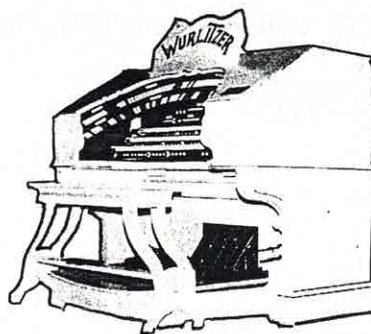
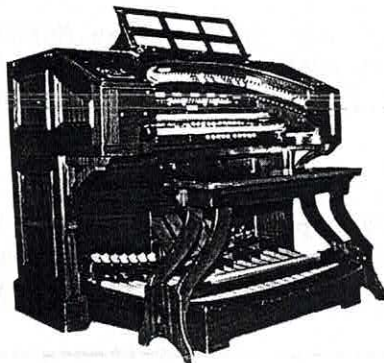


TOSA

OCTOBER 1992

Marrickville Town Hall

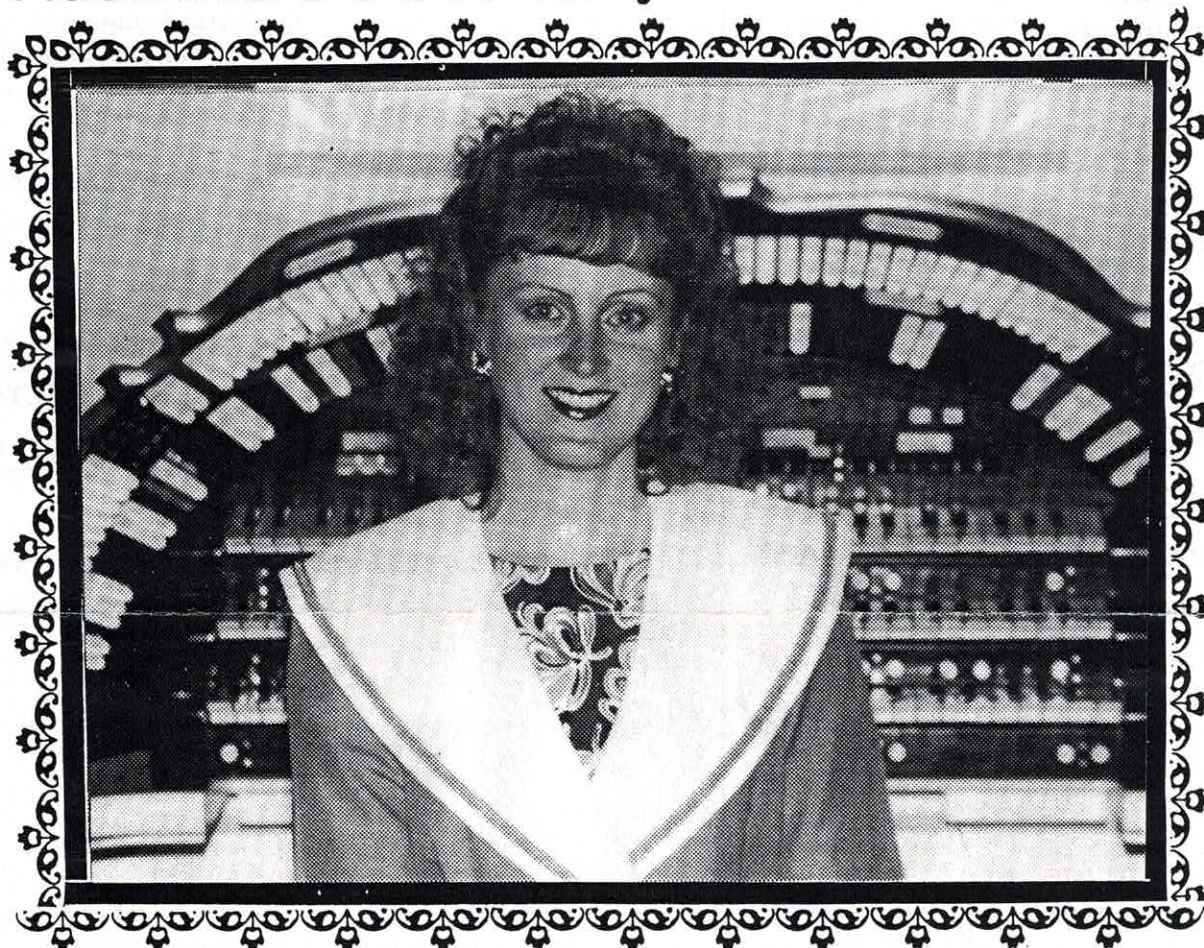


Orion Centre Campsie

NEWS

Today, Reviewed as

"Australia's First Lady of Theatre Organ"



MARGARET HALL

Marrickville Town Hall - Sunday 25 October, 2 pm

Volume 31
Issue 9

The Official Publication of Theatre Organ Society of Australia (NSW Division) Inc.
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TOSA NEWS

OCTOBER 1992

THEATRE ORGAN SOCIETY OF AUSTRALIA (N.S.W. DIVISION) Inc.

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&
Mayor of Canterbury, Ald. John Gorrie

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COMING EVENTS

OCTOBER

Mon 19 at 7.30pm Committee Meeting
Sun 25 at 2.00pm MARGARET HALL in concert
Marrickville Town Hall

NOVEMBER

Sun 15 at 2.00pm MEMBERS'S PARTY
Marrickville Town Hall
Mon 16 at 7.30pm Committee Meeting

DECEMBER

➔ Wed 9 at 8.00pm ANNUAL GENERAL MEETING
Marrickville Town Hall
Sun 13 at 2.00pm TONY FENELON'S
Christmas Concert
Orion Centre Campsie
Mon 21 at 7.30pm Committee Meeting

#####



IMPORTANT NOTICE

Would members please note the amended date of the ANNUAL GENERAL MEETING from 11th November to 9th December, '92.

We look forward to seeing you there.

#####

The Secretary
T O S A (N S W Division) Inc.
P O Box 151
ALLAWAH N S W 2218

Letters & contributions for TOSA NEWS
to: 24 Rosedale Road, Gordon NSW 2072

REMEMBER TO TUNE-IN TO 2CBA-FM

EVERY MONDAY NIGHT AT 9.00pm -

For: "Theatre Organ Highlights"
Presented by Chris Styles



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

Editorial

August 30th - WOW! what a concert that was - in a word 'Sensational' alive with superbly talented musicians and singers. To all the artists who performed so magnificently and to our guest compere, Tony Ward, our heartfelt thanks and the gratitude of St. Vincent's Hospital, Aids Ward.

