

# TOSA NEWS

BEVERLY KENNEDY AND RICHARD JAMES  
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IN CONCERT  
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MARRICKVILLE TOWN HALL,  
SUNDAY 24TH MAY, 2.30PM,  
ADMISSION IS FREE  
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THE OFFICIAL PUBLICATION OF THE THEATRE ORGAN SOCIETY OF AUSTRALIA, N.S.W. DIVISION  
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ALL MEMBERS AND THEIR FRIENDS ARE  
CORDIALLY INVITED TO COME AND HEAR THE SURPRISING  
TALENTS OF THESE TWO PROMISING YOUNG ARTISTS, YOU  
WON'T BE DISSAPOINTED,  
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DONT FORGET OUR CLUB NIGHT ON WEDNESDAY 6TH MAY AT 7.30PM,  
SUMMON YOUR COURAGE, DO YOUR PRACTICE, BRING YOUR  
MUSIC AND HAVE A PLAY ON OUR OWN WURLITZER PIPE  
ORGAN!!!  
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BEVERLY KENNEDY



RICHARD JAMES

commenced musical studies at eight years of age and has had organ tuition from both Robert Broughall and Russell Springfield, two well known Sydney music teachers.

For four years, Richard was resident organist at "Fairfield House", Windsor, and he also appears frequently at Family Organ Club Dinners.

RICHARD JAMES

Two appearances have been made by Richard at the console of the Marrickville Wurlitzer, in concert for the Theatre Organ Society. He was also a State Finalist in the Yamaha Electone Competition.

Richard also appeared at the Willoughby Civic Centre during Registration Night of the THEATRE ORGAN CONVENTION held in Sydney over the Easter week-end of 1980.



BEVERLY KENNEDY

Beverly began playing on her Grandmother's piano by listening to her cousin and copying her playing. Her cousin's music teacher suggested that she begin piano lessons when she was just six years of age. Three years later Beverly was competing in the St. George and Parramatta piano Eisteddford. She was taught by Sister Mildred of Our Lady of Lourdes, Earlwood and later at St. Peters and Paul, Earlwood. Beverly is currently studying for her Diploma's this year with Sister Mildred.

Beverly joined the YOA at age 13 and won the Yamaha Electone Festival the following year as well as the first National piano competition. She has won the Trinity College of Music award for piano, four years in succession for grades 4 to 7. In 1979 she won the 14 to 16 years competition in organ which was open to all YOA members..the prize being a 2 week trip to the USA where she visited the Wurlitzer Headquarters at Decalb, and their factory in Chicago. Beverly has played at many promotions of electronic organs throughout NSW and is at present teaching both piano and organ.

Beverly Kennedy is a newcomer to the Marrickville Wurlitzer and is being presented with Richard James at our Free concert on Sunday, 24th May at 2.30 pm., and all of us are looking forward immensely to hearing both of these promising young artists in concert.

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AN APPRECIATION OF THE CAREER OF JACK PENN HUGHES by Peter Held

I first met Jack Penn Hughes early in 1968 in his residence in Bexley. In the home, he had a self designed pipe organ played from a four manual theatre console. At later meetings, I gleaned that this was the third, and presumably the best of similar empirical installations in this house.

Regarding the man himself, he was not a good 'mixer' socially, like so many of show business background. The friendship, understandably, got off to a slow start. There were reasons that got us on to common ground; he had worked as a full time cinema organist in Britain for a year or two, which included a non-playing trip to Dublin. This gave him understanding of the totally different approach to socialising in general and of the more direct ways of self expression accepted in that part of the world.

It seems that, in the late 50's and 60's Jack & Bessie Hughes, (as they were known to those closest) held social gatherings centering around the pipe organ, at a time when they were being pitched out of cinemas for a nominal sum, conditional on the buyer taking the instrument out in a matter of weeks. Jack told me that at first it was one a month; when it became one a week. The whole concept, I gather, turned sour for reasons various, one being pilfering by some odd people. Scant thanks indeed for the Hughes hospitality.

