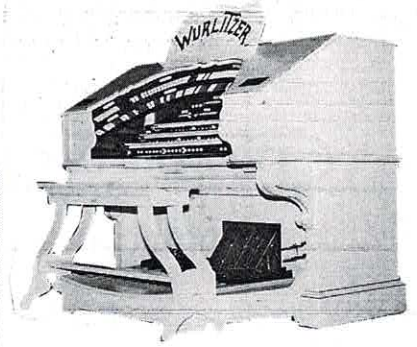


JANUARY/FEBRUARY, 1995



2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

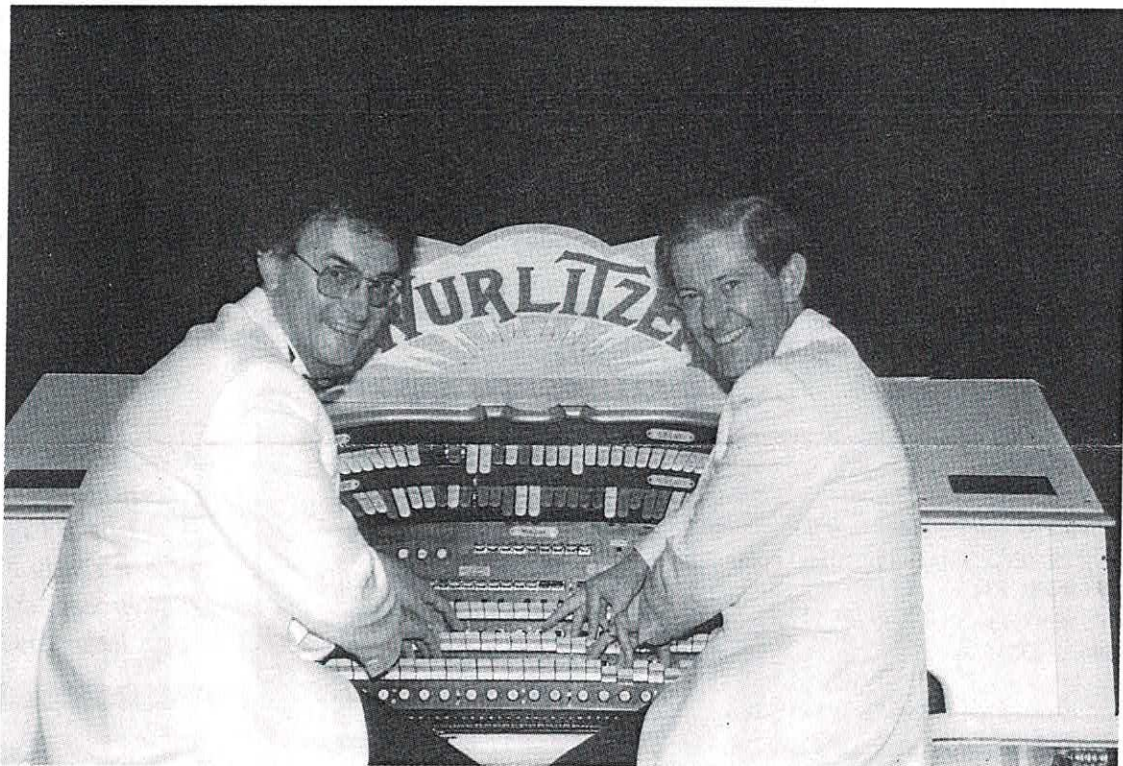
TOSA NEWS



3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

The Welcome Return of JOHN ATWELL and TONY FENELON

on WURLITZER Theatre Pipe Organ and GRAND PIANO



Sunday, 26th February, at 2pm Orion Centre Campsie

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TOSA NEWS

JANUARY / FEBRUARY, 1995

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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COMING EVENTS

FEBRUARY

Sunday 5 at 2.00pm **Chris McPhee
Concert**
Orion Centre Campsie

Monday 6 at 7.30pm **Committee Meeting**

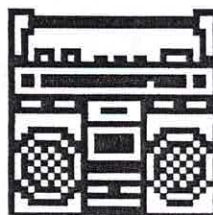
Sunday 26 at 2.00pm **Tony Fenelon
and
John Atwell
Concert**
Orion Centre Campsie

MARCH

Monday 6 at 7.30pm **Committee Meeting**

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Editorial & notes -

Your regular Editor (a school teacher) is away on extended vacation, while ordinary mortals (like your Membership Secretary) carry on as usual. Colin had almost completed this edition of TOSA NEWS before he left town - but with the amount of material that has come to hand we've had to make a few changes. So, firstly my apology that the promised article on Nicholas Martin's Australasian tour has had to be held over for a future edition.