David Devenport kindly made a donation of \$200. to round our efforts to \$5,000.

The lovely Helen Zerefos who appeared on stage so beautifully gowned (as if she had stepped from the pages of "Gone with the Wind") had appeared earlier in the afternoon at another benefit concert at the Sydney Town Hall to aid the Alzheimer Appeal. A tremendous effort for two worthy causes, in one afternoon.

Sadly we heard that Helen's dear mother passed away unexpectedly the day following our concert. Helen's devotion to her mother is well known and we extend our deepest sympathies and love to Helen and her family at this grievous time.

Rob Gliddon has requested that the letter and information received from Showcase Publications be included in this month's edition of TOSA News. Rob says that he cannot speak too highly of the inclusions featured in this Encyclopedia, everything one could ever want to learn about the WurliTzer company.

There is a time limit as you will see, but what a lovely Christmas present!.

In a delightful letter received from John Clancy, he enclosed some most interesting items of nostalgia, concerning TOSA's beginning and the programme for the closure of the Prince Edward Theatre, when the very popular and talented Noreen Hennessy gave her final recital on the organ that is now our pride and joy at Marrickville Town Hall.

Just a quick reminder about the change of date of the A.G.M. (9 Dec) and final date for nominations (14 Oct). On a final note, due to my years in the travel industry, couldn't resist the inclusion 'HEAVEN: LATEST TRAVEL INFORMATION'

Fond regards,

Miriam Morris.



From the President's Corner

GREETINGS!. Some months ago I mentioned that T.O.S.A. would consider some new approaches to promote the Theatre Organ to people outside the Society. Following a successful advertising campaign on Radio, in Newspapers and by word of mouth, a large audience supported our GALA Concert which benefited St. Vincent's Hospital Aids Ward. Those TOSA members who for some reason were unable to attend, missed a splendid Musical Extravaganza. Many in the audience were not TOSA members or friends, but spoke highly of the afternoon's entertainment and indicated they would attend our concerts in the future. Some had forgotten the sound of Theatre organ and others had never heard it before. So in this instance, music was taken to the public at large.

By the time this addition of TOSA News is published, your Society will have presented the Theatre Pipe Organ to school children. On Wednesday, 23rd September, our visiting Organist from the U.S.A., Jim Riggs, conducted a workshop for school children at the Orion Centre, to introduce these young people to the sounds of the Mighty WurliTzer Pipe Organ. Jim is well known in the U.S.A. for his children's workshops and TOSA took this opportunity to present a 'musical experience' for children to promote the versatility and magnificent sound of the Organ, by demonstrating what it did best in years gone by and how it can proudly take its place in the music of today and tomorrow - here is Theatre Organ for school children.

As this year begins to draw to a close, the Annual General Meeting comes to mind. It is time for members to consider the coming year and decide what they want from their Society for the year ahead. If you can contribute to support your Society, PREPARE NOW! Nominate the area in which you could provide assistance, or better still, would you accept the responsibility of assisting in running the Society for a 12 month term?

So CONSIDER, DECIDE, AND ACT NOW!
'Til next time,

regards,
Bob Staunton
President.

HEAVEN: LATEST TRAVEL INFORMATION
-o0o-

ACCOMMODATION:

Arrangements for first class accommodation have been made in advance.

John 14:2

PASSPORTS:

Persons seeking entry will not be permitted past the gates without having proper credentials and having their names registered with the ruling Authority.

Rev. 21:27

TICKETS:

Your ticket is a written pledge that guarantees your journey. It should be claimed and its promises kept firmly in mind.

John 5:24

CUSTOMS:

Only one declaration is required while going through customs.

1 Cor.15:1,3,4

IMMIGRATION:

All passengers are classified as immigrants, since they are taking up permanent residence in a new country. The quota is unlimited.

Heb.11:16

LUGGAGE:

No luggage whatsoever can be taken.

Tim: 6:7

AIR PASSAGE:

Travellers going directly by air are advised to watch daily for indications of imminent departure.

1 Thess. 4:17

VACCINATIONS/INOCULATION:

Injections are not needed as diseases are unknown at the destination.

Rev. 21:4

DEPARTURE TIMES:

The exact date of departure has not been announced. Travellers are advised to be prepared to leave at short notice.

Acts 1:7

T.O.S.A. (NSW Div.) Inc.
ANNUAL GENERAL MEETING
-oo0oo-

Members are advised that the Annual General Meeting will be held on Wednesday 9th December, 1992 at 8.00pm at the Marrickville Town Hall.

At this time all positions of the Executive and Committee are declared vacant. Members wishing to nominate for any of these positions must complete the enclosed nomination form; nominations close on the 14th October, 1992, and must be mailed to:

The Returning Officer,
85 Duffy Avenue
Thornleigh. 2120

Personal profiles of nominees should be mailed direct to:

The Editor,
TOSA News
24 Rosedale Road
Gordon. 2072

to reach her by 16th October, 1992, for inclusion in our magazine.

---oo0oo---

FREE LUNCH TIME CONCERT

As part of the City of Parramatta's Foundation Week Festival, Mr. Colin Adamson, Deputy Director of Music, at St. John's Cathedral will be giving a Free Lunchtime Organ Recital at

St. John's Cathedral
Church St. Mall via Hunter St.)
Wednesday, 4th November, 1992
12.30 pm to 1.10 pm

A wide selection of music has been chosen by this very talented organist, to be played on the 125 year old J.W. Walker & Son, London Pipe Organ.

Car parking is available.

PROFILE OF MARGARET HALL

Born in Sydney in 1963, Margaret Hall began learning popular organ at the age of nine. After three years, she moved on to classical organ and piano studies. In 1984, Margaret undertook full time study at the NSW State Conservatorium, majoring in organ performance. Four years later, she graduated as a Bachelor of Music 'with Merit'.

At fourteen, Margaret began a four year residency as organist for Mecca Theatres in Sydney. At the Kogarah Mecca she presided over a three manual eight rank WurliTzer, gaining valuable experience in theatre organ presentation whilst developing her own style.

