

TOSA NEWS

Jan/Feb 2023
Volume 62 No.1
PRICE \$2.50

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Movies, Marches & More

Sunday 12th March

Marrickville Town Hall 2:00pm



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#tosansw

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Dear Members,

I know it's February, but this is my first opportunity to wish you all a Happy New Year!

Wasn't it great to be able to attend a theatre organ concert in Sydney again. A small but appreciative audience enjoyed hearing Tony Fenelon put the Marrickville Wurlitzer through its paces. It was the first TOSA NSW concert in 3 years, it was at Marrickville Town Hall, and it was Christmas-themed. All these factors meant extra work with setup, and I would like to thank the volunteers who assisted the Committee on the day.

Progress regarding the Orion Wurlitzer repairs is mentioned in the Editorial. On that note I would like to thank Ernie Vale for taking on most of the liaising between the Orion Centre's lessee and the organ builder for access to the Orion. This has been a great help to me.

Do you have friends or relatives that have never been to a theatre organ concert before? There is a special saving for first-time concert

attendees for the concert on 12th March. Details in this issue.

Regards,

Neil

Editorial



Hello Members,

By the time you read this TOSA News, stage two of the refurbishment of the Orion Wurlitzer following water damage will have been returned to the Orion Theatre.

It was wonderful to have Tony Fenelon back in Sydney after three lean years with no concerts for you. Tony was in fine form and we enjoyed reminiscing about old times.

TOSA South Australia were privileged to have a concert by Nathan Avakian last year and I hope you enjoy the review of his concert herein. I have included an article about the composer Jerome Kern to reflect on the wonderful music he wrote that lives on today and is very suitable for the Unit Orchestra - the Wurlitzer.

Best Regards,
Ernie Vale, Editor
editor@tosa.net.au

From the Mailbox...



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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

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.

Dear Ernie

TOSA member JOHN REED of Hornsby Heights sadly died on 10th December.

John was elderly and had been a member for several years... He was

an enthusiastic concertgoer, observer of the Christie project, as well as the State Theatre Wurlitzer restoration and the aborted Chatswood Wurlitzer, installation. Much missed.

Rod Blackmore

Vale John Guthrie

John was a TOSA Member for many years even when he retired to the Gold Coast.

His daughter, Trish Guthrie-Watt played some home parties for TOSA when the family lived in Sydney. Your Editor well remembers those home parties. Trish also performed for TOSA member, Ritchie Willis at his home in Mortdale, Sydney. Trish also played the Marrickville Wurlitzer in a shared concert for TOSA.

Trish is a regular contributor to Facebook about musical events and family activities.

Editor

Members

Treat your family and friends to a first time invitation to come along to Marrickville Town Hall on Sunday 12th March to hear Simon & Cliff play your mighty Wurlitzer.

This is a unique opportunity to introduce them to the wonderful sounds of the Wurlitzer musical instrument designed and developed by the genius Robert Hope Jones. Only \$25 per Adult. Children Free

To Watch Out for
Marrickville Concert

Music from

**Movies, Marches &
More**

with

**Simon Ellis &
Cliff Bingham**

Marrickville Town Hall

**Sunday 12th March
2:pm - 4:30pm**

Public Transport

**Buses 418, 425 & 426
all stop in front of
the Town Hall**

If your friends are first timers they only pay \$25ea and you can book by phoning Theo with their Name and address and payment details.

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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
West Ryde Anglican Church**

**The next players day
is Wednesday 15th
February 2023**

**Convener is
John Weismantel**

0435 258 287 or
whitecoats@bigpond.com

Marrickville Town Hall

**To be advised in view of
practice time required
for concert artists**

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

40 & fabulous!

Celebrating 40 years of theatre organ music at the Capri Theatre

1983



2023



HITS OF THE 1980S

plus *Dirty Dancing (M)*

FRIDAY

31ST MARCH: 7PM

A fundraising evening featuring local artists playing hits of the 80s on the mighty Wurlitzer, followed by one of the most iconic films of the era, *Dirty Dancing*.

STRIKE UP THE BAND

Chris McPhee & Rosanne Hosking

SATURDAY

1ST APRIL: 2PM

Chris, on the Wurlitzer, assisted by vocalist Rosanne, will feature music from the big band era. They will be joined by the acclaimed City of Unley Concert Band.

