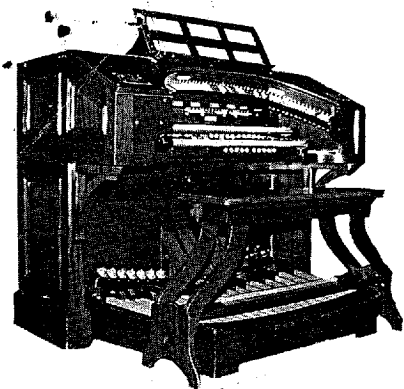
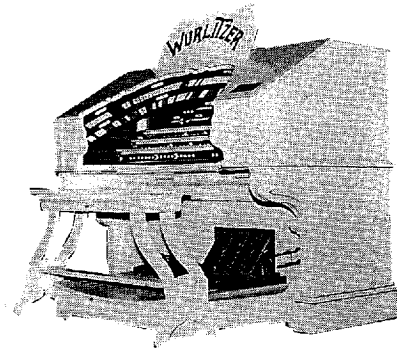


SEPTEMBER, 1996



2/11 WurliTzer Theatre Pipe Organ  
Marrickville Town Hall

# TOSA *NEWS*



3/17 WurliTzer Theatre Pipe Organ  
Orion Centre Campsie

**JOHN  
GIACCHI**  
Orion Centre  
Sunday, 8th  
September

**IAN  
DAVIES**  
Bondi Jctn RSL  
Saturday, 19th  
October

**RAY  
THORNLEY**  
Marrickville T.H.  
Sunday, 27th  
October

MELBOURNE'S **REGENT** THEATRE  
Beautifully restored to its former glory  
Re-opened officially Saturday, 17th August



*The Regent Theatre's first WurliTzer (4/21)  
and Orchestra*

The newly  
installed 4/36  
*WurliTzer*  
remained silent,  
but will  
hopefully be  
heard soon

Volume 35  
Issue 9  
PRINTED BY TOSA

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Price  
\$1.00

# TOSA NEWS

SEPTEMBER, 1996

**THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.**

For the smooth running of TOSA, please contact the right person :

**General Business - SECRETARY**

**Ticket Bookings - TICKET SECRETARY**

**Membership, Renewals, Change of Address -**

**MEMBERSHIP SECRETARY**

**TOSA NEWS Items, Advertisements - EDITOR**

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Neil Palmer

9798 6742

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## COMING EVENTS

### SEPTEMBER

Monday	2	at	7.30pm	Committee Meeting
Sunday	8	at	2.00pm	John Giacchi Concert Orion Centre Campsie
Wednesday	25	at	7.30pm	Members' Playing Night Orion Centre Campsie

### OCTOBER

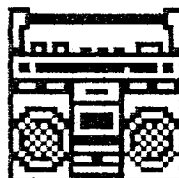
Wednesday	9	at	5.00pm	Nominations close for all Executive and Committee Positions for 1997
Monday	14	at	7.30pm	Committee Meeting
Saturday	19	at	2.00pm	Members' Afternoon Ian Davies and Friends Bondi Junction-Waverley RSL
Sunday	23	at	2.00pm	Ray Thornley Concert Marrickville Town Hall

### NOVEMBER

Monday	4	at	7.30pm	Committee Meeting
Wednesday	20	at	8.00pm	Annual General Meeting Orion Centre Campsie

### DECEMBER

Monday	2	at	7.30pm	Committee Meeting
Sunday	8	at	2.00pm	Tony Fenelon and John Atwell Duo Concert Orion Centre Campsie



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For "Theatre Organ Highlights"  
Presented by Chris Styles

# Editorial

What a fabulous entertainer **Nicholas Martin** proved to be once again. It's exhausting just to watch his athletic approach to playing the theatre organ - never a dull moment and lots of fun to hear and watch.

Congratulations to the **TOSA** members who formed **Variety Entertainments** and presented such a well-run and successful **Blackpool Supper Dance Night**, which was thoroughly enjoyed by the large crowd, including many **TOSA** members, who happily danced the night away on Friday, 9th August. Let's hope more ventures like this can be arranged to bring further entertainment and enjoyment theatre organ lovers.

This month's issue of **TOSA News** carries the Nomination Form for members of the next executive and committee. Please note that the closing date for nominations is Wednesday, 9th October, if you wish to participate in the running of your Society and serve the 700+ current membership in an official capacity over the next 12 months.

Since last month's listing of **Coming Events** a couple of new events have been added for the month of October. Don't forget to add to your diary the "**Ian Davies and Friends**" afternoon at the **Bondi Junction-Waverley RSL**, on Saturday, 19th October, and the **Ray Thornley** concert at **Marrickville Town Hall** on Sunday, 27th October.

The **Regent Theatre** in **Melbourne** is featured in this issue, and it has already had its official opening, sadly without the participation of the fabulous, newly installed **4/36 WurliTzer**, although it is very near to completion. We all hope this, the largest theatre organ to be installed in **Australia**, is up and running soon for the greater pleasure of the theatre organ lovers of **Melbourne** and **Australia**. The photos of the **Regent** came from the collections of **Ian Williams**, **Ian Hanson** and **John Thiele**.

Thanks once again to all the contributors to **TOSA News**.

Best Wishes,  
**Colin Groves**



## WELCOME TO NEW MEMBERS

**TOSA (NSW)** is pleased to welcome 4 new members this month, and on behalf of the Society we have much pleasure in wishing you a long and enjoyable stay with us :

**John Batts - Kensington**  
**Roslyn McIntyre - Beecroft**  
**Neil McMullen - Carlton**  
**David Woolley - Normanhurst**

## Membership Notes...

This is your September copy of **TOSA News**. The fact that you have received it means you are a paid-up financial member. Thank you!

As far as we know a **1996-1997 Membership Card** has been sent to everyone. If, by some chance, you **HAVE NOT** received a card, please phone me any evening after 7.00pm, and I'll send one post haste.

Best wishes for the coming year.