Since 1977, Margaret has performed on numerous occasions for the Theatre Organ Society of Australia (NSW Div.) She has been featured at three National Conventions and was also one of the five artists invited to re-open the ex-Sydney Capitol WurliTzer in the Orion Centre, Campsie, in October, 1988.

Margaret is increasingly in demand for concerts around Australia and in New Zealand. She made her United States concert debut in July, 1991, when she performed for the Puget Sound Chapter of the American Theatre Organ Society.

A Margaret Hall Concert is full of variety, covering music from the popular classics to contemporary hits. Her appropriately sensitive, yet bold approach, combined with a congenial professional stage presence has justly earned her the title of "Australia's First Lady of Theatre Organ".

Released in May 1992, Margaret's first commercial recording entitled "KITTEN ON THE KEYS" includes some of her most popular concert material and will be available at her forthcoming programme.



What the Reviews have said

ALBERT HALL, CANBERRA, 25 FEB. '90
"Margaret impressed me as a competent and professional theatre organist, exhibiting a strong and solid playing style that you could say never fails to delight. Combined with her charming stage manner and forthright presentation, what more could one ask for?"

Kingsley Herbert, TOSA Action, ACT, April 1990

CAPRI THEATRE, ADELAIDE, 18 AUG'91
"I think Margaret Hall is the most underrated keyboard talent I've heard to-date and she can (and does) cover the entire musical spectrum from Bach and Beethoven to Bacharach and the Beatles....She is one of the few organists who can rightly claim to be a true and proficient classicist in addition to the usual lighter styles and techniques associated with the theatre organ".
Fran Searle, SA TOSA News, August, 1991

BURLEIGH HEADS, GOLD COAST, SEP 91
"Margaret showed that she is a most versatile and competent organist, whose artistry is evident in her original arrangements. Her fingering and pedalwork are more enhanced by her youthful vitality, creating a vibrant and enthusiastic performance".

COUPLER, the Voice of TOSA, Gold Coast Div.Inc.

**KARRINYUP COMMUNITY CENTRE,
PERTH, W.A. 27 OCTOBER, 1991**
"Margaret Hall showed herself to be Australia's first lady of the Theatre Organ, with an exhilarating and varied programme on the Karrinyup WurliTzer".
J. Fuhrmann, Stirling Theatre Organ -
Productions

**BELLEVUE PIZZA AND PIPES,
SEATTLE, USA 21 JULY, 1991**

"Petite and dainty Margaret is a dynamo on the organ. Her performance sparkled from beginning to end. She'll be one to watch".

Genny Whitting, Puget Sound Chapter, TOJ Nov/
/Dec 91



"YOUR SAY"

15, Gallipoli Street, ⁶
Bankstown. 2200
31st August, 1992

23 Binder Cresc.,
Bundanoon. 2578
5th September, 1992

TOSA News Editor,
Dear Editor,

Should any of the TOSA News readers who own Electronic Organs of makes now (sadly) discontinued, I draw to their attention an article in an English monthly magazine "Keyboard Review" which I purchase monthly. While this magazine relates to the U.K. scene, it always contains many interesting articles.i.e. "I would like to advise readers that I provide a U.K. spares and clinical advice service for all American and some Continental organs. I am the sole U.K. importer of spares for Conn, Kimball, WurliTzer, Baldwin, Gulbransen and also import spares for Rogers, Lowrey, Fender-Sunn, Acetone, Thomas and most other makes." Yours sincerely, Alan Morrison, "Keyboard Services Scotland, 9 Kingswood Road, Kingswells, Aberdeen, ABI 8TO Scotland."

As I have not been able to obtain technical specifications or help without considerable expense(as I live in the country) regarding a Gulbransen Premier theatre console organ, I wrote to Alan Morrison. His reply, interest and assistance was amazing. He would like to be known to Australian organ owners, but unfortunately cannot find a suitable Australian publication in which to advertise.

I am sure our members with organs would find this of considerable interest. Other State divisions of TOSA would no doubt also find this of interest. Keep up the good work with TOSA News.

By the way, I do believe that one of the big contributing factors to the drop in interest in organ concerts, is because of the demise of all those wonderful "Electronic Home Organs". The modern Keyboards may have wonderful technology, but they sadly lack character, individuality (particularly in tone) and the scope for individual creativity for the player. What a shame. Thanking you on behalf of Alan Morrison.

Yours sincerely,
Alan Belfield.
(Member).

#####

KEVIN ROWLAND HAS DONE IT AGAIN!

(He is always giving TOSA some little 'goodies')

Our thanks to Kevin for his gift of four rechargeable Torches for use by the ushers. Most appreciated thank you Kevin.

#####

Dear T.O.S.A.,

Yesterday's Charity Concert was a sparkling occasion which was greatly enjoyed by the packed audience, with calls of "More! More!"

And I am writing to ask T.O.S.A. if we can have more of these occasions, more often. I left the Orion with a feeling of great exhilaration after such a wonderful program, each artist giving such a great performance.

The Yellow Rolls Royce Band playing old-time favourites at a brisk pace had our feet tapping.

I would like to commend John Giacchi for his beautiful playing and sensitive accompanying of the Singers on the WurliTzer. He will go far, a thorough musician.

All the artists gave us wonderful entertainment. Neil Jensen, as always, gave a superb high-spirited performance, plus a bit of clowning and extracted such volume from the WurliTzer, that I felt that at any moment something would 'give'.(Don't try the "old girl" too far, Neil).

It was the best show I've seen in a long time and I hope these artists will soon appear again under your auspices.

Sincerely,
(or should I say 'hopefully ??')
(Mrs.) Edna Hall.

#####

J. & A. Caldwell
P.O. Box 187
Concord West. 2138
September, '92

To the President,
Mr. Bob Staunton,

I would like to say how much your help was appreciated during our visit to Sydney. The evident warmth and friendliness of the members on club night, the informative inspection of the 'works' downstairs at the Orion by Frank Ellis, and last but not least your own help. My practice on the Marrickville WurliTzer was indeed quite an experience. This involved much of your time and organising, for which we both thank you.

Nor should I forget to mention John Giacchi, who helped with the registration on members' night, and the words of encouragement from Margaret Hall and Bill Schumacher.

In the near future my husband and I expect to spend more time in Sydney, and will be able to attend more TOSA meetings.

Yours sincerely,
(Mrs.) A. Caldwell.