MAGICAL MOVIE MUSIC

John Atwell & Tony Fenelon

SUNDAY

2ND APRIL: 2PM

Two of the three organists from the inaugural 1983 concert will play the Wurlitzer organ to celebrate its 40 years in the Capri, with Magical Movie Music.



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South Australia TOSA 40th

Over the weekend, Friday, March 31 to April 2, 2023, TOSA South Australia will celebrate the 40th anniversary of the first theatre organ concert held at the Capri Theatre.

The weekend of celebrations ('40 and Fabulous') will include concerts on Friday night, Saturday afternoon and Sunday afternoon. The Sunday concert will feature two of the three artists who played in our first concert 40 years ago - Tony Fenelon and John Atwell. In addition, interstate TOSA members will have priority to visit Richard Larritt's home installation on Sunday morning and an Open Console is planned for Monday morning, April 3, for those who would like to try their hand at the Capri Wurlitzer.

An invitation is extended to all interstate TOSA members to join us for the weekend.

DISCOUNT FULL PACKAGE if paid before March 3 (includes the three concerts and a Celebration Book) will cost TOSA members \$75 and non-TOSA members \$90.

This is an enquiry e-mail via <https://www.tosa.net.au/> from:
Adrian Tyler <tyler.adrian@gmail.com>

I have two Rodgers tone cabinets with their amplifiers for free offer to anyone who might be interested. They were bought in 1982 but roll surrounds are good and all other drivers operational.

Dimensions are 60w-60d-93h. The location is St.Paul's Pearces Corner Wahroonga. I am keen to liaise with anyone interested. My home phone is 02 94896851. 0414489685 (Elizabeth's phone) I thought of TOSA as I know 3 members. Paul Ballard, Craig Keller and Cliff Bingham. I transcribed many TOSA early years tapes to digital for Craig. Hoping that someone can find a new venue for them.

Give Adrian a call on 02 94896851

The 4/20 Empire Theatre, Leicester Square Wurlitzer finds a new home

After several years of rumour and speculation, we are pleased to finally announce that the famous 4/20 Empire, Leicester Square Wurlitzer organ is to be installed in a new purpose-built venue in Suffolk. Once restored and installed, the Wurlitzer will be used for public concerts and other public events, having been last heard in a public building over 60 years ago.

The Empire Wurlitzer was saved from the wrecking ball by Len Rawle, who for 50 years enjoyed this instrument in the comfort of his own purpose-built home. It had long been Len's desire to secure the future of the organ where it could once again be heard in a large public setting and following careful negotiations, Len sold the Wurlitzer in 2015 and the future of the Empire Wurlitzer entered a new chapter.

We are pleased to announce that Pennine Organ Services in Barnsley have been appointed to carry out the restoration and installation of this instrument. Kevin Grunill & Declan Poole have already begun the long restoration process, which is expected to take a number of years.

The new concert hall is currently being built to a very high standard by the new owner of the organ, who is taking great pride in providing the Empire Wurlitzer with a fitting home for this 'King of Instruments'.

For further information, please visit our website www.empirewurlitzer.co.uk, where you can learn more about the fascinating history of this instrument. Follow the Empire Wurlitzer Facebook page for updates about the restoration work taking place and other interesting information.

Let schoolmasters puzzle their brain, With grammar, and nonsense, and learning, Good Liquor, I stoutly maintain, Gives genius a better discerning.

Oliver Goldsmith

Jerome Kern

Jerome Kern was born in New York City on January 27, 1885. Growing up in the middle-class atmosphere of East 56th Street, he attended public schools. His first music teacher was his mother, followed by studies at the New York College of Music (1902-3) and further musical studies in Heidelberg, Germany (1903-4).

Returning to New York, he began working as a pianist for a music publisher, and soon began contributing songs to various musical shows. He quickly became a successful songwriter, and in 1915 with book-writer Guy Bolton, he began a series of intimate musicals for the 299-seat Princess Theatre.