**Walter Pearce**  
Phone : 9716 0151

# From The President

Hello fellow members,

I'm normally a fairly positive person and I try to convey a positive message each time I write this column. This time however, I feel I must express my feelings on a matter that causes me and your committee some concern.

There seems to be some reluctance on the part of some of our concert audiences to turn up to concerts when a new artist, either local or overseas, is making his or her debut. While this trend has always been around in varying degrees, it was particularly noticeable at the **Jelani Eddington** concert when the attendance was disappointingly small. This was indeed a shame as those who did attend were treated to a world-class presentation from an extraordinarily talented young man. The expressed opinion of most of the audience at the end of the concert was that they couldn't wait for his next visit. (See separate review in this issue.)

These remarks are not intended to lay a "guilt trip" on anybody; indeed it would be unforgivably presumptuous to do so. However, I would simply ask all our members to exhibit the admirable **Australian** characteristic of giving someone a "fair go".

With this in mind, I am urging all members if possible to support our next concert at the **Orion Centre** on the 8th September.

There have been comments made to committee members regarding the lack of support for our young players. Here is your golden opportunity to show your support for **John Giacchi**, the young man whose concert during the **Easter Convention** had everyone asking, "Where has he been hiding?"

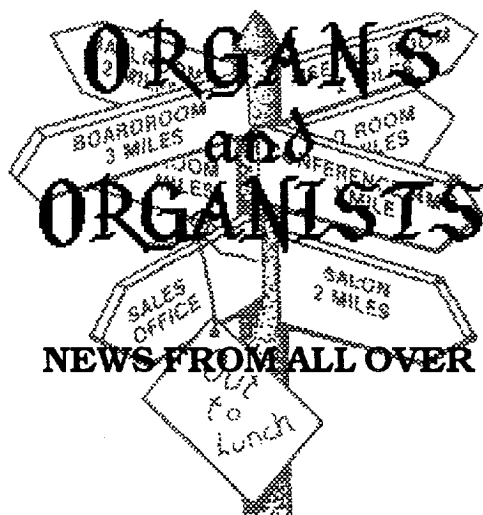
I would also ask another question of our members; when was the last time you heard a bad performance at a **TOSA** concert?

I look forward to seeing you on September 8th.

**Cliff Bingham**

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

**The deadline for each edition of TOSA News is the 12th of the preceding month**



## CHATSWOOD

The WurliTzer in the Willoughby Town Hall, Victoria Street, Chatswood, is to be heard again on Saturday, 21st September, at 8pm, in the more than capable hands of our leading Sydney organist and TOSA member, Margaret Hall.

Included in the concert will be operetta numbers sung by popular young vocalists Dean Sinclair and Leslie Martin.

## BEXHILL

A reminder to anyone within reach of Bexhill, near Lismore, that well-known, popular Sydney organist, David Parsons, is playing there at the Church of the Good Shepherd on Tuesday, 17th September at 1.00pm and on Wednesday, 18th September, at 7.00pm.

Any further information can be obtained from Grant Virtue on (066) 25 1241.

## MEMBERS' NIGHTS

Wednesday, 30th July saw a turn-up of about 30 members and friends for a **Playing Night** at the Orion WurliTzer. Members who entertained at the keyboard included Ron Povey, Wendy Hambly, Frank Lewis, Bruce Brisby, Amy Caldwell, Jack MacDonald, Keith Batty, Tom Barber, John Griffiths, Marie Holden, Walter Pearce, Bill Schumacher and John Giacchi.

On Wednesday, 14th August, about 20 people attended the **Playing Night** at the Orion and the players included Bruce Brisby, Wendy Hambly, Frank Lewis, Tom Barber, Jack MacDonald, Ron Povey, Keith Batty, Cliff Bingham and John Giacchi.

These evenings, organised by the committee for playing members, provide a relaxed social occasion for members to get together and listen to each other playing the fabulous WurliTzer. The only cost is a small supper item that you might like to bring along to share at supper time - tea, coffee and biscuits are always provided.

Also, these evenings give members the chance to browse through the **International** and **Australian** newsletters and magazines received by TOSA in the recent months. Sheet music, recently donated to TOSA is also available for perusal and possible borrowing by members.

If you would like to join in the next **Members' Playing Night** is on Wednesday, 25th September at 7.30pm at the Orion Centre, Campsie. Bring a plate, your favourite pieces of music and be prepared to enjoy yourself!

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2x61 note manuals, 25 note pedalboard  
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*June Members' Playing Night at the Orion*



# From The MAILBOX

*Amy Caldwell of Mona Vale writes about our next artist, John Giacchi:*

What a superb performance by our own **John Giacchi** at **Willoughby Town Hall** as part of the **Sydney Convention**. It was immaculate in presentation, preparation and delivery. I, along with many others, offer my congratulations to **John**.

I well remember my very early attempts on Members' Nights at the **Orion**, when **John** was on hand to help with registration, and offered me so much encouragement. I am now awaiting the release of **John's** first CD, which should soon be available.

**Joan and Alwyn Nelson** of **Victoria** have written to me, expressing their congratulations for an excellent convention. They have asked that I pass on their thanks to the committee and organisers for the wonderful time they had here and the friendliness of all, during such a well-run convention.

**Amy Caldwell**

*Amy also wrote a brief review of a concert at Concord Uniting Church, mentioned in a previous issue of TOSA News:*

Thanks to the advance notice in our **TOSA News**, I was able to attend the recent musical afternoon at **Concord Uniting Church**.

**Mr Norm Weismantel** greeted the large crowd and introduced the two artists - our own **TOSA** members, **Wendy Hambly** and **Bill Schumacher**.

This was a very pleasant afternoon with the usual afternoon tea break organised by the church ladies.

**Bill** and **Wendy** started off the programme with *The Best Things in Life Are Free*, on piano and organ, followed by *Smoke Gets in Your Eyes*. It's always a pleasure to see and hear **Bill Schumacher** playing these duets.

Then **Wendy**, looking very

charming in a soft mauve outfit, gave us a bracket on the **Rodgers** organ. We heard music from *Fiddler On the Roof*, *Ketelby's Bells Across the Meadow*, complete with chimes.