I shall always remember Jack for his generosity in time and effort, in re-counting useful anecdotes both in the playing area and of his humorous experiences in the U.K. and in my native Dublin, wherein at that time both of "our" Comptons were in full time use. In spite of the great difference in our ages; he was born in Adelaide in 1905 or maybe '04, there was the greatest mutual respect for each others approach, and we could objectively discuss each other's playing as one cinema organist to another.

It was in Jack's home that I first met another great organist friend, the late Peter Carol, of whom I hope to write in similar vein in the near future. For these two friends who I have lost in the past two weeks I say, REQUIESCANT IN PACE..MAY THEY REST IN PEACE.



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DATES FOR YOUR DIARY

CLUB NIGHT & Quarterly Meeting, Marrickville Town Hall,  
Wednesday 6th May, at 7.30 pm

FREE CONCERT featuring BEVERLY KENNEDY & RICHARD JAMES  
Sunday 24th May, at 2.30 pm (M'ville Town Hall)

A VISIT to St. Columbs Church, Bellevue & Dickson Avenues,  
West Ryde, to hear the Christie Theatre Organ.  
Guest Organist: Cliff Bingham  
Saturday 13th June at 2.30 pm. (Donation \$2.00)

PAID CONCERT featuring DAVID PARSONS at the console of our  
Wurlitzer Theatre Pipe Organ. (M'ville Town Hall)  
Sunday 21st June, at 2.30 pm  
(Details & Booking Forms included in this issue)

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WELCOME to the following new members,

Terry Martin..Revesby, Elenor Higgs..Campsie,  
Arthur & Hilda Suggate..Penshurst, Eric & Edna Moore..Carlton,  
Jackie Blom..Ermington, Alma Copland..Hurstville, Richard Vidler..  
Campbelltown, Graham Wykes..Warwick Farm, Alex & Vi Hartick..  
Manly, John & Freda Melville..Miranda, Fred & Juanita Weekes..  
Wentworthville, Dorothy Day..Normanhurst, Don Jackson..Croydon,  
Joyce & Roy Winston..Belfield, Dorothy & Alwyn Innes..Summer Hill.

A sincere welcome is extended to our new members and we  
look forward to seeing you at all of our gatherings.

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MUSICAL JOKES DEPT. by (Smiler) John Clarke.

A storeman had his fingers slightly crushed at work  
and was sent to a Macquarie St. specialist.

As the Doctor examined his fingers, the storeman asked,  
'when they're healed, will I be able to play the organ?'

'Oh yes!' the specialist assured..'Oh that's terrific news Doc!,  
I couldn't before I hurt 'em you know!!'

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URGENTLY REQUIRED...

Do you have a dis-used table at home, that  
you cant find any further need for? We badly need a table for  
collating, typing, and miscellaneous requirements during the  
printing etc of our News Magazine. If you can help, please contact  
Ernie Vale (Secretary) on 798 6816 and collection will be arranged.



HOME PARTY, at Mrs. Joyce Myers, Rosebery, Sat 4th April

A Report in Rhyme (by John Clarke)  
"Everyone was very pleased with that" (set to the music of the  
Hawaiian War Chant)

Went to Mrs. Myers on a Saturday,  
Where we heard our Patron, Ian Davies play  
Gave us tips on how to play the "Theatre" way  
Everyone was very pleased with that!

Played from Oklahoma and My Lady Fair  
Mr. Jolson also copped a liberal share  
"Mo" Mackakie stuck his nose in everywhere  
Everyone was very pleased with that!

It rained all Saturday, but we went anyway  
Joyce supplied a very tasty "Tea for Two"  
which was raffled, and she gave door prizes too  
'Cause of her, the funds of TOSA really grew  
Everyone was very pleased with that!

Sarah Lee or Mrs Bjelke Peterson  
chocky cake or try a little pumpkin scone  
Tea or Coffee served around for everyone  
Everyone was very pleased with that!

We yakked all afternoon, had to go home too soon  
Has a very special sort of social day  
All mixed in, and others had a little play  
Thanks Joyce Myers for a really super day  
Everyone was very pleased with that!!

(I am sure everyone applauds John's message in the above ditty,  
It is one thing to attend an organ party, but to go home and write  
a poem about it!...I feel that there's a challenge here, so..  
who's going to be next? )

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CORRECTION

In the "Wilbur Kentwell Story" (last issue of TOSA NEWS)  
I stated that the organist Neil Jensen had played the Church Organ  
for Wilbur Kentwell's funeral.