Among Kern's songs from the period up to 1927 were "They Didn't Believe Me", which many consider the first modern ballad, written in 1914 with Herbert Reynolds; "Go Little Boat", (1917, with P.G. Wodehouse); "Look For the Silver Lining" (1920, with lyrics by B.G. DeSylva).

In 1927, Kern teamed with Oscar Hammerstein II and the two adapted Edna Ferber's novel into one of the greatest of all American musicals: Show Boat. Show Boat pioneered the concept of the fully integrated musical, with all aspects of the show

New Membership Fees

New Membership up to June 30th 2023

\$25.00 Full membership, \$20.00 Concession, Interstate or Overseas \$25. \$5 discount if TOSA News emailed to you in color. (Only one TOSA News per household)

Membership enquiries David & Margaret Badman

(02) 4776 2192 membership@tosa.net.au

New Associate Membership for spouse/partner
an additional 50%

working together toward a single artistic unity. Among the songs introduced in *Show Boat* were "Old Man River", "Bill" (a lyric by P.G. Wodehouse, originally written for one of the Princess musicals, and revised by Oscar Hammerstein II), "Can't Help Lovin' Dat Man", "Make Believe", and "Why Do I Love You?".

In the years following *Show Boat*, Kern continued to write for Broadway, producing such classic songs as "The Song Is You" (from *Music in the Air*, 1932, with Oscar Hammerstein II), "Let's Begin," "Smoke Gets In Your Eyes", and "Yesterdays" (all from *Roberta*, 1933 with lyrics by Otto Harbach).

In 1935, Kern went to Hollywood, where he spent most of the rest of his career, writing some of his very best music. For the 1935 film of *Roberta* he wrote "I Won't Dance" (originally written for *Roberta's* London production, but with new words by Dorothy Fields and Jimmy McHugh). For *Swing Time* (1936) he wrote "A Fine Romance" and "The Way You Look Tonight" (both with lyrics by Dorothy Fields). "The Way You Look Tonight" earned the Fields-Kern team a Academy Award for best song in 1936.

Returning to Broadway in 1939, Kern helped produce his last show: *Very Warm for May*. While the show was not successful, the score introduced one of the classic Hammerstein-Kern standards, "All the Things You Are".

Back in Hollywood, for a film called *You Were Never Lovelier* in 1942, Kern wrote the classic "I'm Old Fashioned" with a lyric by Johnny Mercer. He continued writing for the film musicals including *High, Wide and Handsome* (1937) and *Cover Girl* (1944).

In the course of his career, Kern's style showed a remarkable evolution toward greater and greater sophistication and a more and more American style. He was in many ways a link between the European operetta tradition and the Broadway musical style. Jerome Kern died in New York City on November 11, 1945.

Review of Nathan Avakian Concert Capri Theatre Adelaide, November 2022

It's not usual for us to have two major concerts within two weeks, but that's what happened in November. Nathan Avakian returned to Adelaide from Auckland and, having spent his last visit to our fair city in isolation due to COVID, graciously gave us his best in performing skills on Saturday, November 19, 2022.

It was intended to be a shorter concert than normal. Considering the brief notice, there was a respectable crowd in attendance at the Capri, with everyone expecting a concert with a difference, and that's what we got! I have always enjoyed Nathan's concerts. They are interesting and different, with a modern take on what a theatre organ can deliver, taking the instrument to new endeavours. They are every bit as enjoyable as a traditional concert, with a little something extra; joie de vivre!

Peter Hosking was again on hand to introduce our organist, and with that Nathan brought up the console with Also Sprach Zarathustra. A grand entry indeed, with effective registration ably bringing to mind the original orchestral score, as well as heralding a great concert ahead. Slumdog Millionaire was his next choice to entertain us. For this, Nathan used a backing track from his iPhone connected to the theatre's sound system, something which has become a feature of his concerts. The soundtracks thereof are his own compositions, and in this effort effectively evoked the sounds of the subcontinent, enhanced by vocals from his sister, Claire. This energetic, hip-swaying piece, great percussion working very well with the organ, was wonderful. Certainly different from what you might expect from a traditional concert.