The *December Orion Concert* was a sellout success - standing room only. And with the on-stage farewell of long-time compere *Frank Ellis* it was also quite an historic event in TOSA history. Read on for more details - maybe even pictures.

We welcome R. James PATRICK of Paradise Waters (Queensland) as a new member this month. He doesn't live close, but we wish him well, and trust he will benefit from belonging.

Remember there are TWO concerts in February - both likely to be well attended. Everyone seems to both thoroughly like and enjoy young *Chris McPhee* (February 5th), and of course *Tony and John* (February 26th) are legends in their own time - both as organ/piano duetists and as musical arrangers. So book now to be sure of a seat! You can use the form on the back of the December NEWS, or the one on the back of this edition. If necessary just do a bit of writing in and crossing out to make it clear which concert(s) you want to attend.

By the way - if you have any friends who want to join TOSA - now is the time to join - and for half the normal fee they can try out membership up to June 1995.

- Walter Pearce

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Frank Ellis makes it official at
the 1994 TOSA annual meeting

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

a word from Frank.....

Sunday 11th December 1994. WOW!! What words of mine could ever do justice to the fantastic send-off, you, the members of TOSA, gave me on that memorable day - a day I will never forget.

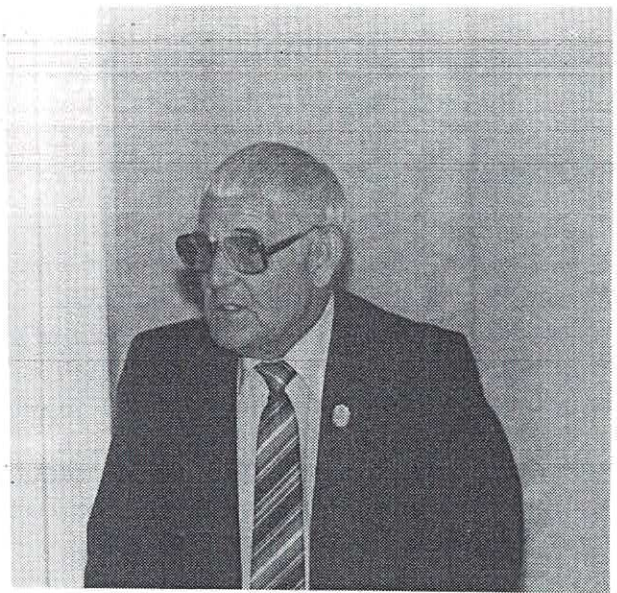
So much happened that I don't know where to begin. There are just so many people to thank, not only for what happened on Sunday 11th, but for the loyal support and help over many, many years, as we worked together as a team to make TOSA the fully professional presenter of public musical entertainment that it has become. An organisation of which every member can be proud - for the excellence and good taste of its concerts, as well as its very sound financial management. Team work has made it all happen, and it shows for all to see.

To begin - every seat on the box plan was booked a couple of weeks before the concert. The committee had arranged for an extra 180 seats to be available, but even those were not enough, and when the concert started the audience was a little over 740, and 26 of those were standing up as there were no seats left. A frantic hunt by our loyal ushers tracked down some extra seats in various rooms in the building, and we were able to seat about 22 of the standees. A great effort indeed.

Tony Fenelon was in a sparkling mood both musically and in his rapport with the audience, and they responded enthusiastically. He made the day a truly joyous occasion.

After interval, which I extended by 10 minutes in order that you could all be served refreshments, buy your records, make bookings for the next concert etc., it was time to draw the raffle. City of Canterbury Mayor, John Gorrie had absented himself from another function and come to the Orion Centre just to draw the raffle at this my last concert. Nice one John, and thank you! He went on to say some nice things about me, and then it was our other Patron - Ian Davies - turn. He too said some nice things in his well known style as he referred to my 28 years as TOSA compere. Thank you Ian

Then, surprise, surprise, as I started to introduce the second half of the concert, Tony appeared on stage behind me instead of being at the console as it rose from the pit.....