#####

☆ THE TOSA CHARITY CONCERT ☆

7

Sunday, 30 August, 1992

REVIEWED BY COLIN TRINGHAM

After a brief introduction by compere Tony Ward, the Mayor of Canterbury Council and co-Patron of T.O.S.A. John Gorrie, welcomed everyone to the Charity Concert. One note which disconcerted a few was that the Yellow Rolls Royce Orchestra had gone to the Cremorne Orpheum originally by mistake.

Undaunted, Neil Jensen commenced the concert by raising the Console in fine style with a toe-tapping Cole Porter selection, featuring **Blow Gabriel Blow, It's Delovely, My Heart Belongs to Daddy** and **I've Got You Under My Skin**. The frequent tonal changes were an object lesson to anyone thinking that a tune should be played with just one stop setting from beginning to end. Neil achieved a thoroughly 'Orchestral' sound from the 3/17 Wurlitzer. Two more show stoppers followed, **Stairway to the Stars** and a breathtaking **Slaughter on Tenth Avenue**, both expertly played by Neil.

The console descended to rise again to 'accompaniment level' as John Giacchi played for the singing as members of the Canterbury Theatre Guild performed hits from past shows. Artists included Colin Peat and the youngest member of the group with two songs from **Annie** and a **Sound of Music** selection.

John Giacchi raised the console to 'stage level' to play a bracket of numbers from the **Gold Diggers** series of shows, including a memorable version of **We're In The Money**. John's playing has certainly matured since I last heard him and he seemed very much at home at the Console, coaxing new and interesting sounds out of the pipes and percussions, with every phrase.

Neil returned to the Console while the Yellow Rolls Royce Orchestra held the stage to end the first part of the programme with a series of toe-tapping melodies, including, **El Choclo, Ramona**, and **Boo-Hoo**. The Organ and Orchestra members combined wonderfully, although from where I was sitting, the Piano and Double Bass needed some re-inforcement with a microphone or two. I understand this was not a problem closer to the stage.

The stylish singing of the Bandleader, Phillip Sametz and his energetic antics also kept us entertained.

A short Interval followed and the door-takings were tabulated. A cheque for \$4,800. was presented to Elaine Smith, a representative of St. Vincent's Hospital during the second half of the show - a really worthwhile effort.

Neil raised the console again to play a reprise of **It's Delovely, Sentimental Journey, An Earful of Music** and as an encore, **Brown Eyes Why Are You Blue**.

Next, Helen Zerefos appeared in an incredible pink gown, featuring yards (if not miles) of pink ruffles. With sparkling jewels in her hair and a multi-coloured jewelled bodice, she looked every inch the professional entertainer. There was some humorous 'chit-chat' between Helen and Neil and they are obviously both at ease in each other's company. After a selection of the most appropriate Microphone, Helen sang a selection from the **Phantom of the Opera** with a particularly memorable **Music of the Night**. Helen concluded by singing from her operatic repertoire - **Sempre Libre** from **La Traviata**. Throughout her performance we were treated to a voice which was pure and accurate and extremely enjoyable.

Once again the Canterbury Theatre Guild Members took the stage, accompanied by John Giacchi, to sing numbers from their forthcoming production of the musical **Nine**. The show features singing which was more reminiscent of Operatic Recitative than melodies which one could whistle, but it was very well done and John played the accompaniment on the Organ in a very competent manner, despite some difficult-sounding harmonies. This should be a show worth seeing.

The Yellow Rolls Royce Band returned to play two numbers as a finale, these were a bright and bouncy **She's a Latin** from **Manhattan** and a bold and brassy **Bei Mir Bist du Sein**. I could see feet moving and heads nodding all around me in time to the snappy rhythm.

The concert was a great success and all associated with it, the back-scene people and the artists who so generously donated their time, are to be thoroughly congratulated and thanked.



The very talented John Giacchi at the Console



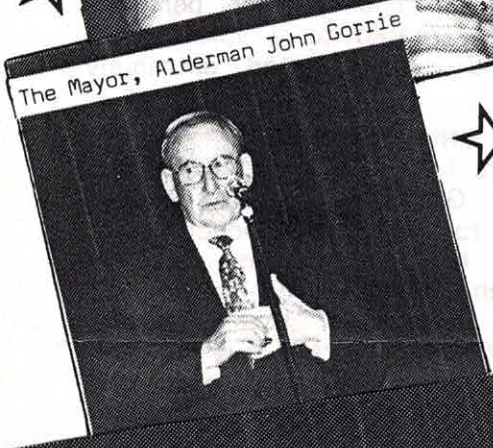
Guest compere Tony Ward



President Bob Staunton presenting cheque to Elaine Smith from St. Vincent's Hospital



Yellow Rolls Royce Band



The Mayor, Alderman John Gorrie



Canterbury Theatre Guild Singers James Worner & Fiona Jeney



John Parker presents a beautiful basket of flowers to Helen Zerefos while Neil Jensen beams approval.

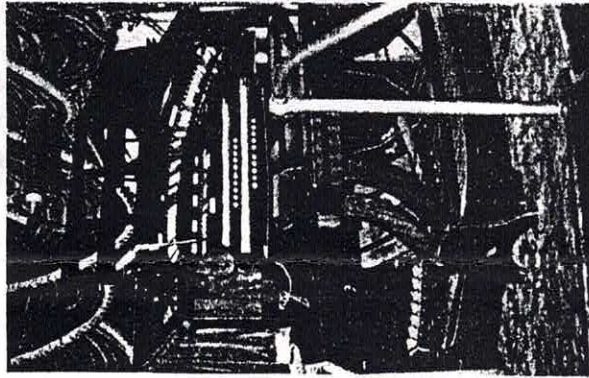
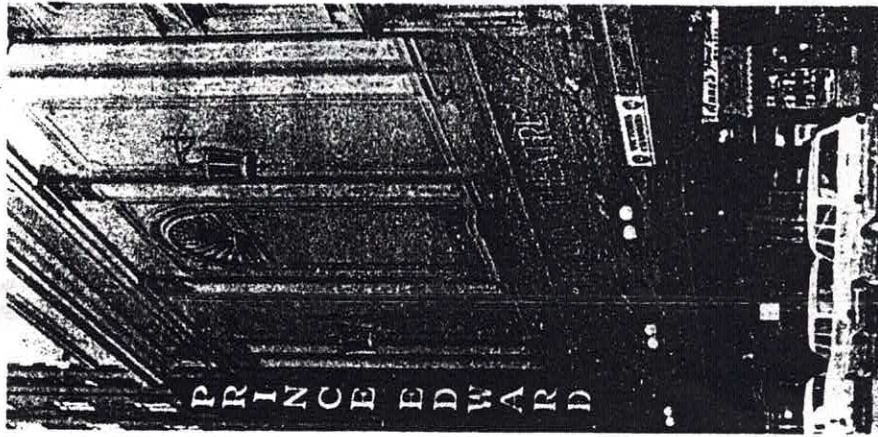


Yellow Rolls Royce Band Leader Phillip Sametz with Neil Jensen at the WurliTzer.