In keeping with the general film and television theme of the concert, Nathan's next choice was Part Of Your World from Disney's Little Mermaid. This had a lovely melody, backed by nice work on the chrysoglott and flute. Perhaps by design or coincidence, the blue lighting washing the chamber seemed to evoke the underwater world of the movie. Nathan again used a backing track, violins being featured, for a Frankie Valli/Jersey Boys selection. Upbeat arrangements of Oh, What A Night, Too Good To Be True and Who Loves You Baby? certainly rivalled the originals, all

appropriately scored and registered. This selection was largely quite rhythmic, involving a good range of stops on the instrument, with a nice 60s/70s feel as expected, demonstrating that a rock/pop sound can be achieved by a theatre organ after all.

In an exception to the theme, Nathan played a “mashup”; the playing of two tunes on top of each other, rather than distinguishing between them. This time, a classic piece and a contemporary pop tune were mixed up and we were invited to guess what they were. This concert experience was very different again and great fun. The tunes turned out to be a classic Toccata and Britney Spears’ Toxic. Hence Toxic Toccata! Whatever the arrangement, I felt like dancing, and while jiggling around, actually dropped my pen and pad! Just as well that this was the last piece before interval

Nathan commenced the second half of the program with a typically lively piece called Uptown Funk. There was plenty of percussion, xylophone, glock and piano, and much of the audience clapped in time. Nathan did great work on the keyboards, wonderful to watch, and his pedal work was terrific, as indeed it was throughout his performance.

In a tribute to the International Youth Silent Film Festival, Nathan then played one of its themes, Reflection. This is one of ten, three-minute pieces he has composed to accompany the silent movies. These are worth checking out on the IYSFF website (makesilentfilm.com); they are all excellent compositions. This particular theme is perfect for its genre: an emotional, lovely piece, bright in places and poignant at the same time. Some of the best youth-made silent movies have been created using this music.

The next choice, Stranger Things, featured a backing track again. This was a good contrast to the previous selection, with some heavier drum beat and the organ swelling back and forth, giving a more dramatic Halloween-appropriate mood. Another Disney piece followed, the anthem from the musical, Kings Of New York. There was more electronic backing for this; a bouncy number with a pop/disco dance feel.

Nathan then showed that he plays the piano as competently as the organ, using the tune, Somewhere In Time. The Wurlitzer

backed the piano with a score composed and recorded by Nathan earlier. This was another gorgeous, reflective number, a gentle, romantic melody which made one want to just sit back, relax and enjoy the mood of the piece. Absolutely lovely!

The final number for the concert was a complicated score for the movie, *The Incredibles* with three different themes having a 60s *Mission Impossible* feel. It had an exciting arrangement, with lots of percussion, and had a real action movie sound. Audience reaction left no doubt that it was an appropriate finale.

Of course, the audience then demanded an encore and Nathan obliged with Queen's *Bohemian Rhapsody*. This is a favourite in his concerts and it was great to hear it again. He managed to capture the various themes really well with a grand arrangement any Queen fan would love. It was a terrific way to finish the concert and summarised Nathan's more modern and innovative approach to performing music on the theatre organ. *We Are The Champions* may be one of its themes, but *Nathan Is Champion* could replace the words too, in my opinion. Fabulous!

Nathan Avakian plans to be back here next year for the IYSFF, so make sure you're back to see HIM!

Thanks Nathan! Greg Janzow

From the South Australian TOSA News January February 2023

(I include this concert review in TOSA News to show that the Theatre Organ can be presented in a modern 21st century way. In the hands of this younger, very talented musician, who is prepared to explore the possibilities available with sounds of the Unit Orchestra, we can hope to interest a younger audience who didn't experience silent movie accompaniment. Editor)

The Next Concert
Sunday 12th March 2023 2:00pm
featuring TOSA Members
Simon Ellis and Cliff Bingham



playing the **Wurlitzer** at Marrickville Town Hall
Cnr. Marrickville & Petersham Rds.

Marrickville 2:00pm - 4:30pm

Cabaret Style Seating means you can

BYO drinks, glasses & nibbles.