As I was not able to be in Brisbane to attend the funeral  
personally, I reported what I had been informed from a usually  
reliable source.

The organist for the funeral was Leith Dittman, and to  
him I offer my apologies for the error.

Frank Ellis.

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This organisation acknowledges financial assistance from  
the N.S.W. Government through the Premier's Department,  
Division of Cultural Activities.

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'CHEST' EXPOUNDING

(and other fun activities)

TOWARDS THE END OF 1979 a decision was made by the committee to re-condition both of the major pipe chests in our Wurlitzer organ. This decision was reached after many ciphers had occurred during the season prior to the end of '79. First preference was given to the six rank chest in the main chamber, which had been the most troublesome. The only way to re-furbish a chest properly is to dismantle it, remove all of the existing air-motors and pallets, clean them completely of the old leather skin and felt etc and recover them with brand new material. Each rank of pipes has at least 61 air-motors and pallets, or more if the particular pipe range is greater.

Work commenced by removing all the pipes from the chest and storing them around the chamber in various nooks and crannies where they would not be touched or damaged. The bottom boards (containing the magnets with wiring attached) were removed, followed by the top boards which contain the holes for the various pipes to fit into, and on the underside of the top board is the pallet mechanism, which opens to let the wind enter a pipe when a key is pressed on the console...What is left is two sides and two ends of a rectangular shaped box, and fixed inside by carpenters glue are the air-motors which are placed over a hole, and that hole is a part of a maze of cunningly designed air channels all neatly drilled in the chest and there is one channel for each pipe.

When the organ is being used the operation of a pipe being caused to sound is as follows: At normal condition, the air-motor is full of air and expanded, and the pallet is closed. When a key is pressed, an electrical circuit is completed and a small disc under the magnet is attracted to the magnet face thus opening a channel for the air to escape from the air-motor, and the air-motor collapses rapidly, being assisted by the wind pressure in the bulk of the chest. Attached to the front of the upper arm of the air-motor is a small piece of wood, which is faced on the underside with a piece of felt about 3/4" square.

As the air-motor collapses, this piece of wood comes into contact with a wire lifting arm extending from the pallet and forces it to move and the pallet opens, wind enters the pipe and thus the pipe sounds. The pallet is spring loaded and when the key is released, the air-motor fills rapidly and the pallet snaps shut instantly, thus cutting off the air to the pipe. In early models, this lifting arm was round on the end touching the attachment to the air-motor, and this was the case with the Marrickville Organ. In later models, this lifting arm was flattened and rounded (or spooned) on the engaging end, to give more area to touch the felted part of the air-motor attachment, and when properly adjusted gave a slightly better response to the action.

'Spoonning' of the pallet arms was another part of our project, and this meant that every pallet had to be taken away to a proper engineering press and stamped (or spooned) one at a time.

For each pipe the following parts need to receive attention: One magnet & disc, to be cleaned and tested electrically, one pallet, to be re-faced with felt, and on top of the felt is glued a strip of leather skin, to give complete sealing under the wind slot in the top board, one air-motor, consisting of two pieces of wood approximately 3" long by 3/4" wide and about 3/16" thick. (These are approximate sizes only and can vary for smaller or larger pipes). The two pieces of wood are hinged together at the rear end with a piece of canvas and they are then covered on both sides and the front with the proper leather skin to form a wind sac. Attached to the top arm of the air-motor is a small piece of wood which projects forward about 3/4" and the underside of this piece of wood has to be covered with a piece of felt about 3/4" square.

cont'd



'CHEST' Expounding, cnt'd..

When completed, all of these parts have to be delicately re-placed into the chest with the least movement in tolerance and fine adjustment is needed to the operation of the springing system at the back of the pallet itself. Actually, this springing system was also modified to a more reliable 'scissor' action, but this is a bit too complicated to explain here.

