studies, such as painting, woodwork, or writing, to name a few occupations that can be classified as amenities that keep the inmates mind at work.

I have tried my hand at playwriting, script-writing etc. I am a tyro. But I have high hopes! No harm in being an optimist. To get to the crux of the matter, I listen to the A.B.C. plays, and I was wondering if the section of your works that programmes these, may have an old script hanging about that I could have to study? I would like to learn how the professionals lay out such scripts.

I will be only too happy to pay for postage, if you could oblige me. If you cannot, perhaps you could let me have the address of some dept. that could.

Yours sincerely,

*signed Darcy Dugan*

---

**Letter from Darcy Dugan to Geoff Moore  
21st May 1976  
from H. M. GAOL East Maitland**

Mr Moore,  
Dear Sir,

I received your letter, and the Blue Hills script. Thank

you very much for your kind consideration, in acquiring the script for me.

I had not received any word from the Sydney A.B.C. I have no doubt that they are very busy with more important things to do than worry about a script for me.

Again, thank you very much, Mr. Moore. Hope you have a happy holiday, and return to your morning program refreshed. I shall look forward to listening to you on your return.

Yours sincerely,

*signed Darcy Dugan*

---

## **Picnic theme takes off in Newcastle**

**GEOFF MOORE of Newcastle's Moore for Breakfast has been awarded a plaque by the M7 Record Company for introducing the Theme from Picnic at Hanging Rock to the airwaves in Australia.**

On a trip to Newcastle last year the then Manager of M7 records, Ron Hurst, offered the recording of Picnic at Hanging Rock to the A.B.C. and Geoff Moore played it frequently in the Breakfast Show on 2NC.

Ron Hurst wrote in a letter to Geoff that most Australian radio stations initially refused to consider the record.

But such has been the acceptance since its launching on 2NC in Newcastle that it will soon qualify for a gold award.

*Theme from Picnic at Hanging Rock* is now being played by an increasing number of American radio stations.



**Letter from M7 Records Pty. Limited  
to Geoff Moore - 8th October 1976**

*Dear Geoff,*

*Well it finally happened - we've cracked the 2UE Top 40 and seem set for a national hit with "PICNIC AT HANGING ROCK".*

*This time there can be no confusion - we know, very well, that the entire success of this record began with your program and I'd like to pass on the thanks of this company and those of the Nolan-Buddle Quartet for your early confidence.*

*With kindest regards,  
Ron G. Hurst  
General Manager*

---

**GA Technics Theatre Organ Available from  
Deceased Estate of former TOSA Member  
Barry Armitage**



**Location is Thornleigh NSW**

**For details contact the Executor Chris McQuellin  
on 0423966692 or [cpmcq@bigpond.com](mailto:cpmcq@bigpond.com)**





**For Sale**

**Rodgers Trio 321 theatre organ.**

**Purchased brand new 1972, one careful owner, now deceased estate.**

- \* English Herrburger-Brooks wooden-core keyboards**
  - \* Metal-bar glockenspiel under lid plays from Solo manual**
    - \* 13-speaker internal sound system**
    - \* Cabinetry in excellent condition**
    - \* In full working order OR**
  - \* Ideal candidate for virtual theatre pipe organ (VTPO) digital conversion**
  - \* \$1,200.00 or reasonable offer considered.**
- Currently on display in Balmain studio.  
Call Cliff Bingham on 0412 967 902  
to arrange inspection**

## **Christie report for July 2022 Committee meeting.**

Since last report:

### *Accompaniment chamber:*

- Clarinet has some non-speaking pipes; work for JP.
- Tambourine: re-iterate contacts to be fitted.
- Wood Block non-operation to be investigated.
- Air leak at trem end of string chests to be fixed.

### *Solo Chamber:*

- Krumet: Regasketed bottom boards fitted. Adjustments under way.
- Vox Humana: Primaries releathered, valve weights fitted, valves adjusted. To be reinstalled and tested.
- Tibia tremulant speed adjusted but needs more work to start reliably.
- Several Tuba pipes have speech issues; work for JP.

### *Console:*

- Solo 8' Vox tab loose; to be fixed.
- Right hand drawer common wire replaced due to intermittent operation when drawer was moved, and cable ties fitted to ribbon cable connectors for added security.
- Kick switch to be fitted to swell pedal for piano sustain.

### *Piano:*

- Pneumatic tubing fitted from magnets to chest action.
- Sustain pneumatic action to be rebuilt and fitted.
- Vacuum pump air lines to be fitted (in workshop area).
- Wiring to be terminated on Ufx output board inside piano.