Jugs of Iced Water & Cups are provided on each table

A delicious Afternoon Tea will be available at \$5 per person.
This includes a tasty treat and fresh brewed percolated coffee
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You can book now on the TOSA Web site
www.tosa.net.au

Tickets: Non Member Adult \$40, Concession \$35; Members \$25
Group Booking for 10 or more Adults \$22 per person

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

Simon Ellis is a native of Sydney, and has a background in Philosophy, English, Law and Theology. After initial piano studies from the age of 6, he studied organ with Robert Broughall and then with the late Eric Smith. He served as Assistant Organist to Eric at Wesley Central Mission for 6 years, and was regularly heard playing the Christie theatre organ in the Lyceum Theatre, playing for both church services, and before and after movies.

In later years, he was privileged to spend many occasions gaining experience and advice from the late Ashely Miller, who among his other achievements, was for many years one of the celebrated organists of Radio City Music Hall in New York.

Simon was Organist/ Choirmaster at Northmead Uniting Church for 9 years until the early 1980's, and concurrently Director of Music at a large reception venue, Fairfield House, at Windsor. He also served several years as Associate Music Director for the Sydney Touring Theatre Company, and was Director of the highly successful Blue Mountains Consort for 6 years until 1998.

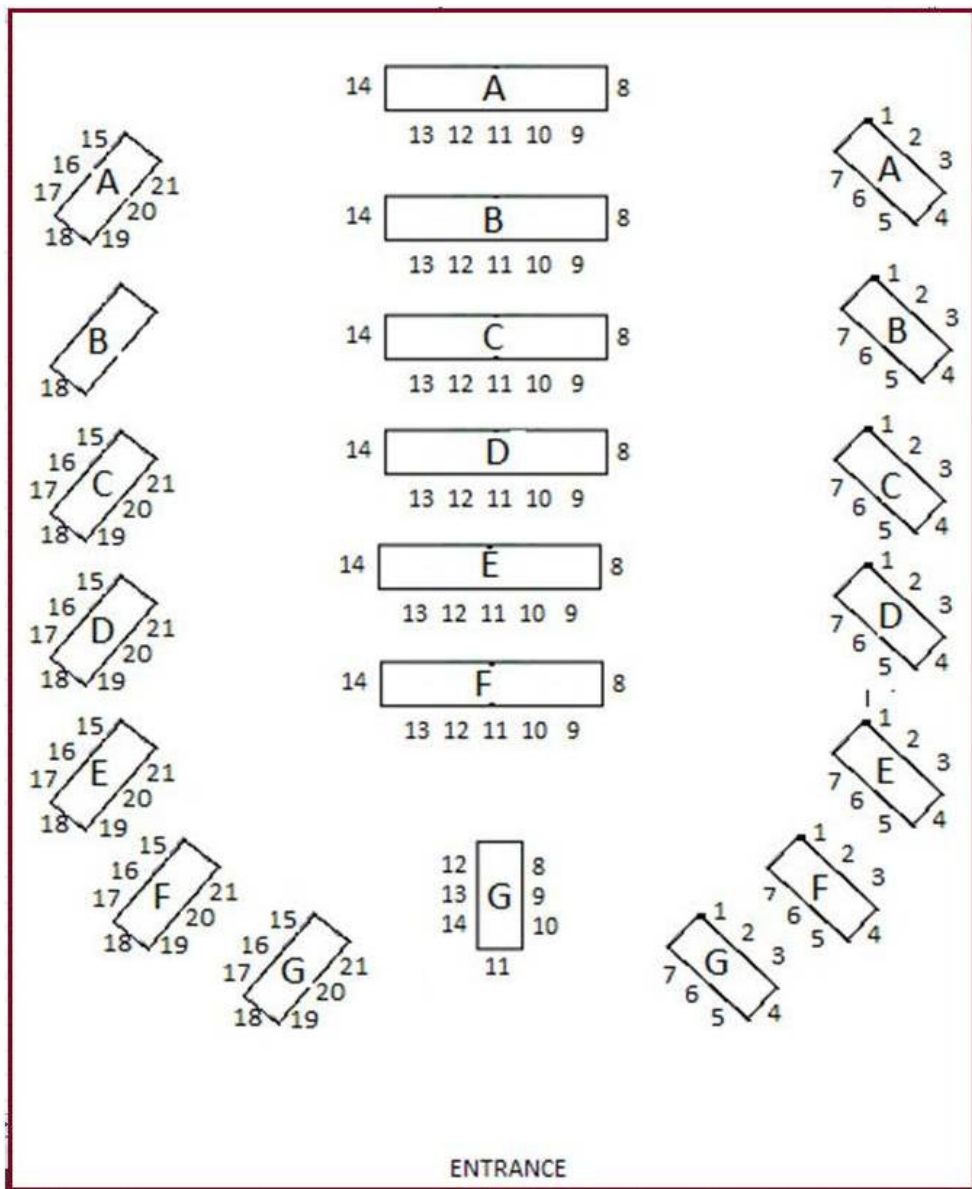
Simon has performed in both theatre and classical organ venues in many parts of Australia, America, Britain, and Europe. He has accompanied many singers and instrumentalists, both in Australia and overseas, and also studied singing with the late Florence Taylor. He has had a long involvement with the Royal School of Church Music, and is currently in his 20th year as Senior Staff Organist for a large Sydney church.