Prince Edward Wurlitzer

Farewell



Recitalist:

Mureen Hennessy

22nd November, 1924 to 15th August, 1965

FINAL RECITAL IN THE PRINCE EDWARD THEATRE, SYDNEY

SUNDAY, 15TH AUGUST, 1965

Presented by

The Theatre Organ Society of Australia

SPECIFICATION OF THE WURLITZER ORGAN

SOLO MANUAL. SOLO cont.

Tuba 16'
Bourdon 16'
Contra Virole 16'
Tuba 8'
Open Diapason 8'
Tibia Clausa 8'
Clarinet 8'
Kinura 8'
Orchestral Oboe 8'
Salicional 8'
Voix Celeste 8'
Flute 8'
Clarinon 4'
Octave 4'
Piccolo 4'
Salicet 4'
Octave Celeste 4'
Flute 4'
Twelfth 2 2/3'
Fifteenth 2'
Piccolo 2'
Salicet 2'
Tierce 1 3/5'
Xylophone
Glockenspiel
Bells

Second Touch
Clarinet
Tibia Clausa
Tuba
ACCOMPANIMENT
MANUAL
Contra Virole
Tuba
Open Diapason
Tibia Clausa
Clarinet
Kinura
Orchestral Oboe
Salicional
Voix Celeste
Flute
Piccolo
Salicet
Octave Celeste
Flute
Twelfth
Piccolo
Salicet
Octave Celeste
Flute
Twelfth
Piccolo
Snare Drum
Tambourine
Castanets
Chinese Block
Tom Tom

Echo
Vox Humana
Cathedral Chimes
Sleigh Bells
Chrysochlott

ACCOMP. cont.

Echo
Vox Humana
Vox Humana
Vox Humana
Chrysochlott
Second Touch
Tuba
Diaphonic
Diapason
Clarinet
Xylophone
Triangle
Sleigh Bells
PEDALS
Tuba
Diapason
Bourdon
Tuba
Open Diapason
Tibia Clausa
Clarinet
Flute
Octave
Chinese Block

Second Touch
Main
Solo
Vox Humana
Tuba
EFFECTS
Bird Whistle
Slap Sticks
Fog Horn
Tolling Bell
Drum Roll
Thunder Effect
Surf
Boat Horn
Electric Bell

PEDALS cont.

Second Touch
Bass Drum
Kettle Drum
Crash Cymbal
Cymbal Tap
TREMULANTS

The Organ has 10 basic pipe ranks, divided into two expression chambers (one each side of the proscenium) as follows:

SOLO (left)

Tuba Horn
Tibia Clausa
Orchestral Oboe
Kinura

MAIN (right)

Clarinet
Open Diapason
Viole d'Orchestre
Celeste
Flute
Vox Humana



MISS NOREEN HENNESSY, resident theatre organist at the Prince Edward Theatre from 1945 to 1965, and an Honorary Member of the Theatre Organ Society of Australia.

The Prince Edward Wurlitzer organ and Miss Noreen Hennessy have formed an attractive combination to lovers of theatre organ music over 20 years. Many patrons attended the theatre regularly just to hear this combination.

Miss Hennessy has always taken a great interest in the Theatre Organ Society and is held in the highest regard by its members.

The chance that the organ might be broken up for parts when it was known that the theatre was destined for demolition, led members of the Society to endeavour to save the organ if they could, and within one week they raised among themselves the necessary finance to purchase the organ.

Although this final recital is a somewhat sad occasion, negotiations are well under way to re-install the organ in the fine Town Hall at Marrickville, where it may continue to be heard to best advantage by the public.

Miss Noreen Hennessy is certain to be one of the first organists to be featured at the organ in its new location.

The Theatre Organ Society of Australia, acknowledges with gratitude the courtesy and co-operation of the management of the Prince Edward Theatre which has made this recital possible.

Programme

- | | | | |
|---------------------------------------|----------------|---|--------------|
| 1. Selections from the Opera "Carmen" | Bizet | 10. Selections from "South Pacific" | |
| 2. Bracket of Evergreens: | | 11. Rhythmic arrangement of the Opera "Faust". | Arthur Lange |
| June in January | Learn to Croon | 12. Summertime (from "Porgy & Bess") | Gershwin |
| Please | Tea for Two | 13. The Donkey Serenade | |
| Temptation | | 14. Selections from "Showboat" | Kern |
| 3. Hungarian Dance No. 5. | Brahms | 15. The Nuns' Chorus | Strauss |
| 4. La Gaiete Parisienne | Offenbach | 16. Claire de Lune | Debussy |
| 5. In a Monastery Garden | Ketelbey | 17. "Doll" Selection | |
| 6. Tico Tico | | 18. Bracket of traditional Christmas Carols | |
| 7. Moonlight Cocktail | | | |
| 8. Tales from Vienna Woods | Strauss | | |
| 9. Spanish Gypsy Dance | | 19. Final item - "Home Sweet Home" (Miss Hennessy's signature tune) after which the blower will be switched off for the last time in the Prince Edward Theatre. | |

Your T.O.S.A. Concert

So you read about this Artist and Concert in your T.O.S.A. News magazine. Glad you came to lend support to the efforts of your Executive and Committee to provide quality entertainment for all members and their families. The show will start in a few minutes time, so just sit back and relax.....By the way, have you ever given any thought to the amount of time, effort, planning and personal input that has gone into the presentation of this afternoon's entertainment just for you?

Before any planning can commence, a list of available dates must be obtained from both the Marrickville and Canterbury Municipal Councils.

A special Planning Meeting is arranged and following discussion, a list of acceptable dates and locations is prepared. The artists to perform for the Society in the coming year are then nominated and selected.

As soon as the concert calendar has been completed, the Artist Liaison Officer is instructed to contact each artist and invite that person to perform 'In Concert' on one of our two WurliTzer Theatre Pipe Organs. Once the artist has indicated willingness to play on the planned date, all necessary arrangements are finalised.