### *General:*

- Organ tuned 11<sup>th</sup> June but due to extreme cold temperature it is flat compared to tuned percussions.
- Terminated data cabling to socket at front of church and in chamber.
- Reseating connectors around Uniflex computer seems to have fixed intermittent comms.

John Weismantel & Robert Gliddon

# Game of throws: Barber a cut above in historic win

*The Sun-Herald Sunday July 24, 2022*

## **ATHLETICS**

### **Michael Gleeson**

Kelsey-Lee Barber has enshrined herself as an Australian athletics great after becoming the first woman to successfully defend a javelin world title.

She joins Cathy Freeman as the only Australians to defend a world track and field title.

After winning gold in Eugene, Oregon, yesterday (AEST), Barber declared that her goal was to confirm herself as one of the world's best javelin throwers. She is well on the way.

The 30-year-old Barber has now won medals at each of her past three major championships: world champions gold in 2019 at Doha and 2022, and bronze at Tokyo Olympics last year.

"I have definitely dreamt of this moment," she said. "It's one thing to win it once, but to go back-to-back is totally different. And I'll be honest in saying I wanted to do it; I've wanted it for a really long time. It's part of my dreams within this sport.

"About a month ago I nailed it down. I was chatting to her [her coach and husband] Mike [Barber] and said, 'I can do this, I can win the world championship'. That self-belief just really drove my training and it didn't falter from there.

"I always believed I had the capacity to go back-to-back. I am cementing my place as one of the world's best javelin throwers and I want to keep building on that."

On a historic day, Barber launched a 66.91-metre throw with her third attempt to blow the field away and step into the gold medal position. No one even got close. Kara Winger, of the US, won silver with a throw of 64.05m, nearly three metres shy of Barber.

Barber, who became just the nation's 11th track and field world champion, joins Freeman (400m), Jana Pittman (400m hurdles) and Sally Pearson (100m hurdles) as dual world champions, reflecting the dominance of women in Australian athletics.

Barber's gold puts Australia on track for its greatest medal haul at a world athletics championships.

---

## **BEGINNINGS:**

*Continued from June July 2022 TOSA News*

*An excerpt from The Encyclopedia of American Theatre Organ  
Volume 3 by Preston J. Kaufmann*

## **THE UNIT ORCHESTRA FLOUNDERS: September To December 1912**

"I have written them a letter that will help to let us out in the event of not completing the work by the contract date. I understand that they want to alter our proposed plans considerably.

"Cort Theatre, New York matter is rather delayed owing to lack of particulars from the architect and other matters.

*RHJ in Manhattan to FW, October 5, 1912:* "We have a very heavy job at the Century [Theatre] but will somehow get through. Marr has rather gone to pieces and all the men are very tired--yet I am compelled to keep at work all Sunday. I expect to get wind on one chest before 11:00 tonight. Rehearsals begin this afternoon and will (they say) go on continuously night and day till the opening--next Saturday afternoon."

*FW to RHJ at factory, November 2, 1912:* ". . . I note that you give instructions for Mr. Pfeil to work on the Martinique instrument, but you do not give any information at all as to who is to help on the instrument that is to be set up in the moving picture theatre. This, also, must be attended to. If there is no other way to do it, we will have to send some men from the factory. I do not quite understand why you failed to go over this matter when you were

in New York the last time and get it straightened out, because, of course, all of these things must be looked after. If New York [store] promised to set this up by the 3rd, we must get it up by that time, or if we were unable to set it up by that time, we should have told them at the time we made the sale. Please go into these matters with Mr. Grimes and Mr. Licom and get it settled.

"Also, do not fail to make definite arrangements in regard to someone to play the style J at Syracuse, New York [for an unidentified skating rink, shipped as Opus 19], because I see from your letter that McQuarrie will not do this as he has to play at the Statler and Matinique [hotels]."

*RHJ in Manhattan to FW, November 3, 1912:* "I find Pfeil has been taken off Martinique and sent to Bronx [a Style 3 shipped as Opus 14]. Beach also has been doing other work--with the result that Houze, who reaches here tomorrow morning will have nothing to play on. There is a full weeks work. Having sundry appointments I cannot get away before Teusday night--when I return to the factory. There is no use my remaining here. I have spent today at Dr. Woodward's house, Philadelphia [Opus 6]. He wants the console moved, for which of course he will pay extra."