Cliff Bingham began classical organ studies in 1962 with Roland Stenton and Frank Taylor at St Matthew's Anglican Church, Manly. In 1964 in his final school year, he was organ soloist at the Festival of School Instrumental Music in the Sydney Town Hall, the first of many occasions on which he would be featured at that iconic instrument.

His first meeting with a theatre organ was in 1959 at the West Ryde Christie. (Yes, the same organ TOSA is currently reinstalling in the newer church building.) **Cliff** was living in West Ryde at the time. His best mate at school was the Rector's son. This early encounter sparked such an interest that he joined TOSA NSW in 1962 and set about learning as much as he could about playing the theatre organ.

Over the years, he has had a number of valued moments with some of the theatre organ greats. Standouts are Tony Fenelon at an 11pm to 4am session at the Melbourne Regent 4/19 in 1969, a two-hour session with Jonas Nordwall at the Portland Organ Grinder 4/44 in 1979 and a lovely dinner at the Rawle residence around Len's wonderful 4/24 Wurlitzer in 1985.

Cliff has played numerous concerts in all Australian states and New Zealand on both pipe and electronic organs and was featured at many TOSA conventions. Since 'retirement', **Cliff** has made an appearance along with good mates **Simon Ellis** and **Titus Grenyer** at the **State Theatre, Sydney, Wurlitzer relaunch in February 2020.**



**Book via the link on tosa.net.au using the Trybooking seating plan
or phone Theo on 0410 626 131 before 8pm please**

Your Committee has reviewed the practice for purchasing a ticket to concerts so you can be assured of reserving your seats

based on the seating plan. Payment for your ticket must be made at the time of booking which is easy using your credit or debit card. Visa, Mastercard and American Express is acceptable.

If you book your seat in advance then can't attend the concert for any reason then TOSA will give you a credit towards the next concert. Alternatively you can give your ticket to someone else - the tickets are transferable.

Please book early to reserve your preferred seats and to help with catering preparation.

You can purchase tickets at the box office on the day of the concert using your credit or debit card. There will be someone assigned to specifically process credit/debit card purchases at the box office.

We would love to see you at this Concert. Please encourage friends to come along to hear Simon and Cliff play your World Renowned Wurlitzer in the perfect acoustics of Marrickville Town Hall.

**Make up a table of friends to have a fun afternoon of music.
7 seats to a table.**

To keep costs down the bulk of the food is homemade and baked fresh on the Saturday prior to Sundays Concert.

At \$5 this represents great value for a tea or coffee plus tasty treat. There will be a choice of 4 tasty treats, 1 of which will be "gluten free"