After a few words from Tony, on came Tom Halloran who was the President when I joined TOSA in 1962. I'm sure that Tom would be the longest serving President TOSA (NSW) has ever had. He served our Society faithfully and well for many years, and later on, when I became a Vice-president, I had the great joy of serving with him for many more years. Tom said some more nice things, and then made a presentation to me. I stood there in stunned disbelief as he handed me a "top of the range" Video Recorder.

I'm sure you've heard the expression, "he stood there like a stunned mullet" - that expression certainly fitted me very well, and the people I should have thanked, well, that all disappeared from my grasp.

So I'm going to say my thanks now if I may. To the Executive and Committee - the backstage crew, Bill Schumacher, John Parker, Miles Perry (professional as always), Neil and Merv Palmer for a well run and well-stocked record bar, Eunice Palmer and lovely ladies for the very efficient tea and coffee bar, not forgetting Edith and Frank Rohanek for their part in this vital part of a TOSA concert.

Also, thank you to George Newell and his two much-appreciated voluntary helpers Eddie and Karl, they handled 740 people in just 45 minutes. PHEW!! Then there's the front of house staff, the ushers (run off their feet), the ticket takers (yeah, even the candle-stick makers). If I've missed anyone you have my sincere apologies.

All of you are a part of a team - a great team that has made the NSW Division so professional.

I should also like to mention those dedicated folk who travelled great distances to attend the concert. A couple from Orange, four from Nowra, two coachloads from the Blue Mountains, and Geoff Moore from Newcastle. For

them, the concert meant a 10 or 11 hour day just to hear our Wurlitzer for a couple of hours. That takes real dedication.

I meant to thank all the above-mentioned, but after the presentation my brain refused to function and I forgot my good intentions. To the hundreds of friends I've made in the Society, thankyou all for the warmth of your friendship, and thankyou TOSA for over 30 years of my kind of music, played on the King of all musical instruments - the MIGHTY WURLITZER.

Thankyou all for everything, and as I've always said in closing a show.... "Goodbye, Good Luck, and God Bless."

Frank Ellis



REVIEW OF TONY FENELON CONCERT

Sunday 11th December, 1994

.....by *Chris Styles and Doug Grant*

Well it's my turn as reviewer and what a pleasant task it turned out to be. I decided not to do it alone but ask my good friend and regular concert goer Doug Grant to assist me in this "hard work". Herewith our joint efforts, not that "effort" would be the operative word as only praise can be heaped upon TOSA's most popular artist EVER as witnessed by the 740 patrons (an all time record) who came out on a glorious Sunday afternoon to give Tony a very warm welcome. Tony was in great form, ready (as he said) for some fun and after Frank Ellis' usual enthusiastic introduction Tony commenced his matinee of self-entertainment (so called because he enjoys himself every bit as much as his audience) with *Take me out to the Ball-game* in a relaxed swing-style complete with calliopes.

Next came a Sinatra medley including *I've got you under my skin*, *Too close for comfort* and *I get a kick out of you* played largely with a metronomic mid-tempo rhythm a-la Nelson Riddle arrangement.

That old standard *A Star fell from Heaven* was next and we ask the question, how does Mr Fenelon make a hoary old chestnut like this so fresh in its presentation. He certainly injected new life into it with an embellishment-free but totally sensitive rendition which drew an enthusiastic reception from the audience. To complement Josef Schmidt's "chestnut" Tony followed up with a George Wright arrangement of the *Toy Trumpet* drawing on the nice "bitey" registrations and inserting a "dirty" bluesy style mid-section to elevate the sophistication of the piece.

Tony continued his entertainment by repeating one of his most interesting tours of the organ - something which even the most hard-boiled experts of the Wurlitzer could enjoy through his clever blend of "info-tainment". This segment was rounded off by hearing a Wurlitzer without a Wurlitzer! *Side by Side* featured all the "kitchenware" on the organ and piano with just a little cheating from the odd pedal tab down but no organ.