So there you have it, when all of this has been completed about 378 times, the chest is ready for re-assembling. The large part of the chest has to be taken back to Marrickville and re-placed in position. The bottom boards are fitted back on, and then the top boards. 'Wind' is re-connected and the testing commences. Finally, all the pipes are placed back into their various positions, everyone crosses their fingers, and a test play is carried out. Occasionally a pipe is placed in the wrong place and you can imagine the humorous ( $\pm$ ) remarks when this sound is so obviously heard!

It requires the utmost patience and dedication for all of this to eventuate, and we can all be most grateful to those few dedicated members who were willing to give up their time to work on the chest. I suppose that approx. 500 man hours (at least) have gone into the project, but it will be well worth it in the long run. Re-conditioned air-motors and parts should not require attention for many years to come, but dont forget, ciphers can be caused by a tiny spec of dust on the magnet face, so they will always be with us as in any other pipe organ but, at least they will be kept to a minimum.

The large double garage at the rear of the home of our Secretary, Ernie Vale, is where most of the chest work was carried out, and this room, (affectionately known as the Organ Loft) is full of benches, organ parts, glue-pots etc and all of the necessary bits and pieces required to work on the chest. Several of our ladies also helped in the work along with the male members of the team. One particular lady whom we all love and are very grateful to is Mrs. Nell Vale, Ernie's mother, who never failed to spend her day cooking etc to provide a marvellous supper for all the workers after a tiring night of cutting, glueing and trimming etc. That cuppa certainly went down well in more ways than one...thank you once again Mrs. Nell Vale from all.

At Marrickville, our President (also chief maintenance officer) Alan Misdale and his band of helpers have been busy repairing a small leak in the Solo chamber ceiling, fixing up the console cover to a more rigid state, repairing the foot-rest on the organ seat and many other small items. Re-wiring of the bottom boards to a more accessible plug & socket system also took place, so nobody had too much time for thumb twiddling I can assure you.

I sincerely hope that this report informs you just what went on while our organ was 'off the air', and the Executive and Committee wishes to express their grateful thanks to all members who took part in the project. As both chests are now completed, I feel that the N.S.W. Division has taken a big step forward in consolidating the repair of our Wurlitzer organ to top condition which should last for many years to come. One thing more, the Krumet Horn rank of pipes which was sent away some twelve months ago to be re-voiced etc, has been completed and is now installed in place of the Kinura in the Solo chamber. The Krumet Horn is a medium reed with more character than the Kinura and its addition will undoubtedly show through as time goes on, giving more tone colour to the general voicing of the organ.

Doug Smith  
(Hon. Vice-President)



A Coach Tour has been planned for the week-ending 24th-25th October, 1981. Here again is an itinerary of the tour.

DAY 1. Depart Sydney on Saturday 24th October, from Marrickville Town Hall at 8.00 am, and travel to Mnt.Keira with its panoramic views for a morning tea stop. Descend the Illawarra Range, through to Wollongong and on to the famous Blowhole at Kiama. Continue on via the Princes Highway to Nowra for lunch. In the afternoon travel via the Cambewarra Mountain and in to Kangaroo Valley. Time permitting, a visit to the museum, then on to Moss Vale and through Sutton Forest to Bundanoon. This evening we enjoy a comedy drama show with dinner at the Bundanoon Olde Time Music Hall, part of the Motel where we stay.

DAY 2. After a leisurely breakfast we spend the morning in Historic Berrima, then travel to Sutton Forest to a local sheep station to enjoy a BBQ lunch and tour of the property, including sheep shearing and mustering demonstrations before returning to Sydney in the afternoon.

The cost of this tour is \$70, which includes Dinner, Show, bed & breakfast and BBQ lunch on Sunday. The fare does NOT include morning & afternoon teas and lunch on Saturday.

A deposit of \$20 for EACH person is required when making your bookings and payment of the final balance must be made by the 20th SEPTEMBER 1981.

(Please make cheques etc payable to T.O.S.A.)

People interested in this week end Coach Tour, please contact Mrs.Phil Wilson, 120 Dennis Street, Lakemba 2195 or phoning 759 6050.

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ARE YOU INTERESTED IN HAVING A HOME PARTY

We are always seeking new venues for these excellent Social gatherings. Dont be shy, ring your Secretary Ernie Vale on 798 6816 and seek his help and advice and how you can conduct a Home Party at your residence.