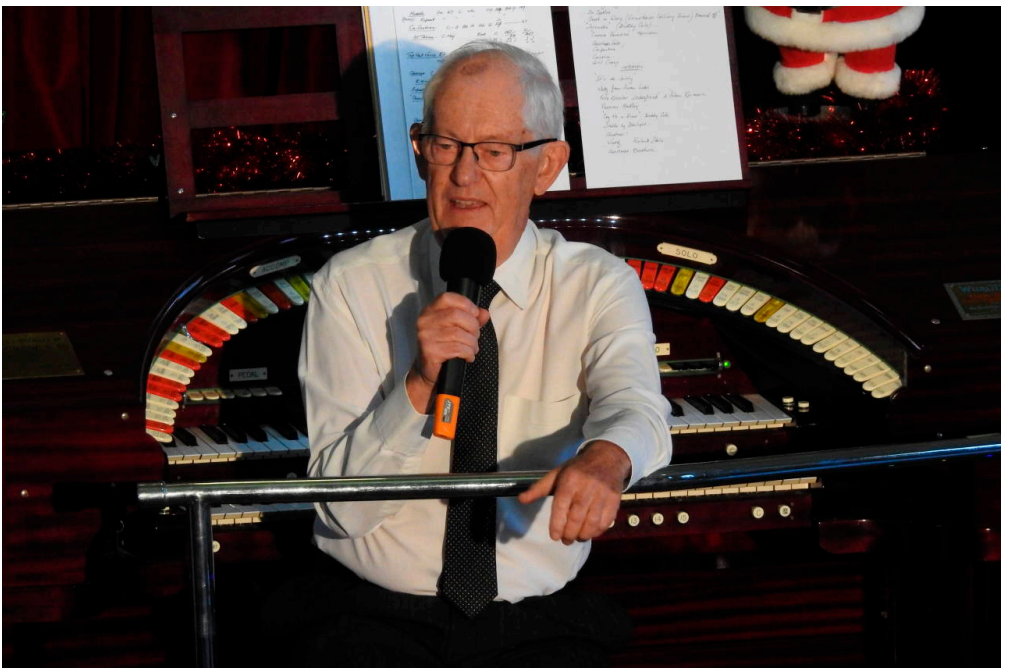
Most Coffee Shops now have coffee and cake for \$9.00 plus, so this is a bargain. I'm sure you'll agree.

Members, please help us to fill the Town Hall by using the invitation included with this issue of TOSA News to introduce some friends or acquaintances to the wonderful sounds of the Mighty Wurlitzer

Review of the Christmas Concert



Long time friend of Tony Fenelon and TOSA Member, Doug Grant introduced the audience to some history of Tony for the benefit of first time patrons





Tony opened the show with two Irving Berlin numbers
"Cheek to Cheek" & "Top Hat"



Then came "Roller Coaster" & "The Song is You"



The first half was rounded out by the numbers

"Through the Eyes of Love" from the movie "Ice Castles"

"The Death or Glory March" from a film on a run down Village in the UK

"Serenata" arranged by Buddy Cole

Music from the movie Cinema Paradiso by an Italian composer

"Carioca"

and finishing with a medley of George Gershwin numbers

"I've Got Rythm"

"Embraceable You"

"I'm Biding my Time"

"I Write Songs of Love but not for You"

BEGINNINGS:

*Continued from December 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

Another night letter was dispatched, this one seeking feedback on a suggested contract being worked on--*RHJ in Manhattan to FW, December 16, 1912*: "If Hippodrome is worth special offer, will meet them Wednesday morning with following proposal. Instrument, Style 6, with six powerful stops added. Price, \$40,000. Payment, \$2,000 on signing contract and \$500 each week theatre is open, with interest. Condition, contract to be closed within four weeks."

RHJ at factory to FW, December 17, 1912: ". . . The Children's Theatre instrument will be ready on Saturday but we are going to urge that it not be used for the first week as Ronford will now be too late to go over the music with the stage manager. This music is very elaborate and is not properly written out. I wish I had heard promptly of the delay in sending Dr. Ronford as I had arranged a demonstration before a number of prospects in Philadelphia on Thursday."

FW to RHJ in Manhattan, December 18, 1912: "I have been expecting to hear from you as to what you want in regard to the instrument for the theatre in Montreal. If you have not attended to this, please do so. Also, let me know whether you have seen Mr. Liebler in regard to his paying for the playing of the instrument at the Century Theatre. I am glad to note the instrument for the Children's Theatre will be ready for Saturday."

FW to RHJ in Manhattan, December 19, 1912: "I note the letter that you wrote in regard to the interview you had with Mr. Cort, but you do not state what the final outcome of this was. Is Mr. Cort going to wait until we finish the instrument, and then push the business, or has he decided in spite of the fact that it is not our fault, the instrument will not be completed on time, that he will not go ahead with [promoting additional sales or purchase of] Unit Orchestras? I think you placed the matter before him very clearly." Hope-Jones penned on the letter in response that Cort was going to wait and had not decided against using Unit Orchestras due to

the delays.