Nothing being sacred, Tony continued with Abba's *Mamma Mia* recently resurrected in the movie "Priscilla, Queen of the Desert" and provided a faithful-to-Abba orchestration in registrations and tempo. With similar meticulous attention to detail Tony provided an unforgettable *Unforgettable* in a restrained and sympathetic performance, in which one could almost hear the velvety voice of Nat King Cole. This item amply demonstrated another Fenelon trait in which Tony is one with the organ, and not peripheral to it.

Not content with the organ Tony "fled" to the piano and provided a fascinating duet by playing along with his pre-recorded organ version of *Blaze Away*. His crisp piano technique admirably complemented the orchestral accompaniment from the organ in a rousing performance of this great march.

Lastly before interval was another piano/organ duet *Exodus* which was characterised by sparkling piano arpeggios and throbbing organ bass.

After interval and Frank Ellis' presentation (a subject I am sure dealt with more fully in other parts of this journal) Tony *Picked (himself) up and started all over again* with a fascinating arrangement which included pseudo church-organ interlude in the style of J S Bach. Next was Cole Porter's *So in Love* from "Kiss me Kate". This item displayed lovely chord progressions, and delightful registrations. Tony once again demonstrated his mastery of subtle finales in which he built up the volume to a thrilling peak only to diminish rapidly to a gentle yet totally satisfying conclusion.

After *Waltz of the Flowers* Tony, in Regent Theatre Melbourne mood, recreated his version of the *Wild Rover* as it would have sounded with his original registrations in the sixties on that organ. What fun and any owner of a copy of Tony's recording "Interval at the Regent" would have experienced a great feeling of *deja-vu* listening to his performance on the Orion Wurlitzer.

For once in my life, Anthony Newley's number from "The roar of the greasepaint, the smell of the crowd" (or is it "The smell of the greasepaint, the roar of the crowd"??) followed providing more wonderful modulations in the crescendo finale, which once again ended in a delightfully restrained manner.

Keeping faith with the Christmas spirit Tony played an appropriate Christmas medley utilising those poor sleigh bells which only get an airing once a year at Christmas time. We feel that we get a little tired of Christmas carols belting your ear drums in every shopping centre for weeks before Christmas but Mr Fenelon makes them more than pleasantly listenable and takes the jaded feeling away.

Tony then returned to the Orion's grand piano for some more piano/organ duets and commenced with the new Elton John number *Do you feel the love tonight*, a very pretty tune which we predict will become a classic in future years.

As his last scheduled concert number Tony presented a *Tribute to George Gershwin* which had all those Gershwin favourites *'S Wonderful, The Man I love, Swannee and Strike up the Band*. Again the combination of Fenelon and Fenelon was terrific and all of us enjoyed it immensely.

Our capacity audience wasn't going to let the master disappear just at that time so Tony ended the concert with another medley which included *Wish me luck as you wave me goodbye*, and *I'll see you again* and took the "monster" down the pit with *Everything's coming up roses*.

TOSA's audience received from Tony Fenelon another performance in which every piece, no matter how trite, becomes a work of art. His warm, friendly presentation is complemented by musical virtuosity plus a degree of musical irreverence for good measure. One would have to be a real "Scrooge" to have walked away from Tony's Christmas concert dissatisfied.



Mayor of Canterbury John Gorrie leads the applause.....



Our Patron, Ian Davies, congratulates Frank for his long service to TOSA NSW.



Tony said he enjoyed interrupting Frank!!



Tom Halloran pays tribute to Frank's service to TOSA while John Parker holds the presentation Video Recorder.



A back-stage toast to Frank Ellis.....
Left to right - Tom Halloran, Ian Davies, John Gorrie, Frank, John Parker.

The late DOUGLAS T. SMITH A TRIBUTE

I was surprised to be asked to propose a tribute to Doug Smith, as I have not known him as long as many other T.O.S.A. members, but in the time we knew each other and worked together, I was certainly pleased to have enjoyed his friendship and encouragement.

I first met Doug and his wife Norma on my first trip to Sydney from Auckland, in January 1981. At that time he was the Secretary of the NSW Division. Trans-Tasman trips in 1982, 1983 and 1986 always saw us re-establish our acquaintance, with usually a T.O.S.A. concert and perhaps a dinner with the committee members at some stage of my stay in Sydney.