A reply to the various questions in Farny Wurlitzer's letter of the second was made directly on the original memo--*RHJ to FW, November 7, 1912:* "As this matter was not put before me, or advice asked about position, I thought no help was needed and that the branch wanted to arrange and carry out the matter. Until I learned from you at Tonawanda, I did not really know of the sale.

"At a convenient moment, I would like a word regarding the spheres of responsibility--also position of the Bronx instrument."

*"RHJ at factory to FW, November 7, 1912:* "Enclosed you will find letter to you from Cleveland House [of Wurlitzer] dated November 6th received this morning. From what I heard today, it is clear that no organ will be ordered for the Statler Hotel at Cleveland.

"I had to go down to see [hotel manager] Hinkley. He tells me that Mr. Statler is so very pleased with the effects of the orchestra in his hotel in Cleveland that he has decided to put in an orchestra

in Buffalo and that he has engaged a Hungarian orchestra that will begin to play in the hotel on Monday, the 18th. This orchestra will be used with our instrument.

"We had observed that [organist] Houze was getting stale, but it appears that the guests had observed it beforehand, and the complaints have been very numerous lately. After talk with Hinkley I am quite certain that nothing can be done to prevent the orchestra now being put in. Statler's mind is absolutely made up.

"Hinkley assures me that the fact of our having arranged a vacation for Houze had nothing whatsoever to do with the matter.

"It is clear to me that we will have to make the best of a bad job. Hinkley is very friendly and I want to get him a little later on to announce the matter in a way that will do us least injury. At present it is kept entirely private. He says that no one beyond Statler, he and his stenographer knows about it."

Proposed additions to the Elks Lodge #1 in Manhattan (Opus 4) show Hope-Jones' uneasiness over taking on a job without Mr. Wurlitzer's approval; this happened because he had been chastised in the past over failure to ensure that they would make a reasonable profit on the sale--*RHJ at factory to FW, November 7, 1912*: "You will find herewith letter which I was about to send to the Elks Lodge people in response to a request from Mr. Hermance. I think, however, that you may prefer to go through the figures before they are sent, though the margin I have quoted is very safe.

"From the enclosed slip of paper, you will see that Jones estimates the prime cost of all the articles as \$337; whereas the price that I quote on the whole outfit is \$2,210.

"I feel sure that Mr. Hermance will order some of these traps at once, but I do not think he will order all at the present juncture. I am convinced all will be ordered within 12 months, unless something should happen in the way of his leaving the Elks or anything of that kind.

Hope-Jones often did his own promotion--*RHJ at factory to J. H. Patterson, president of National Cash Register Company,*

*November 8, 1912:* "I have invented a new musical instrument which Madame Schumann-Heink describes as 'the most wonderful instrument in the world'.

"The new auditorium you have provided for the uplift and entertainment for your workers provides an ideal location for this instrument. It would furnish you with a grandeur and dignity of tone surpassing that of any pipe organ and with variety of effect greater than that yielded by an orchestra of 40 musicians.

"The president of the National Association of Theatrical Producing Managers writes: 'I feel certain that your new instrument will shortly be used in all theatres in place of the usual orchestra'.

"Oscar Hammerstein states that one shall be placed in every Grand Opera House with which he becomes associated.

"Though our instrument recently installed in the New Theatre, New York (now called the Century Theatre) is in size inadequate for the building, it is applauded nightly and is deemed superior to the orchestra it displaced.

"Will you grant me the favor of an interview to tell in outline of the unique musical effects I would like to produce in your new auditorium for the entertainment and uplift of your people?

"The new instrument--the Unit Orchestra--is of course, expensive, as all works of art must be--but so is a large symphony orchestra.

"Please let my 20 years standing as the builder of the more celebrated of the English cathedral and city hall organs, prevent your dismissing my request as coming from a mere experimenter.

"The National Association of Organists closed its *Resolution of Endorsement* with the words: 'If his genius has free scope, a marked uplift to the musical life of the world will result'."

*To be continued (Editor)*

# TOSA NEWS

August 2022  
Volume 61 No 5

**PRINT  
POST  
100004836**

**POSTAGE  
PAID  
AUSTRALIA**

Official Publication of the Theatre Organ Society of Australia (NSW Division) Inc. ISSN 2208-9098(Online)

PO Box 63 BUXTON NSW 2571

If undeliverable please return to : **PO Box 589 RICHMOND NSW 2753**

**[www.tosa.net.au](http://www.tosa.net.au)**