RHJ on train, Philadelphia to Manhattan, to FW, December 19, 1912: ". . . As regards Boston. He [an unidentified legitimate theatre operator] states we failed to put instrument in at time agreed--before present show began. We cannot now put it in till show is finished. It has just been decided show will run until summer. . . . When asked to pay something more on account at once, he says 'No! I am in no way to blame for the delay' --if we cannot keep the instrument, 'sell it and build another' . . . The above is his line of talk.

"Regarding Montreal. The people are *very* sore. After consultation with Grimes and Licome, I felt we can do nothing but give them the old Style 6 in place of the new style 30 that we cannot build. They assert they won't pay a cent now or subsequently. We will have to blow the machine harder as it is a very large house. They say they must now have a Unit Orchestra as per contract, as their plans are laid for it and published. They promise a letter agreeing to change from Style 30 to Style 6, if we write for it. I told Licome to attend to this. . . ."

FW to RHJ in Manhattan, December 19, 1912: "Replying to your letter of the 17th in regard to Dr. Ronfort, not getting to New York when you expected him, I thought you understood when you wrote this letter that it was not definite whether he would leave Chicago Monday night. You will remember that I spoke to you that we did not know just how long he would have to stay in Chicago. Before making definite arrangements for him to play, it would have been well to ask him to advise you when he could be in New York. No doubt he is there by this time and had begun practising." Hope-Jones penned his answer directly on Mr. Wurlitzer's letter, indicating Dr. Ronfort had arrived in New York. In regard to arrival times of the organist, he noted: "I had a letter naming the train he was to leave on after the show Monday night".

RHJ in Manhattan to FW, December 20, 1912: "Am too much rushed to write at length. We all feel Ronford is far better than White on Century instrument though he has had less than an hour's practice. He is assuredly a good man for opening our instruments.

"Cort seems to feel we have done our best. Children's will be ready for use by breakfast time tomorrow. We have a hard nights work ahead of us, so kindly excuse brevity."

RHJ in Manhattan to FW, December 22, 1912: "Children's Theatre was brought into regular use yesterday. If a payment be due upon completion, our bill should go in."

In between design duties, overseeing production and checking on progress at installation sites, Hope-Jones also gave factory tours to increase both public and trade interest in Unit Orchestras. Organman Herman Stahl was among those visitors, who wrote of his experience, which was published in the January 1913 issue of *The Diapason*. Here are some excerpts: "Through the courtesy of Mr. Robert Hope-Jones and his able adjutants, I was guided through the Wurlitzer factory. . . The plant itself is large, housing more than 500 men, and mostly skilled labor.

"After spending considerable time in other departments we reached, for me, the most interesting section of the plant, where the Hope-Jones pipe organ is made. We all have some fancies and seemingly curious ideas. So the fact of the matter is that his ideas seem to gain ground and have been adopted by other builders, and the most praise worthy one is that he treats the building of pipe organs from a scientific standpoint.

". . . Next I was conducted to the voicing rooms. Here I saw the 'springless reed'--a reed that does not have any tuning wire. Mr. Hope-Jones says that the reed pipe so treated will stay in tune as well as the flue pipes. Another feature of his reeds is that he lets the tongue vibrate on the uncovered brass and obtains a smooth note.

". . . Besides a great number of church organs booked, the Wurlitzer company has any number of concert organs for theatres and private residences. . . . These will be very large instruments.

"In conclusion, I wish to say that it was a treat for me, as it would be for anyone, to have had the privilege to pay a visit to such a plant, where art is cultivated."

Operation of the Unit Orchestra Department during 1912 didn't improve as Wurlitzer and Hope-Jones had projected. The same problems still plagued the inventor's attempts to bring about quality product and increased sales. Though Hope-Jones often held out hope for the potential viability of the Unit Orchestra, frustration seems to have met him at every juncture.

I hope you have enjoyed this segment of the Mighty Wurlitzer Story. This ends the series "The Unit Orchestra Flounders" -Editor.

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