Now the preparation for this particular concert can be moved into "TOP GEAR" and all areas of preparation begin to operate efficiently to bring you a trouble free afternoon of entertainment.

The Editor of T.O.S.A. News is advised and advertising is planned, prepared and finally in the Society's magazine.

The Ticket Secretary is informed, arrangements made for the concert date tickets to be printed and a seat booking plan is prepared months in advance to accommodate advance bookings. These bookings will be progressively monitored to keep the Executive informed of the anticipated attendance totals so that other areas of preparation can be implemented as required.

The Publicity Officer will prepare advertising material and at the appropriate time forward this information to the various media outlets, e.g. Local Newspapers, Radio Stations, T.O.S.A. Printer for advertising pamphlets etc., and through our Theatre Organ Highlights radio programme for special announcements.

Depending on the concert location, either the Society's or Council Signwriter will prepare a static advertising display and fix it in

position outside the hall prior to the concert date.

Where security is provided by the Society for members' cars, the Security Service must be advised so that sufficient Security Officers are provided on concert day. (Requirements are based on anticipated attendance).

The Candy Bars and Tea and Coffee Stand must be stocked to provide sufficient supplies to meet customer requirements. (Based on anticipated attendance).

The Record Bar stock is checked and supplemented as required, to provide a broad selection of Audio Tapes, Compact Discs, and Video Tapes for those who collect all forms of Theatre Organ music. This shop also provides a small quantity of special books on the Theatre World.

As the concert date draws closer, arrangements are made for our concert artist to be provided with practice time to become familiar with the instrument to be played and to fine tune the concert performance.

Usually a few days before the concert, the Theatre Pipe Organ has its final maintenance completed and is then tuned.

On concert day, a small band of dedicated T.O.S.A. members arrive at the hall early in the morning and set about preparing the various areas required for the overall concert presentation, e.g. Ticket Office, Candy Barm Tea and Coffee Stand, Record Bar and Tape Library, Book Library and TOSA News stand. etc.

If it is anticipated that additional seating will be required, additional chairs would have been previously ordered and are delivered on the day of the concert.

The Concert Recording Technician will be busy running out the Audio leads and setting up the general recording equipment. When this has been done, final testing will be made to ensure that all is in perfect working order to record the concert.

The Organ Maintenance staff prepare the Theatre organ for the performance and one last practice session is run through by the artist.

At last it's approaching concert time. The ticket sellers are in their ticket box, the Ushers are in position at the doors, the audience is beginning to fill the hall.

From the stage a voice comes loud and clear over the Public address system - "GOOD AFTERNOON LADIES AND GENTLEMEN" - the concert is about to begin

Enjoy your concert and spare a thought for all those TOSA people who helped put this concert together for you and your friends' enjoyment.

BOB STAUNTON.



A trip 'down memory lane' for those members who will remember these gentlemen. This photograph was taken at the historic 'Foundation Meeting' of the Theatre Organ Society of Australia, held at the Westmead Post Office on the night of 9th January, 1960. Even then TOSA was thought of as an Australian wide organisation. The name TOSA NEWS was also chosen for a monthly magazine. Elected as the first President was Arthur Esgaite (in front with the glasses. Alongside him on the left, John Clancy elected as Foundation Secretary. On the right hand side, Cec Taylor, elected as Foundation Treasurer. Others in the photograph, Don Munro and Peter Merlin. Who would have thought then of the wonderful Australia wide Society owning so many Theatre Organs today!

John Clancy.

GET WELL WISHES

Anyone who has experienced eye surgery will have the greatest sympathy for our very well known and popular member Frank Rohanek, who has undergone major surgery on his eyes. We wish you a most speedy recovery Frank and look forward to your company again as soon as possible. No doubt you will be receiving lots of 'tender loving care' from Edith. Get well soon.

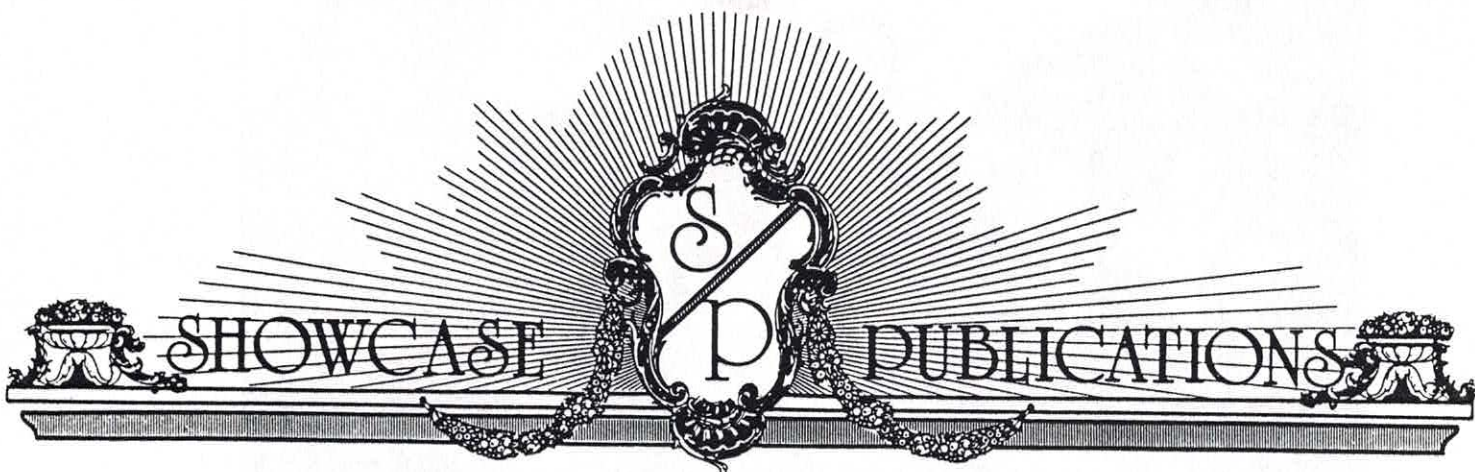
TONY FENELON OFF TO THE U.K.

T.O.S.A. Vox have advised that Tony Fenelon is leaving for the United Kingdom in November this year to perform the opening concert on the organ at the Granada Studio Complex in Manchester.

This is a great honour for Tony, as it is the first time an Australian organist, of the current generation at least, has been invited overseas to open a new organ installation.