**Bill** joined **Wendy** for a most enjoyable piano/organ performance including **Ivor Novello's** *Waltz of My Heart* and *Can't Help Lovin' That Man*.

**Bill** also had plenty to offer on the organ - a nice touch was *Put On Your Sunday Clothes!*

The concert was well received by a very responsive audience. My congratulations to both artists for a most enjoyable performance.

**Amy Caldwell**

*Ron Ivin from the Central Coast has sent in the following humorous item for the amusement of TOSA News readers. It proves that some musicians don't have even one falsely modest bone in their highly self-regarded bodies, even when dealing with devoted fans:*

**Ignace Paderewski** (1860-1941) was once accosted after a concert by a gushing admirer who was heard to say, "Oh **Mr Paderewski**, I wish I could play like you!"

**Paderewski** replied, "Madam, if you spent the hours practising that I do, and had the devotion and, dare I say, the genius, then maybe you could." Ouch!!

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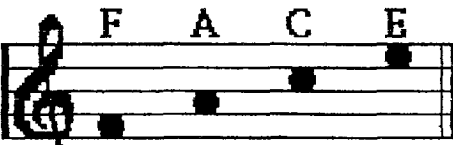
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F A C E



**THE MUSIC**  
With **Allan Tassaker**

**Allan Tassaker** reckons he's just returned from a holiday in earthquake-prone **San Francisco**.

He says that while he was playing the organ over there, the *Tremolo* was on all the time - and he didn't even have to switch it on!

## HALF A STORY

by **Allan Tassaker**

Three and a half weeks ago, against my better half's wishes, I sold my half worn out organ to a friend of mine who lives half way down the street in a half-way house... for half price.

The organ got stuck half way in the front door and we had to remove half a wall. Half our luck!

My friend said that if the organ was half as good as it looked, it was a bargain, cheap at half the price. I told him it was....I don't do things by halves.

I had half a mind not to sell it in the first place.

To-day I got news that my friend had been run over by half a carriage of a train.... and wanted his money back. He said the organ would no longer be of any use to him.

He said he was only half the man he used to be! What a half-wit!

Serves him right if I only give him half his money back!

I was half out of my mind with worry! I had spent half the money already! You think I ain't half mad!

Seeing that he was actually my half brother, I gave him half a crown.

Well, that's half of the story. Already it takes up half a page!

# Tony Fenelon explains the Magic of the Melbourne Regent - the Fabulous Picture Palace

A night out at the **Regent** was something special. Its atmosphere of magic and splendour whisked you into another world. Here was truly an example of **Hollywood** in its greatest hour - the "*Cathedral of the Motion Picture*" with its sumptuous furnishings and medieval murals, its deep, exquisite carpets and red velvet drapes in **Spanish Gothic** architecture. The **Regent** - a fitting title for the leader of **Hoysts'** extensive circuit of prestige movie palaces.

In days long gone, the excitement of "going to the pictures" meant much

more than simply watching films. It was a total experience that surrounded you from the moment you entered the Grand Foyer. At the **Regent**, even the humble transaction of buying your tickets at the Box Office assumed a certain royal importance. This feeling lingered as you turned towards the marble staircase leading to the Mezzanine Foyer with its barrel-vaulted ceiling and colourful murals.

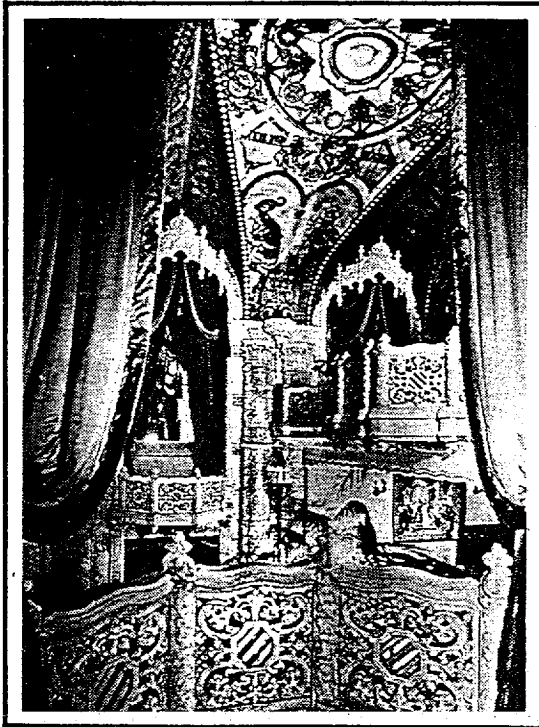
But as you ascended the last few carpeted stairs to the Lounge a new experience of grandeur crept over you. The rumbling majesty of the **Mighty**

**WurliTzer**, ever increasing in intensity as you took your last few steps into the auditorium, seemed to emanate from the very soul of the building. The trance was complete as you sank into those deep comfortable lounge seats, the sound of the organ rose in a thundering crescendo, the house lights dimmed and your evening at the **Regent** had really begun.

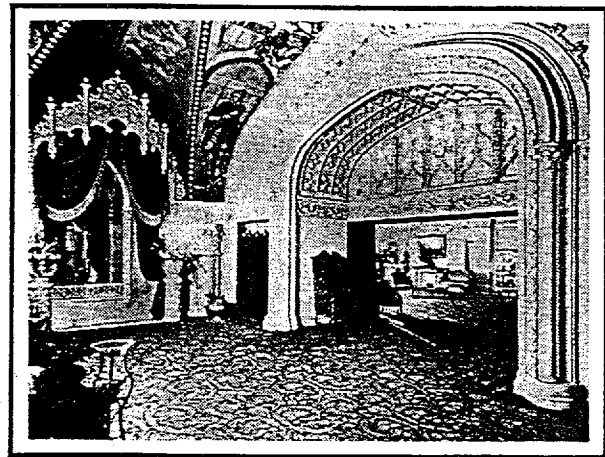
In its life-span the **Regent** entertained thousands upon thousands of **Melbourne** movie goers.