My visit in January 1987 was, in fact, a big turning point in my career, perhaps due to Doug's influence - or so I believe anyway. At the time, Doug and a dedicated band of members had begun the restoration of the instrument now installed in the Orion centre. Doug was most enthusiastic that I visit the workshop at Kingsgrove to give my comments on progress and the way things were being done.

After a few of these visits, Doug suggested to me that maybe I should consider contacting the committee with a view to offering my services to rebuild the former Capitol organ for the society.

Well.... a lot of thought and encouragement from Doug and Margaret Hall, sent me back to New Zealand to do a lot of thinking!!! As a result, I arrived back in Sydney at T.O.S.A.'s request to begin work in May of 1987. Doug Smith naturally became my "21C" and together with the team we began the task of rebuilding and preparing the Wurlitzer for installation into the Orion centre.

At that time Doug had relinquished his position as Vice President of the society, and was supposedly enjoying retirement from a long association with the PMG department - only to end up working three full days with us at Kingsgrove on the Wurlitzer project.

Naturally Doug and Norma's close association with their grown up family took pride of place and saw certain days in the week allotted to either visiting, babysitting or, simply taking time off to have a break. Doug and Norma were always seen at House Parties and other organ related functions, and when not attending other peoples' homes or functions, were quick to invite others to their home for a great musical night of organ and piano.

During the time Doug and I were involved with the Orion organ, assistance was required at the Orpheum Theatre at Cremorne, to get their organ up and running for the opening of the theatre. Many is the time when Doug and I would put in a day at Kingsgrove working on the Orion organ, and then take off to the North Shore to spend the evening restoring the Orpheum's 3 manual console for George Stephens. Doug saw that organ up and playing in three months of VERY long nights.



In all Doug, Colin Tringham, John Giacchi, Robert Gliddon and many others spent virtually 18 months working together on the Orion organ. Great friendships were established, not to mention working relationships.

Sadly, Doug was not totally involved in the last few weeks of the Orion installation, due to the opportunity for Norma and he to move to the sunny Gold Coast. Naturally, once they found their new home, packing up and preparing for the move became a priority, and Doug was forced to cut back on work at our little factory at Kingsgrove. Nevertheless, whenever there was the odd spare hour (usually when Norma was playing tennis), Doug would arrive to tackle some small task that was required.

I was thrilled that Doug and Norma were able to organise their move north around the opening of the Orion organ in November 1988. Doug's enthusiasm to see the job get off the ground, proceed and be completed, were a credit to him and his association with our Society.

It was wonderful to see both Norma and Doug (wearing his traditional baseball type cap) arrive for the National Convention here in Sydney in 1991. Norma was once again seen helping out at the afternoon tea table and Doug mixing with all his old associates and friends, as if they had never been away.

I will miss Douglas.... his enthusiasm for the furthering of the NSW division, his interest in the Society's organs and especially his friendship to all those involved in our common cause will always be remembered by those who knew him.

His loss is a very sad one, but our memories of Doug will always be cherished.

JOHN PARKER
Organ Builder

The Regent Theatre, Melbourne

- 24 Years On! A Report by Julien Arnold

27th October, 1994

At the time of the closing of the **Regent Theatre**, Melbourne, in 1969, I was editor of the **TOSA Victorian Division** newsletter, *VOX*, and, saddened at the closing and proposed destruction of this magnificent theatre for redevelopment, I began a campaign to "Save the **Regent**".

VOX carried photos, pleas and a petition during the ensuing months, which eventually culminated in the formation of the "Save the **Regent** Committee", whose first meeting was at the home of **Brian Pearson** in **Moorabbin**. I was so heavily involved with **TOSA** and the **Moorabbin Wurlitzer**, I did not take an active part in the Save the **Regent** Committee, but supported it wherever possible.

The **Save the Regent** Committee had a huge battle on their hands over many years, which at times got quite nasty and dirty, but due to the dogged determination of many people such as **Loris Webster** (President of the **Save the Regent** Committee), and to the help of **Norm Gallagher** (former Secretary of the **Builders Labourers Federation**), **Keith Scobie** (former Marketing Manager of **Hansen and Yuncken**, tenderers for the **Regent** project), and many others who assisted in the drive to restore the **Regent**, we are now seeing work beginning at last to restore our wonderful **Regent**.