The organ is the four manual, fourteen rank instrument which was previously installed in the Gaumont Theatre, Manchester.

Congratulations Tony from TOSA (NSW) we do wish you well, and don't forget to come back for our concert on the 13th December, (they may want to keep you!).



Post Office Box 40165, Pasadena, California 91114
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August 1992

Dear Book Buyer:

We are pleased to make a very special announcement regarding the series, "Encyclopedia of the American Theatre Organ". So far you have seen completion of volumes one and two, written and financed by David L. Junchen. As many of you probably know, the author passed away in January of 1992.

Showcase handled production and distribution on the first two books and was in the process of assembling volume three at the time of Junchen's death. The rights to the first two books and unfinished third one, dealing with the Wurlitzer company, have been bequeathed to Showcase. However, to complicate matters, Junchen was indebted to us for over \$23,000, monies the estate may not be able to pay. He had also underwritten the first two books at a substantial personal loss. Because of the present circumstances and limited sales potential, we are not able to underwrite publication costs ourselves.

There has been a great deal of interest expressed in seeing the final book completed. We have been faced with several other problems related to determining the best way in which to publish the Wurlitzer story. No one really knew just how ill the author was for several years while he attempted to complete research and writing for the final volume. Owing to his illness, we believe Junchen prematurely stopped most research, and instead worked as his health permitted, to finish it using materials already on hand, hoping he might see it published in his lifetime. Subsequently, during a complete analysis of the manuscript by a group of organ historians, numerous gaps in the research became obvious. As a result, Preston Kaufmann took the project on as co-author. It has been his goal to undertake a thorough search that would insure all possible sources of historical items are fully taped, which will make the Wurlitzer story as complete as possible.

It has been difficult to finalize a concept for publication of volume three; with just the material collected by Junchen, the number of pages would have been over 800. Adding photos, drawings, advertisements and other historic information since located, the count has grown to

-2-

over 1,100 pages. Splitting this into two volumes would have necessitated a price of over \$125 apiece. With reluctance, we have taken out the master opus list of all manufactures combined that Junchen spent a great amount of time compiling; this helped in cutting costs. It has been decided to issue the Wurlitzer story in three volumes of approximately 300 pages each.

Following is an explanation of how the first two books and remaining three on Wurlitzer will be made available:

VOLUME 1: This book has been out of stock for some time, although there has been limited call for copies. We will be able to have a small press run produced, if enough buyers will subscribe or underwrite its printing. Pricing is based on current demand numbering under 100 copies; for this reason, the price is higher than normal.


VOLUME 2: Still in stock, this part of the series can be ordered for immediate receipt.

VOLUMES 3, 4, 5: These will cover the Wurlitzer company and its theatre organs. Because Junchen underwrote the first two volumes, and due to the series' very limited appeal, we must now ask interested readers to help finance publication. This is being handled on a subscription basis, with one volume being produced at a time. The expense of publishing these books is costly and direct reader support is the only way we believe to insure their publication. In each book, we will publish a list of those subscribing to that particular volume. Further details about this may be found on the order form. If too few subscriptions are received in the time frame allowed, that would permit completion of volume 3, customer monies will be returned and the Wurlitzer portion of the project will remain unpublished.

For those interested in seeing the Master Opus List of theatre organs published, please indicate your desire to purchase a copy on the backside of the order form. This list is a compilation of all manufacturers totaling over 7,000 instruments, assembled on a geographical basis, and would be approximately 225 pages in typeset form. If enough demand is demonstrated, it can be printed and bound in the same format as the other books in the "Encyclopedia" series.

An informative flyer describing the series and order form accompany this letter. We sincerely hope for your support in this very important contribution to the history of the theatre organ.

Yours truly,



Tom B'hend

ENCYCLOPEDIA OF THE AMERICAN THEATRE ORGAN

VOLUME 1

BY DAVID L. JUNCHEN

432 Pages / Over 800 Illustrations / Hard Bound / 9" x 12"

Readers are taken on a behind-the-scenes tour of 52 pipe organ companies, ranging from the one-man shop to industry giants . . . Austin, Estey, Kilgen, Kimball and Moller. Even opus lists for each firm have been assembled, totaling some 3,000 instruments. Company beginnings, important personnel and innovations, are just a part of a fabulous story woven in with a treasure trove of photos, information and minutiae.

VOLUME 2

BY DAVID L. JUNCHEN

518 Pages / Over 1,000 Illustrations / Hard Bound / 9" x 12"

Story of the American theatre organ scene continues with the history of an additional 38 firms, including Robert-Morton, Skinner and Wicks. Opus lists contain another 2,000 instruments. Of special significance is an enormous section chronicling 84 firms that were ancillary suppliers to the organ industry. Organ building would have been impossible without Spencer and Kinetic blowers . . . Dennison and Gottfried pipework . . . and Organ Supply parts. Throughout the book are company histories, interwoven with numerous illustrations: consoles, factory scenes, advertisements, catalog reproductions and theatre interiors.

VOLUMES 3, 4, 5

BY DAVID L. JUNCHEN & PRESTON J. KAUFMANN

Approximately 300 Pages Apiece / Profusely Illustrated / Hard Bound / 9" x 12"

Perhaps America's premiere musical instrument company for over 100 years, the Rudolph Wurlitzer Company was the most prolific manufacturer of theatre pipe organs. It is a company with a rich and colorful history, from its personalities, achievements and fame. Initial research and writing for these volumes was assembled by the late David Junchen; with further fact finding, location of more illustrations and other additions, it is being completed by Preston Kaufmann, author of "Fox-The Last Word . . . story of the world's finest theatre".

Emergence of the Wurlitzer family as leaders of the musical instrument field is covered during the early years of growth through 1909. Next the story of Robert Hope-Jones, first in England, and then America, is brought to life; included of course is his association and effect upon Wurlitzer and unit organs.