*From the cover of Tony Fenelon's CD, Interval at the Regent.*

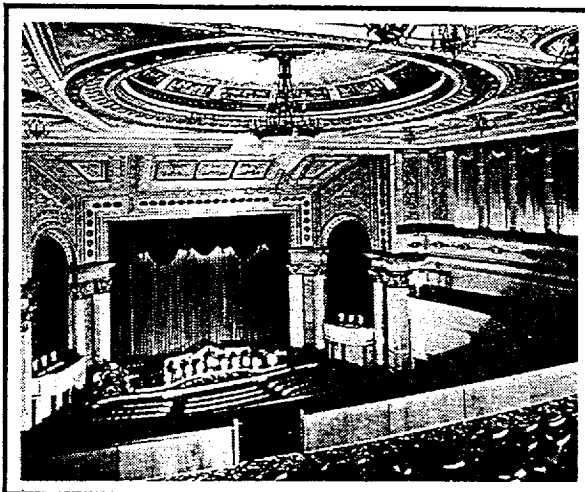
## ASPECTS OF THE REGENT THEATRE



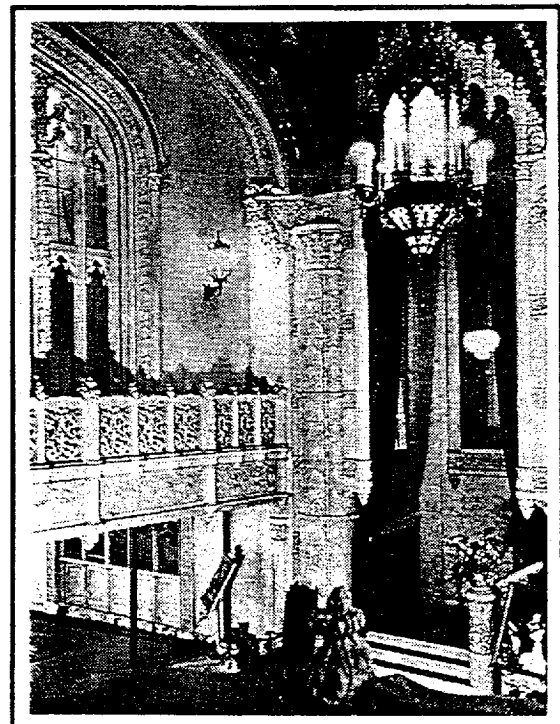
Balcony overlooking Grand Foyer



Entrance to Mezzanine Foyer



The WurliTzer Organ and Orchestra



Grand Foyer and Box Office Area



# The Marriner Touch

In **Melbourne** the restoration of the **Princess Theatre**, the **State Theatre** and the **Regent Theatre** is due to the many millions of dollars, and years of time, spent by one man - **David Marriner**.

At **Melbourne's Regent Theatre**, as the team of consultants and artisan apply the finishing touches, three years of restoration work is coming to a close. **David Marriner** has closely supervised his ambitious project.

Preparing for the opening this October of the **Australian** premiere of *Sunset Boulevard*, the **Regent**, with all its grandeur, is looking forward to its third opening. The **Regent Theatre** was first opened in 1929; its lavish opulence embodied the glamour, fantasy and escapism of **Hollywood**, right in the heart of **Melbourne**. The interior decor was inspired by the **New York Capitol Theatre**.

In 1945, the **Regent Theatre** suffered a devastating fire which almost completely destroyed the auditorium, leaving only the foyers intact.

Two and a half years later, the theatre reopened and in 1953, the **Regent Theatre** presented the first showing of Cinemascope, but the introduction of television had already sounded the death knell of the theatre. In 1969, after years of dwindling audiences, the curtain came down for the last time and the **Regent Theatre** closed its doors.

Since then, the **Regent** lay dormant and was subject to more than 15 different proposals for redevelopment, but all failed to materialise - that is, until **David Marriner** came along.

In 1990 **David Mariner** first approached the **City Council** with his plans to redevelop and refurbish the complex to

its former glory. The restoration commenced in 1993 and it has taken three years, and \$35 million dollars of meticulous craftsmanship under **David Marriner's** watchful eye, to return the **Regent** to its original picturesque condition.

This also includes the installation of a new **WurliTzer** organ, the third in the theatre's history, which was located in the **USA** and brought to **Australia** in pieces and painstakingly re-assembled. The first organ was lost in the fire, the second was sold when the theatre closed and now, the third **WurliTzer**, which weighs 24 tonnes and is twice the size of the original organ, has been installed. On arrival, it was set up in a factory and checked out before installation.

Located under the **Regent** is the **Plaza Theatre** (now a ballroom), which has also been restored to its original state.

## The Melbourne Regent's Three Organs

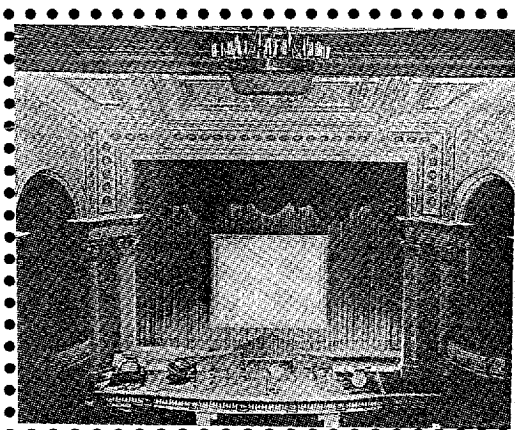
*Under this heading the SOUTH AUSTRALIAN T.O.S.A. NEWS of April this year carried this historical outline by John Thiele*

When the restored **Regent Theatre** in **Melbourne** opens later this year it will have the rare distinction of being one of the very few theatres to have ever housed three different **WurliTzer Theatre Pipe Organs**.