I re-entered the scene more actively some 12 years ago, when I was asked to advise a developer regarding the acquisition of a **Wurlitzer** pipe organ for the **Regent**, in the event that their proposal was successful. Their proposal was in fact successful, but at that time the **Melbourne City Council** had been sacked and the administrator, who had made the decision to proceed, was replaced with a new, Government-appointed Council, who then did not

proceed.

Through more turbulent years, Councillors continued to argue the pros and cons, with even an architect (of zoos!!) being engaged by the Council to prove that the theatre would not be a viable proposition.

His brief lasted 2 years, and I well remember a meeting at the **Town Hall** with this gent claiming he had written to some 60 theatres around the world, only to find that none of them were operating successfully as performing arts theatres. Upon asking him if he had written to the **St Louis Fox**, and other such theatres, he confessed he had never heard of these theatres. Even



Julien Arnold and Lyn Larsen handing over the 4/34 Wurlitzer for Melbourne's Regent Theatre

a Councillor who was present and who was on the Council's **Regent** Committee, did not know anything about the **Wang Centre for the Performing Arts** in **Boston**, **Melbourne's** sister city, which he had just visited on behalf of the Council. (The **Wang Centre** is the former **Boston Metropolitan Theatre**, of a similar size to the **Regent**.)

Now in 1994, positive steps are at last being taken to restore our **Regent Theatre** to what it once was - a magnificent theatre, capable of staging large live shows on its stage, complete with the hydraulic orchestra pit and, most importantly, now to be with a large **Wurlitzer** pipe organ, even

larger than the 2 which preceded it.

The **Regent** opened in 1929 with a **4/21 Wurlitzer** on the organ loft, but in 1945 a disastrous fire destroyed the auditorium and the organ. The auditorium was rebuilt faithfully to the original architecture, with the exception of the proscenium which was squared off. The **3/15 Wurlitzer** from the **Ambassador Theatre, Perth**, was brought over and augmented with 4 ranks of pipes from the **Melbourne Lyceum Theatre's Wurlitzer** and with a fourth manual. It opened in the **Regent** in 1947 as the well-known **4/19 Regent Wurlitzer**.

Although the **4/19** did well in the theatre, with a full house of 3,300, it had to be played almost flat out to make any impression, so when I was approached by **Staged Developments Australia Pty Ltd** to advise on acquiring the third organ for the **Regent**, my advice, backed up by **Tony Fenelon** and **John Atwell**, was to acquire an organ of around 28 ranks, with some good, pedal division pipework, including 32' Diaphones, and controlled by a 4 manual console. Given the go-ahead to find a

suitable instrument, many phone calls were made to contacts around **America**, as this is the only country with organs of the size required. In fact, during my research I established that for the whole of the **US** only some 35 to 40 4-manual **Wurlitzers** were built, so the number of complete instruments currently available was very limited. Even including organs of 3 or 4 manuals, which were of a reasonable size to start with and which could be enlarged, was not a promising avenue. A number of choice instruments had been broken up over the last few years and even the major components of these were hard to get.

So it was with considerable

excitement that I learnt from **Lyn Larsen** that my proposal to install in the **Regent Theatre** the ex-**Granada/Paramount San Francisco/Vollum 4/34 Wurlitzer**, owned by **Mr Jasper Sanfilippo**, had been accepted. **Tony Felon** was flabbergasted when I rang him at work and probably not a lot of work got done for the remainder of the day!

My job was now to convince **Staged Developments** that this was indeed THE organ to buy for the **Regent**. Many weeks of negotiations, waiting for costings to be done, plans to be drawn, meetings to be held and decisions to be made, followed until the final go-ahead was given in early September, enabling me to fly to **Portland** to check over the huge organ which was stored in a large warehouse.

As the **ATOS Regional Convention** was being held at **Buffalo, N.Y.**, and it featured 3 well-known organists playing on a **Style 285, 4/28 original Wurlitzer**, I thought it a good idea to extend the trip a little and hear first-hand another **Style 285**, having heard the **Long Island University 4/26** back in 1979 (still installed in the ex-**Brooklyn Paramount Theatre**) and having never forgotten that sound!