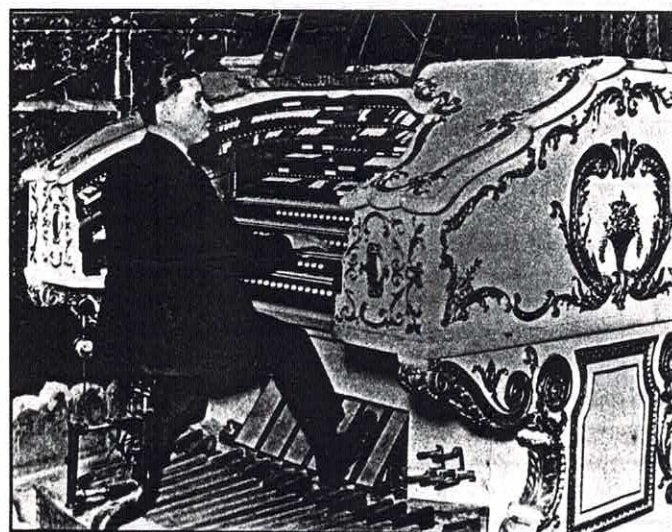
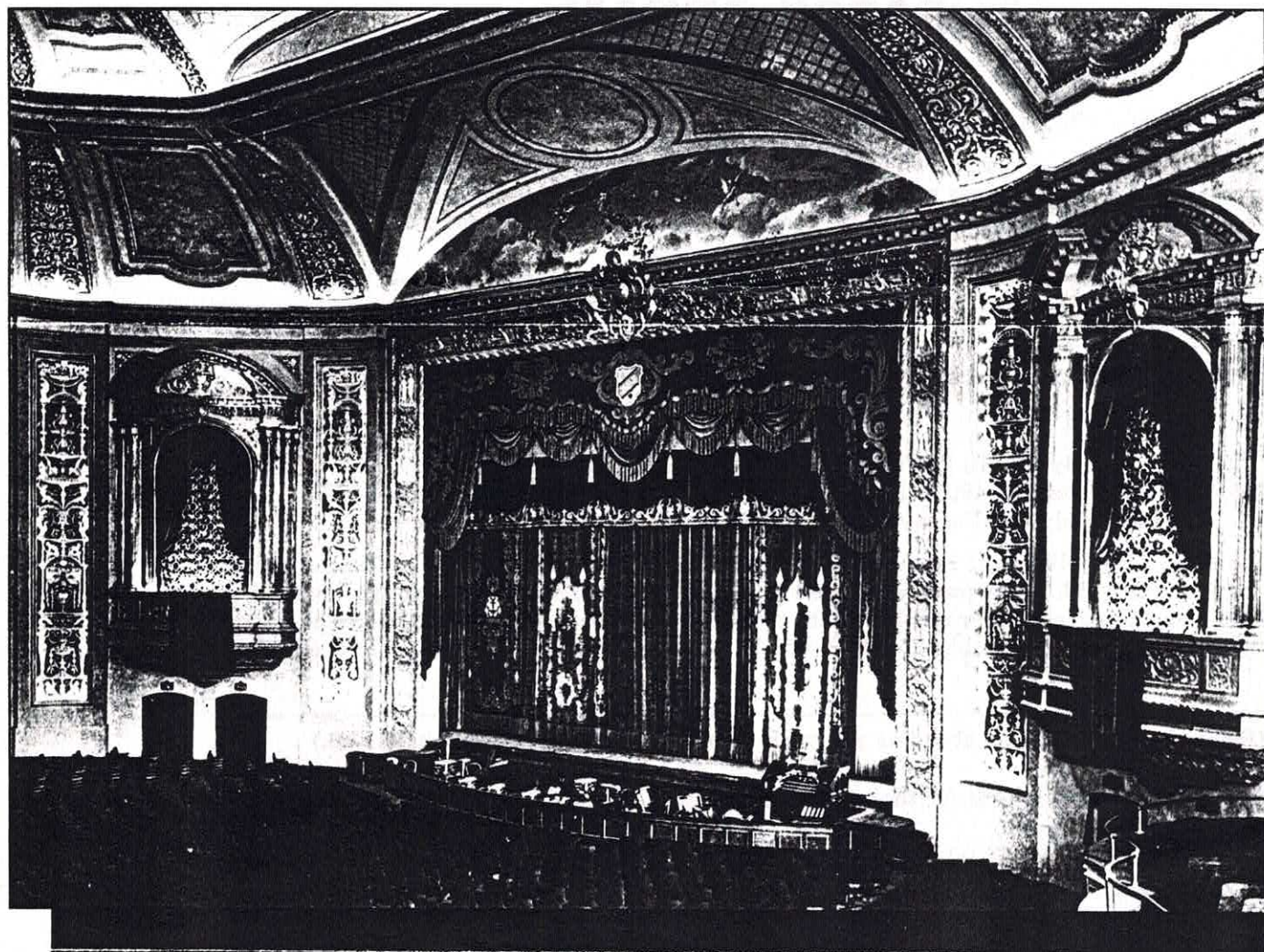
With an established firm, it was not surprising that the company embarked upon a campaign selling products to theatres . . . organs, photoplayers, pianos and orchestrions. Output for much of these instruments took place in the vast factory located at North Tonawanda, New York. Its history and development is thoroughly covered in text and illustration.

General coverage is devoted to photoplayers and theatre organs, where details on sales/production, stock models and advertising samples, are reproduced. Technical information on organs, including stock style specifications, shipments by style, wiring schedules and part numbers, bring together much fascinating data.

Surveying major time frames in unit organ development, growth and decline . . . 1910-1919, 1920-1926 and 1927-1932, permits a tour of several hundred theatres with Wurlitzer organs, illustrated with consoles, chambers, auditorium views and trade advertisements. Installations in overseas locales, residences and churches, are also extensively covered, both pictorially and through informative text. Another section covers the firm during the period 1933-1990. As demand for theatre organs diminished, new products were introduced to keep Wurlitzer profitable. And to conclude, there is both a geographical and chronological opus list of the entire known unit organ output by Wurlitzer, 1910-1943.

ENCYCLOPEDIA OF THE AMERICAN THEATRE ORGAN

VOLUMES 1, 2, 3, 4, 5



Theatre organs evolved specifically to provide live musical background to accompany silent films. These instruments made a tremendous impact on theatre operations, yet introduction of talking pictures in 1927 cut short their usefulness.

In all the years since, never have theatre organs been the subject of such intense study and documentation, as found in this monumental work, being published in five parts. They will become the most valuable resource on American theatre organs ever published and should be in every organ historians' library.

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This volume will be published if readers will underwrite its publication. With sufficient orders received by November 30, 1992, publication will proceed. Should there not be enough demand to finance this undertaking, customer monies will be returned in full by December 31, 1992. The names of those who subscribe by November 30, 1992, will be acknowledged by being listed in the book.

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