The **Regent** opened on 1st March 1929 with much fanfare and with one of the three largest **WurliTzer** theatre organs to be brought to **Australia** during the Movie Palace boom years. The 4/21 **Style 270 WurliTzer** was opened by **Stanley Wallace**, especially sent to **Australia** by the **WurliTzer Company** to appropriately showcase their instrument and to assist in the training of **Australian** organists. It was regularly featured with the theatre's resident orchestra and immediately became a popular drawcard for the **Regent**. (See photo on front page)

Tragedy struck the **Regent** in 1945. The auditorium burned down and the organ was completely destroyed. Remarkably, when the auditorium was rebuilt, another organ was provided for the theatre. This organ was assembled using the 3/15 **WurliTzer** from the

**Ambassadors Theatre**, **Perth**, together with four additional ranks from a 2/7 **WurliTzer** removed from the **Lyceum Theatre, Melbourne**, to make a new 4/19 instrument, and this is the organ many of us will remember from the recordings made at the **Regent** by **Tony Fenelon**. It had a very distinctive, rich and lush sound. Use of the organ declined in the later years before the theatre was closed in 1970, except for **Tony's** residency during the final four years.



*The Regent's second organ - 4/19 WurliTzer with orchestral setting in the rebuilt Regent. The suspended screen was for use with advertising slides. The Adelaide Regent used a similar screen for many years. The restored Regent will look much as it did in this photo taken during the late 1940s.*

The organ was sold to **Sydney** organist **Alan Tranter** who still has the instrument in storage.

The saga to save the **Regent** was long and protracted, but at last, in 1995, restoration plans became a reality. They included re-installation of a theatre organ. As the 4/19 **WurliTzer** was not available, a search in **America** resulted in the purchase of the largest theatre organ yet to come to **Australia**, a 4/36 **WurliTzer**.

This particular instrument was originally housed in the 3,000 seat **Granada Theatre** in **San Francisco**, almost the same size as the **Regent, Melbourne**, and it is considered to be amongst the finer instruments the **WurliTzer** company built.

Well-known **Victorian TOSA** identity, **Julien Arnold**, is in charge of the organ project and has already begun moving parts of the instrument into the chambers in the theatre. It's a massive task, but when completed the **Melbourne Regent** will have its third **WurliTzer Theatre Pipe Organ**, possibly the finest of all three.

Theatre organ enthusiasts all over **Australia** are eagerly awaiting the first concert which should reveal a truly majestic and exciting sound.

**John Thiele**

*(See page 9 for a photo of the Regent's third organ in Julien Arnold's factory - the 4/36 WurliTzer's console after refurbishment in January 1996)*

# San Francisco's Granada/Paramount Theatre's *Wurlitzer*

*On the Internet, Larry Chace posted the original specifications of the San Francisco Granada (later Paramount) Theatre's Wurlitzer, Opus #416, built in 1921 and now installed in Melbourne:*

This instrument, one of the few "Style 285" Wurlitzers, was contained in 7 chambers: the **Main** was on the left side at the bottom, with the **Foundation** above it and the unenclosed 32' **Diaphone** standing vertically above that; on the right side, the **Solo** was on the bottom, the **Percussion** was above that, and the 2-rank **Brass** was on the top. The **Echo** chamber was located above the proscenium arch and the Piano was located in the orchestra pit with the 4-manual console.

## Ranks :

- 16 Tuba Mirabilis
- 8 Brass Trumpet
- 16 Tuba Horn
- 16 English Horn
- 32 Diaphonic Diapason
- 8 Open Diapason
- 16 Tibia Clausa
- 8 Orchestral Oboe
- 8 Kinura
- 16 Solo String
- 16 Horn Diapason
- 8 Gamba
- 8 Gamba Celeste
- 8 Brass Saxophone
- 16 Clarinet
- 8 Viol d'Orchestre
- 8 Viol Celeste
- 8 Krumet
- 8 Oboe Horn
- 8 Salicional
- 4 Harmonic Flute
- 8 Quintadena
- 8 Concert Flute
- 8 Vox Humana
- 8 \*Tibia Clausa
- 16 Echo Bourdon/Flute
- 8 Echo Horn Diapason
- 8 Echo Gamba
- 8 Echo Gamba Celeste
- 8 Echo Viol d'Orchestre
- 8 Echo Viol Celeste
- 8 Echo Oboe Horn
- 8 Echo Vox Humana

## Percussion :

- Piano
- Solo Marimba/Harp
- Harp
- Xylophone
- Xylophone #2
- Sleigh Bells

Glockenspiel/Bells

Chrysoglott

Solo Chimes

Chimes

Sforzando Touch (Brass)

Sforzando Touch (Foundation)

**Blowers:** 25hp Orgoblo with 10hp Orgoblo "step-up" for 25" pressure

In 1929 (or perhaps earlier), a 33rd rank was added, a **Robert-Morton Tibia Clausa** (marked "\*" above); some of the Horn Diapason and Harmonic Flute tabs were taken over to play this Tibia. (It is possible that the extra Tibia was added in an attempt to compete with the **4/36 Special** up the street in the **San Francisco Fox Theatre**, installed in 1929.)

Later other changes were made. A second Kinura replaced the Krumet and a Trumpet of unknown type replaced the Echo Oboe Horn.

In 1961, the organ was repaired by **Ed Stout** and **Jim Tyler** and was presented in concert by an 18 year-old **Tom Hazelton**.

In 1967 the organ was purchased by the wife of **Howard Vollum**, co-founder of **Tektronics** (and of the **Rodgers Instrument Company**); she presented the organ to him as a birthday present; but he had to construct a studio building to house it. **Dennis Hedberg** installed the organ and enlarged it by the addition of some 16 ranks, including a Principal Chorus.

After **Mr Vollum's** death, the organ was sold to **Dave Junchen** and then to **Jasper Sanfilippo**. In 1995, the organ was removed and transported "down under" for installation in the **Regent Theatre** in **Melbourne**. **Jonas Nordwall** has made at least one recording on it, now on CD, **West Hills Renaissance**, issued by **Organ Grinder Recordings**.

This is the only "true" **Style 285 Wurlitzer** still in existence. (The **Chicago Theatre's Wurlitzer** does not include the Echo division.)