Shea's Buffalo certainly lived up to what I had expected. I was able to visualise what the **4/34** would sound like in the **Regent**, a similar sized theatre. The **Buffalo Wurlitzer** has 3 Tibia ranks, two 15" pressure Tibia Clausas, one each side of the proscenium, and a Tibia Plena on the left-hand side.

The **Vollum 4/34** has a 15" Tibia Clausa and a 10" Tibia Clausa, and so when I was offered a second set of 15" Tibia Clausas in **Portland**, how could I refuse? The **Regent Wurlitzer** will now have 3 Tibia Clausa ranks to complement the 10 ranks of Strings, 4 Diapasons, nine 16' Pedal ranks, including 16' Bombarde (Tuba Mirabilis), 16' Posthorn, 16' Clarinet, 16' String, along with the other 16' ranks found at **Morrabbin**. The 32' Diaphones are also in one of the containers on the high seas, bound for

Melbourne!

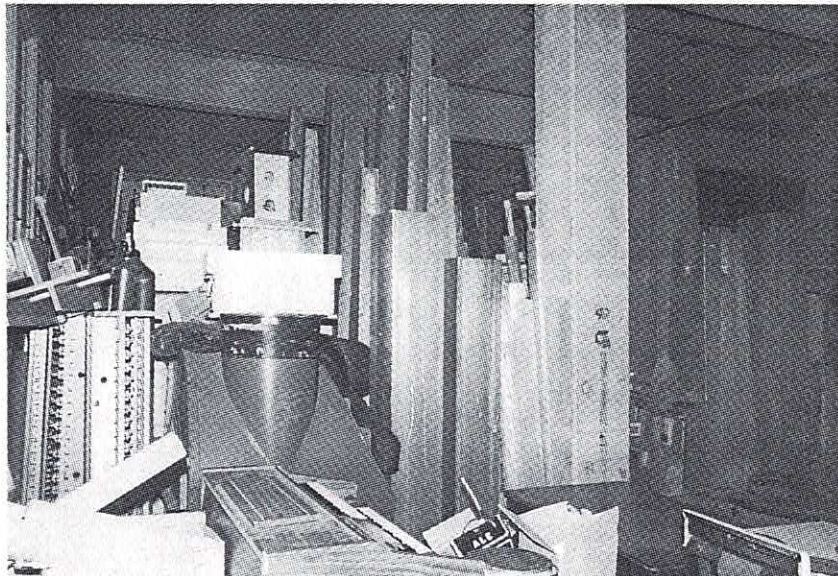
Two blowers are used to supply the wind - the larger 25 HP blower supplies wind to a smaller 10 HP unit which furnishes the high pressure (25") for the Tuba Mirabilis, Posthorn and Diaphonic Diapason. There are 2 Marimba Harps, 2 Xylophones and 2 sets of chimes, plus a larger than normal number of drums and toy counter traps.

After leaving **Buffalo**, I stopped off at **Detroit**, staying with **Lance and Nancy Luce**, which enabled me to see the fabulous **Fox Theatre**, and to hear the **4/36 Wurlitzer**. It was indeed worth the trip just to see this 5,000 seat, fully-restored theatre - in a word, "breathtaking"!

The next day I flew to **Chicago** to meet **Jasper Sanfilippo**, and to tell him of our plans for the **Regent Theatre**. He was most interested and

part your hair at well over 100 paces!

There is a huge collection of automatic instruments, band organs, music-reproducing machines, and even a range of steam engines in the basement. The entire collection, which **Jasper** has been collecting over many years, has all been restored to as-new, working condition, and in my brief stay as his guest, I could only take in a small portion of the hundreds of items around the rooms and marvel at the original workmanship and the love and care which has gone into their restoration and display. The organ is probably the ultimate that one could attain in the installation of a theatre organ - from the layout and installation of the chambers, to the careful selection of pipework, a large percentage of which is **Wurlitzer**. The music room is lavished with ballustrading and seating from the **Ambassador Theatre, St Louis**, and many other items from other theatres which have departed the scene.



The main blower, 16' wood Diaphones, Bombardes, Chests, etc., stored in the warehouse before the removal began

The **Sanfilippo** residence is just that, a residence, and not an open museum for the public, but it is opened at specific times through the year for charities supported by **Jasper and Marian** to hold functions featuring top artists on the **5/80**, with admission by invitation only.