This is just one more way that members can get together and discuss their common interest, have a play on a different organ from your own, and hear the surprising talents of some of our player members.

Ring tonight, and have a chat about it!

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TRAVELLING SOUTH?

If by any chance you are going to Victoria during May, I suggest you give big consideration to two concerts being held, at the following venues...

Friday 22nd. 8pm Moorabbin Town Hall. Concert by organist Neil Jensen. Guest Artist, Tony Fenelon, pianist. Adults \$5, Concession \$3.

Sunday 24th 2pm Memorial Theatre, Ballarat. Keyboard Spectacular.. featuring Organ & Two Concert Grand Pianos. Artists: Cyril Pearl, Neil Jensen (Organ) Tony Fenelon (Piano)





#### *Introducing - DAVID PARSONS*

*David Parsons began piano lessons at the age of eight and started pipe organ tuition when he was twelve years old from his father who had a Licentiate Degree from the London College of Music. With his father also a minister of the Church of England, David had virtually unlimited access to a large pipe organ where he became church organist at the age of fourteen. He was Chapel Organist at Callan Park Psychiatric Hospital for seventeen years, organist and choirmaster at St. Phillip's Church, Eastwood from 1965 to 1977 and is now organist and choirmaster at St. Mathew's Church West Pennant Hills.*

*As a member of the Theatre Organ Society since 1967, David has given many concerts on the few remaining famous theatre pipe organs. He played the Capitol Theatre 3/15 Wurlitzer for the 1967 Convention and part of the final concert before it was removed from the theatre; the State Theatre 4/21 Wurlitzer for two society concerts, including the National Convention in 1977; The Lyceum Theatre Christie for many pleasant Sunday Afternoon Services; and of course the Prince Edward Theatre 2/10 Wurlitzer now installed in Marrickville Town Hall, where some four public concerts including the fifth Birthday Concert in its new Home were played by him. His first recording called "Long Live the Wurlitzer" was made on this magnificent and historic 2/10 Wurlitzer in 1974. (A new Post Horn rank makes it now a 2/11 Wurlitzer.) He has also recorded the organ in the Great Hall of Newcastle University which has a very large Conn 3 Manual custom built electronic pipe organ.*

*Undoubtedly a highlight of his musical career was the year 1969 when he became the Australian Champion Yamaha Organist and represented Australia in the world finals in Tokyo, Japan which included a two week tour of the country as guest of Yamaha. He was placed seventh in a field of nineteen world finalists, from a total of over three thousand contestants.*

*A more recent highlight of his career was the invitation by the Sydney Opera House Trust to give an inaugural concert on the New Grand Organ on 28th June, 1979.*

*So successful was this concert the the Sydney Morning Herald wrote on its front page the next morning, "An audience, claimed to be the largest ever for an Opera House Concert assembled in the Concert Hall to hear the Grand Organ. Yesterday, 3000 people crammed into the hall which seats 27,000 to hear a concert by David Parsons, whilst another 1,000 watched it one video screens in the foyer".*



AN INTRODUCTION TO THE THEATRE ORGAN SOCIETY OF AUSTRALIA.

*The Theatre Organ Society of Australia is a group of people with a common interest - enjoying the entertainment organ - its sound, traditions, construction, and modern development.*

*The Society aims to preserve and promote the Theatre Organ in all its forms and to further the understanding of the instrument and its music. We endeavour to achieve these aims by arranging and supporting public concerts, sponsoring local and overseas organists, holding musical evenings in private homes, visiting organ installations, publishing a newsletter, restoring and maintaining theatre pipe organs and seeking and encouraging new venues for organ installations.*

*Few of our members own a pipe organ but most relish the sound of it. Our continually increasing membership is made up of people of all ages from young to retired persons from all walks of life.*

*The Theatre Organ Society is the largest Organ Association in Australia, with divisions in each State, and members overseas in many countries.*

*It also maintains close and friendly relations with other Theatre Organ Societies in England and America with membership running into thousands of organ enthusiasts.*