Larry Chace

*In response to this posting, Jim Tyler, mentioned above, wrote to say that his part in restoring the organ was only a minor one, but made some interesting comments about the 1961 Tom Hazelton concert :*

That concert was a hum-dinger. Permit a few reminiscences...

By 1961, the **Paramount** had fallen on hard times - definitely a "B" house. On the night in question, the dozen or so patrons who had seen the movie of their choice lurched out, possibly to be surprised to find *lines* around the block of patrons waiting to go *in!* The house was filled, probably for the first time in many years.

At the appointed time, the curtains parted to reveal the silent-movie screen, upon which was thrown a series of silent motion-pictures garnered from various collectors: there were shots in the **Wurlitzer** factory (presumably of the **Granada** organ being built); shots of the train with the **Granada Organ** in it leaving the factory (it was, at that time, the largest theatre organ **Wurlitzer** had built, and they played it up: the train was strewn with advert banners from one end to the other!); more takes of horse-drawn drays bringing organ parts up Market Street amid much fanfare; and newsreel footage of the **Granada's** Grand Opening, a truly glitzy affair. As this scene faded out, **Tom** hit the "up" button and the tutti, and "**Granada**" blasted forth as the console rose from the pit into the kliegs. It was a sublime moment, perfectly timed, and there was probably not a dry eye in the house. The organ had not been heard in anything like a "concert" in *years*, and it was a credit to **Ed** and the others who assisted much more than I did.

Did a full house of *paying* customers move the **Paramount** "management" to consider a second concert? A series? To spend a bit of dough on the organ and use it regularly? Perhaps to entice more customers to come and see their wretched movies? Are you kidding?

The **Paramount** lapsed back into somnambulance, the paying customers returned to numbers in the "tens" column, the candy-counter brought in more bucks than the box-office.

The rest, as they say, is "history". The building burned (rather suspiciously) shortly after the **Wurlitzer** was removed, the remaining shell was demolished, and the site has been occupied ever since by a mini-mall of the greatest insignificance. Pity!

Jim Tyler



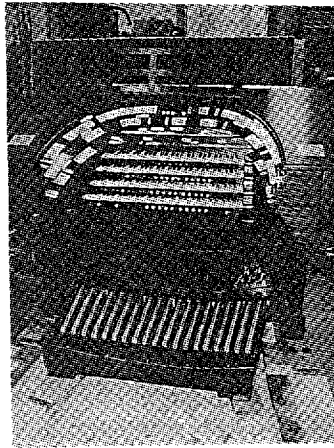
# The "New" Wurlitzer to Open in Melbourne's Regent Theatre

The organ to be heard soon in the **Regent Theatre, Melbourne** is **Wurlitzer Opus 416 Style 285** and was originally installed in the **San Francisco Granada/Paramount Theatre** in 1921. In 1967, **Mrs. Howard Vollum** acquired the instrument and presented it to her husband who was the founder of **Oregon's Tektronics Corp.**, and of **Rodgers Organs**, as a birthday present. A large studio was built on their estate which housed the instrument and many events and concerts were held there. After **Mr Vollum's** death, it was removed, and placed in storage until **Julien Arnold**, a **Melbourne** theatre organ enthusiast and Vice-President of **TOSA Victoria**, arranged for its purchase as a part of the **Regent** renovation project. The refurbished theatre will receive a grand re-opening later this year, and in October will begin a lengthy run of **Andrew Lloyd Webber's Sunset Boulevard**.

Over the past 12 months since its arrival in **Australia** by ship, the organ was erected in a **Melbourne** factory warehouse in the four chamber configuration - as it will be in the **Regent**, with 35 ranks of chestwork releathered and rewired.

The eight sets of swell shutters were the first components installed in the theatre. Pipework that was swapped around during the respecification for the **Regent** installation was racked into the re-allocated chests, and was then packed away, ready for the shifting of the organ to the **Regent**. The first load of organ parts were the 16' Diaphones and their chests, and were moved to the main floor on 12th February, 1996. On Saturday 17th, a three ton van with a power tailgate, together with a one ton truck, moved a total of six truck loads of organ components to the **Regent**. Spread out over the main floor, it certainly looked huge!

The chambers were already completed and this allowed the organ components to be lifted from the main floor up a scaffolding tower fitted with an electric hoist to their respective chambers. Installation began on Saturday, February 24th, around 7.30 am, and a lot of organ was lifted up to



the Main and Foundation chambers. By 5pm, the 16' Diaphones were installed in the Foundation, and the Bourdon, Ophicleide and 16' Strings were installed in the Main. The biggest hold-up in getting the chambers ready was the very extensive backstage alterations that were going on. There are now three new floor levels below stage, where there were previously two, and around 65 feet were added to the fly tower, which incorporates air conditioning and utility rooms, on top of which are the organ blowers.....at the 168 foot level!

The console has been re-assembled after professional refinishing and, with the 300 stopkeys installed in the new stoprails, looks very imposing in the dark brown mahogany lacquer finish. It will look quite stunning as it rises on the old organ lift in the theatre.

All tremulants (16 of them), winkers and most of the regulators have been releathered. Damaged pipework has been repaired by organ builders, the two blowers have been rebuilt with new motors, bearings, etc., and all primary motors and valves have been releathered and overhauled over the last twelve months. All the percussion actions, two xylophones, glockenspiel, sleigh bells, two chimes, all the drums and toy counter effects, and piano secondaries have been recovered. There will be a total of 23 regulators.

The console has been wired and all under-key contacts have been replaced, and all the stops and actions are new **Sydney** electrics. So hopefully, once installed, the long hours of work will pay off with many years of trouble-free operation of this fabulous **Wurlitzer**.