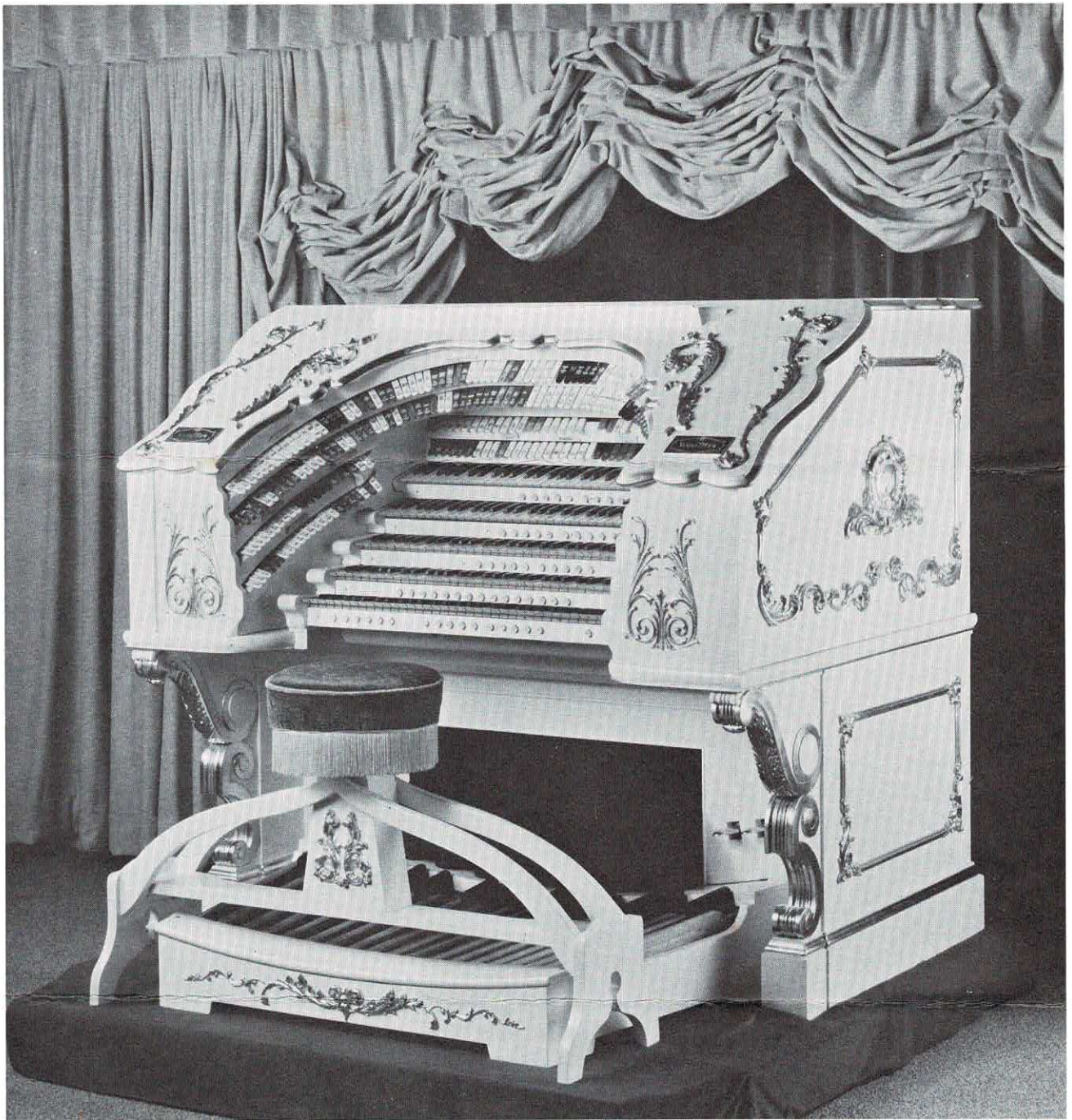
*Other services to members include sale of tape recordings of Society Concerts and photographs taken at various functions.*

*An Organ Convention is held in one of the State Capitals each year at Easter and are always attended by members from other states.*

*The Society imports records of overseas artists which are not normally available in this Country and these are on sale at Society Concerts.*

*Membership fees fall due on 31st December each year.*





# The Mightiest Wurlitzer of them all.

Now playing at the new Wurlitzer Headquarters, DeKalb, Illinois



The Mightiest Wurlitzer is not just a museum piece. It is a living example of the best of the organ-builder's art. And its installation follows the Wurlitzer tradition of unique instruments designed to enhance the locations that house them. This quality of uniqueness may seem ironic in that Wurlitzer's standard specifications and mass-production techniques made many of Hope-Jones' innovations technically and economically feasible. But irony is one of the qualities that distinguishes true art.

Purists may argue that the Mightiest Wurlitzer should be built to a strict set of specifications. And it is, in as much as all of the instrument's components meet original Wurlitzer specifications. And when completed, the organ will be capable of reproducing a complete range of Wurlitzer pipe organ sounds. But to say that the Mightiest should reflect a specific style of instrument or unification formula would be to ignore a basic point of authenticity. Because few, if any, of the more than 2,200 Wurlitzer pipe organs exactly match the specifications drawn up for the 100 or so different styles developed over the decades.

Evolution occurred because the instrument designers and installers were continually innovating according to the state of the art at the time of installation and to the requirements of each location. For example, rather than there being 200 or so simon-pure Style D's, most of these

instruments were modified with the addition of optional features, and specifications were revised to fit the installation. The evolution of the Mighty Wurlitzer, then, followed two courses. The first was on the engineering drawing boards and in the sound laboratories at North Tonawanda. But the second course was in the theatres, halls, residences and houses of worship in which these instruments were installed.

The Mightiest Wurlitzer follows this evolutionary tradition. True, the instrument will include a fantastic array of typically Wurlitzer theatre and liturgical organ features selected from four decades of experience. But because of its size and scope, it may also show pipe organ enthusiasts a few innovations made possible by its



Calculations in lighting and position were made and double checked before the Mightiest of theatre pipe organs was photographed.

ideal location. Although more than five dozen ranks of pipes may encompass more possibilities than even the most eager enthusiast can dream of, the Mightiest will also feature some innovations, especially in the area of unification. These innovations are being developed right now as the installation is completed. The exact scope of these innovations won't be realized until they are actually combined. But we can assure theatre organ enthusiasts several delightful surprises—surprises that are authentically within the Wurlitzer tradition.

Meanwhile, here are some indications of the size and scope of this instrument. For example, in the 100 or so specification lists of original Wurlitzer Unit Orchestras, ranks at the 32' level were rare, and at best, there was only one in those instruments that had them. The Mightiest will have three 32' ranks.



With everything in place, a photographer prepares for the formal portrait of the Mightiest Wurlitzer Pipe Organ.

# The Mightiest Continues A Wurlitzer Tradition



There are over five dozen capture pistons on the Mightiest including single and double touch combinations. The pistons will include a *Sforzando*, something few theatre organs boasted of, most of which were Mighty Wurlitzers. Of course, the pistons will include a General Cancel for all stops.

The more than 340 stop tablets that curve around the newly refinished console have all been etched individually using the original plates and equipment from the North Tonawanda workshops. Over 30 couplers will provide exciting