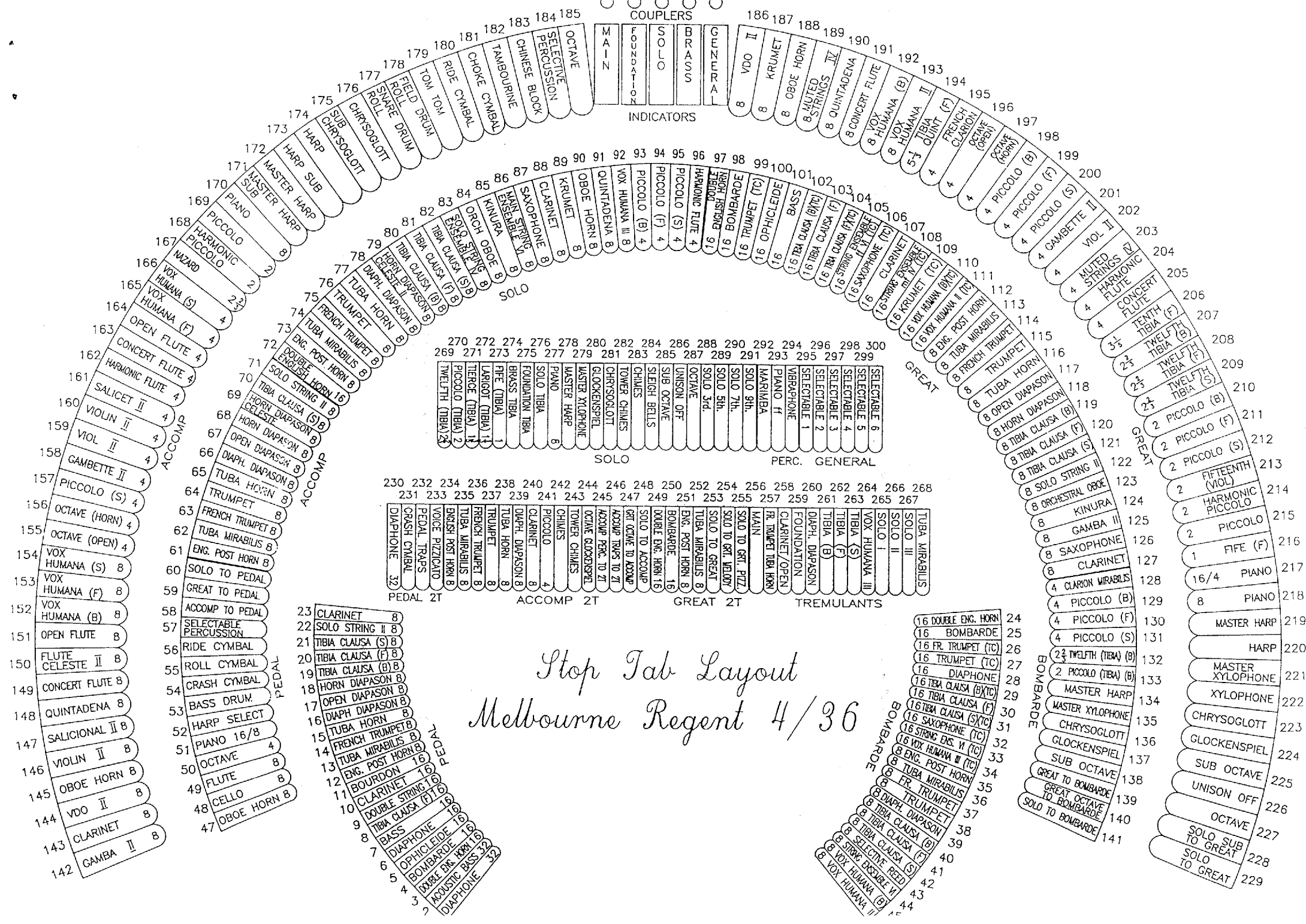
By mid-April, all pipework had been racked except the 32' diaphones which were to be in place by late May. The blowers required the use of the main construction crane, (located atop the adjacent building) to lift the 30 and 15 h.p. blowers 168 feet and into their own temperature-controlled room high atop the fly tower. It was planned for the instrument to receive air by late June, but at the beginning of August ducting from the blowers to the chambers had not yet been provided, nor had power been connected to the chambers and blowers.

The **Regent Theatre, Melbourne**, was the largest theatre ever built in **Australia**. Originally seating 3,333, the new configuration will seat 2,200. \$35,000,000 have been spent on the restoration project so far. The stage has been greatly enlarged and is now capable of accommodating the largest of productions. **Melbourne** has a population close to 3,700,00 and after 25 years of being boarded up, the **Regent** will once again be the premier theatre for the citizens of **Melbourne**.

The pipe organ being installed today is actually the third instrument for the **Regent**. The original **Wurlitzer** was a **Style 270 Opus 2009**, which was built in December, 1928. A fire in the mid-40s destroyed the organ, as well as most of the interior of the **Regent**. The theatre was totally restored and a **Style 260 Wurlitzer Opus 1902**, built in June 1928, was removed from the **Ambassadors Theatre, Perth**, (an outstanding atmospheric theatre, long ago demolished) and re-installed in the **Regent** along with additional pipework and with the console enlarged to 4 manuals. This instrument was removed in the 1960s and kept in storage to this day by an owner with, sadly, every apparent intention of leaving it permanently in storage.

The **Regent** information was gleaned from various sources, including **VOX** reports by **Julien Arnold**, **Jo Ann Evan's** item in the **Puget Sound Pipeline**, SA's **TOSA NEWS**

**Next page : the Melbourne Regent's 4/36 Wurlitzer Organ's Stop Tab Layout !!!!!**



COUPLERS  
INDICATORS

SOLO  
PERC. GENERAL

GREAT

GREAT

Stop Tab Layout  
Melbourne Regent 4/36

BOMBARDE  
16 DOUBLE ENG. HORN 24  
16 BOMBARDE 25  
16 FR. TRUMPET (TC) 26  
16 TRUMPET (TC) 27  
16 DIAPHONE 28  
16 TIBA CLAUSA (B)(TC) 29  
16 TIBA CLAUSA (F) 30  
16 TIBA CLAUSA (S)(TC) 31  
16 SAXOPHONE (TC) 32  
16 STRING ENG. V (TC) 33  
16 VOX HUMANA III (TC) 34  
8 ENG. POST HORN 35  
8 TUBA MIRABILIS 36  
8 FR. TRUMPET 37  
8 DIAPH. DIAPASON 38  
8 TIBA CLAUSA (B) 39  
8 TIBA CLAUSA (S) 40  
8 TIBA CLAUSA (F) 41  
8 VOX HUMANA (B) 42  
8 VOX HUMANA (F) 43  
8 VOX HUMANA (S) 44

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# A Review of JELANI EDDINGTON's Concert

Orion Centre by Cliff Bingham Sunday, 14th July

A disappointingly small audience was treated to a superb and diverse program by one of the rising young stars of the American theatre organ scene, **Jelani Eddington**. From the first notes of his console-riser, *That's Entertainment*, we knew that we were listening to a young man whose musical maturity belied his 22 years.