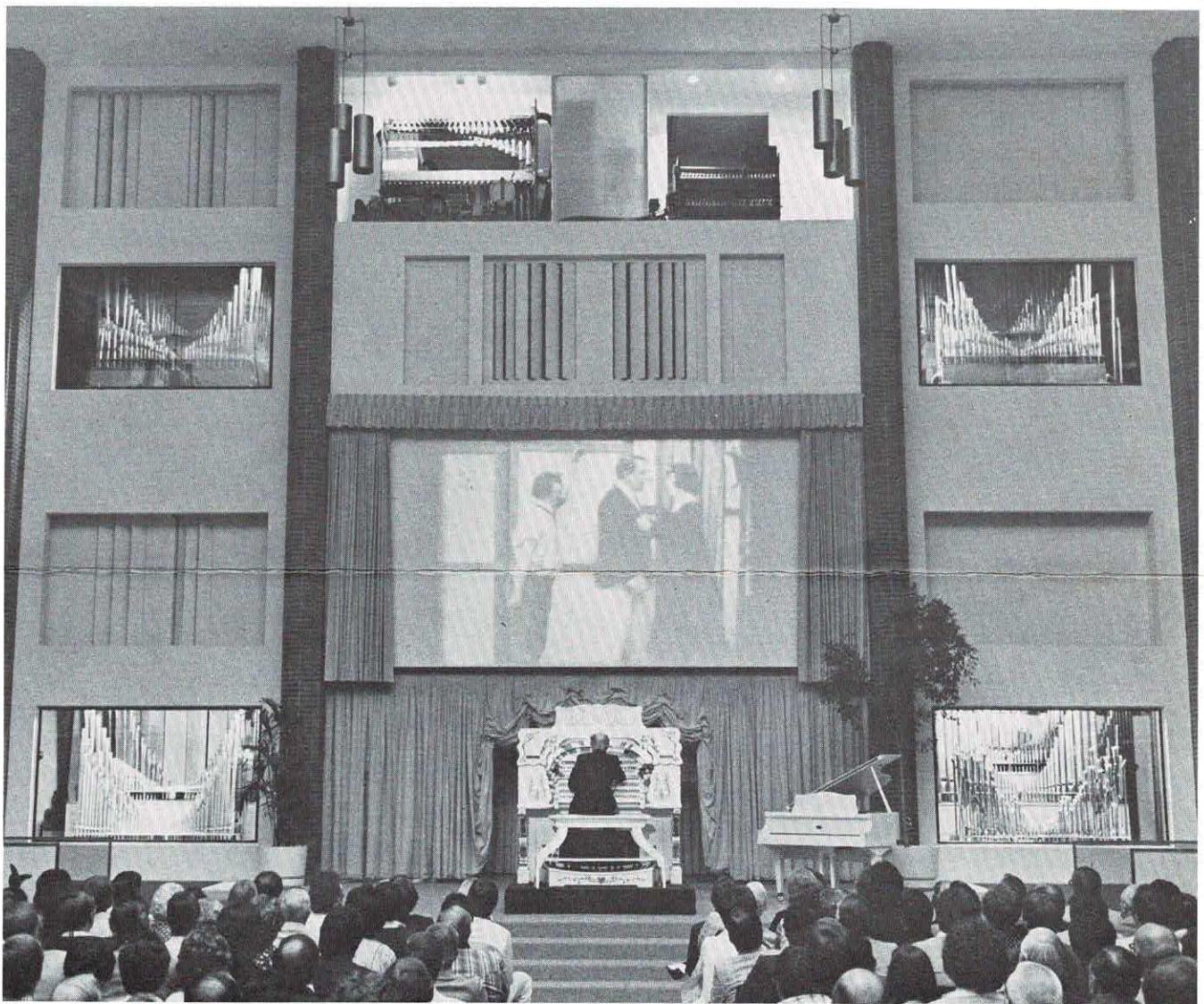
inter- and intramanual combinations. The organ features over two dozen Tremulants. And the six expression pedals plus an Additive Crescendo pedal will enhance the full organ sound.

In addition to five Tibia and five Vox ranks, the Mightiest will have a Floating Orchestral division of 19 ranks.

But this is merely a hint of the full scope of the instrument. The tradition of innovation is not open-ended by any means. In fact, the organ's completion is clearly in sight. Much of what has been done is based on consultation with the recognized

authorities—the giants among American Theatre Organ Society membership. After a final check out of the installation with these authorities, more details will become known.

The Mightiest Wurlitzer is contained in six chambers plus a Wurlitzer Grand Piano which is played from the console. Many of the ranks of pipes are exposed behind glass walls. The movie screen above the console is ideal for nostalgic "silent picture" accompaniment.





**HELP**  
**HELP**

THE SOCIETY URGENTLY REQUIRES SPACE TO STORE COMPONENT PARTS OF THE CAPITAL ORGAN.

SPACE REQUIRED WOULD HAVE TO BE APPROXIMATELY THE SIZE OF A DOUBLE GARAGE.

IF ANY MEMBER OR A FRIEND CAN HELP IN THIS MATTER, PLEASE CONTACT ALAN MISDALE ON 525 5554 (AFTER HOURS).

THIS MATTER HAS NOW BECOME VERY URGENT