*The Music Goes Round and Round* was followed by a beautifully-registered arrangement of **Jerome Kern's** *All Through the Night*. Two up-tempo numbers, *Back Bay Shuffle* and **Rossini's** *La Danza* had the feet tapping before a nice mood change with *I Concentrate on You*, **South Pacific** has always been a source of inspiration to theatre organists and **Jelani's** medley (more like an orchestral suite) from this timeless musical was a marvellous musical essay.

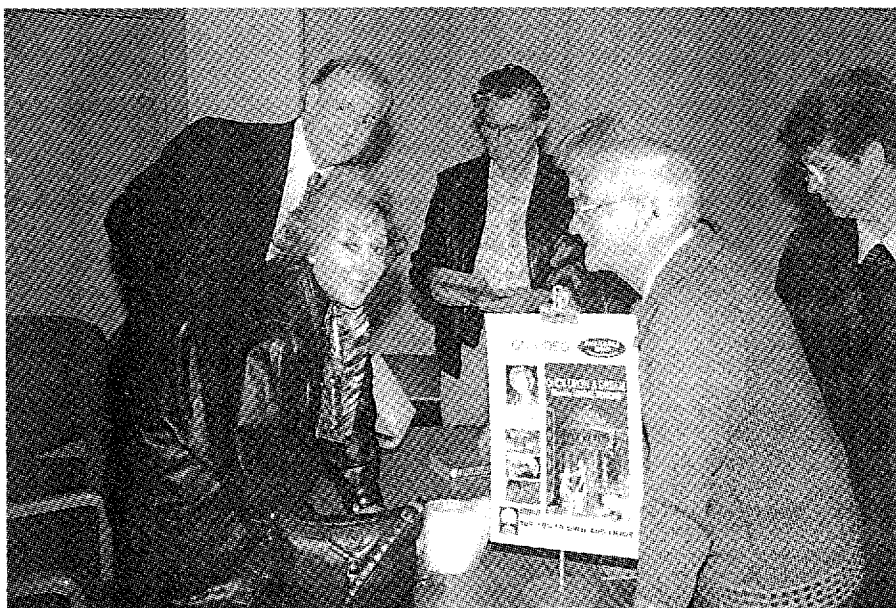
At this point in the program the organ console descended to reveal the Orion Centre's grand piano. **Jelani**

then displayed another facet of his musical talent with a most expressive rendition of another **Jerome Kern**



*Jelani at the console of the Orion Wurlitzer*

standard *The Song is You*. Returning to the organ console which had magically risen back to stage level (thank you **Paul Luci**), **Jelani** concluded the first half with a stirring performance of the *Waltz of the Flowers*.



*A busy time for Lorrae Desmond and John Adey*

Before interval, however, we were introduced to a very special guest, **Miss Lorrae Desmond**, who had come along to talk briefly about the **Capitol Theatre** video and her part as the on-screen presenter. **Miss Desmond** revealed herself to be both charming and witty, and her illuminating and amusing talk must have worked judging by the queue in the foyer at interval waiting to purchase autographed copies. Many thanks to video producer, **John Adey**, who made the appropriate arrangements.

Following interval **Miss Desmond** was prevailed upon to draw the raffle and in a very funny few moments of repartee with yours truly, suggested that she was the quintessential barrel girl and would have been happy to jump out of one, had it been available.

**Brahms' Hungarian Dance No.5** was **Jelani's** rousing opener for the second half. He then crossed to the piano once again for a virtuoso performance of **Chopin's Polonaise in A flat** that drew prolonged

applause from the most appreciative audience.

Returning to the organ console, **Jelani** continued with the rest of the program that included *Morning Has Broken*, **Leroy Anderson's Promenade**, *El Relicario*, and a superb medley of the best of **George Gershwin** that had secretary **Schumacher** and the rest of the audience waxing lyrical.

The final scheduled number was a wonderful arrangement of *Voices of Spring* by **Strauss**. Prolonged applause and cheering assured an encore and **Jelani** responded with a dazzling *Dizzy Fingers*.

**Jelani's** handling of the **Orion WurliTzer** was masterful. If there is one stand-out feature of his playing it is tonal variety; soft, mellow, rich registrations that perfectly expressed the musical effect that he was creating. Full organ registrations were tastefully and sparingly handled.

To those of you who didn't go to the concert, you missed out on the **Sydney** debut of a new talent. Those who were wise enough to go, look forward eagerly to the return of **Jelani Eddington**.



*In the Orion's foyer, producer **John Adey** and presenter **Lorraine Desmond** display their video on the history of the **Capitol Theatre**, called "**Once Upon A Dream**"*



*The remarkably talented **Jelani Eddington** demonstrating his other abilities as a pianist on the **Orion Centre's** grand piano during his theatre organ concert there on 14th July, 1996*

.....  
**Have you booked for our October concert with popular *Ray Thornley* at the Marrickville Town Hall *WurliTzer* on Sunday, 27th October?**

**Booking Form on page 14**

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- 2) A member can only be nominated for one position.

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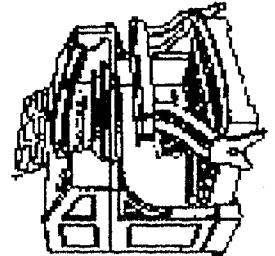
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# SEPTEMBER, 1996

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