Reluctantly leaving my gracious hosts at **Barrington Hills**, I flew to **Portland** to organise materials and assistance with the

inspection, and then the packing into containers of the 4 manual, 32 rank **Wurlitzer** pipe organ, originally installed in the **Granada Theatre, San Francisco** in 1921. The theatre changed its name to the **Paramount** around 1930 and closed in 1965, after which it was demolished.

impressed with the photos and plans of the theatre and the proposed organ installation, and he will no doubt be coming over for the opening in 1996. **Jasper and Lyn Larsen** took me on a tour of **Jasper's** pride and joy - his home, which has as a focal piece the world's largest theatre organ, a staggering 5 manual, 80 rank instrument, which is absolutely stunning. While it is in a large music room, it is not a monster, but beautifully balanced for the room, with some exquisite soft ranks throughout the installation, as well as 4 sets of 32' Pedal ranks, and some unforgettable, unenclosed Reeds which can certainly

inspection, and then the packing into containers of the 4 manual, 32 rank **Wurlitzer** pipe organ, originally installed in the **Granada Theatre, San Francisco** in 1921. The theatre changed its name to the **Paramount** around 1930 and closed in 1965, after which it was demolished.

Mrs Howard Vollum purchased the organ as a birthday present, so I'm told, for her husband, and it was removed from the theatre, carted up to **Portland** in 5 semi-trailers, and installed in a specially-built music room on their property. Before the organ left **San Francisco**, however, the "Midnight Organ Supply Company" visited the

organ and removed the Gamba and the Gamba Celeste from the Echo Organ as well as the Echo Oboe Horn. The Brass Saxophone never made it to **Portland** either. While the Violin and Violin Celeste were neatly laid out ready for packing, a large-footed electrician walked right through the 2 ranks, crushing all future life out of them.

The Echo Gambas were subsequently replaced with a **Skinner** Salicional and Celesta, a Vox Humana eventually finished up in place of the Echo Horn, and a replacement Brass Saxophone was purchased from **Dick Loderhose**. A Violin and Celeste replaced the ones crushed but, while their parentage is in doubt, they complete 10 ranks of Strings in this organ to such a standard that **Jonas Nordwell** claims they are among the finest strings he has ever heard on a **WurliTzer**.

On Sunday 25th September, a concert was given at **Tacoma Pizza and Pipes** by **Lew Williams**, which was presented by the **Columbia River Organ Club**. **Jim Clausen** was the M.C. for the concert, and put out a plea to his members for assistance with the packing of the **4/34**. Several members eagerly volunteered, including **Jim**, and we had the nucleus of a good work-team.

Jim was very eager to assist and get his fellow members involved because **Bill Blunk** was arranging to donate his **5/24 Marr and Colton** to the Club, and he wanted to get some experience in moving and packing a large theatre organ! **Jim** and some of his members certainly got their experience, and I really hope it will help them in their great project. It is a little far to travel to give them a hand. If only they were a little closer...! They are a great lot of enthusiasts.

Monday September 26th, around noon, was my meeting with **Lyn Larsen** at the **B & O. Warehouse** in **Portland** to inspect the future **Regent Melbourne WurliTzer**. Only trouble was that, whilst **Lyn** is a great organist, he can't count. The organ was stored on the FIFTH floor, not the first. By late afternoon, we had spread out the 24

tons of organ on the fifth floor, and begun checking the crates of pipework against the specification which listed 34 ranks, 2 more than the original 32. The additional ranks are a **Gottfreid 8'** French Trumpet and a **Dennison 4'** Clarion. The pipework is in excellent condition, with only a few of the large 16' pipes needing some attention where the soldering has come apart. The 20 or so regulators will need releathering, and probably most of the offset chests, but the manual chests were all in good condition. The real killer was the NINE unit chests from the main chamber. I thought 7 ranks was a bit much at the **Dendy**, but nine...!

Once checking was completed, a fax was sent to **Melbourne** stating that all was in order and that we were starting to load the organ, piece by piece, into the 7ft square goods lift for the journey to the first floor loading dock, in readiness for the loading into the 40ft high cubic containers that were

down from the 5th floor and the procedure was as follows :

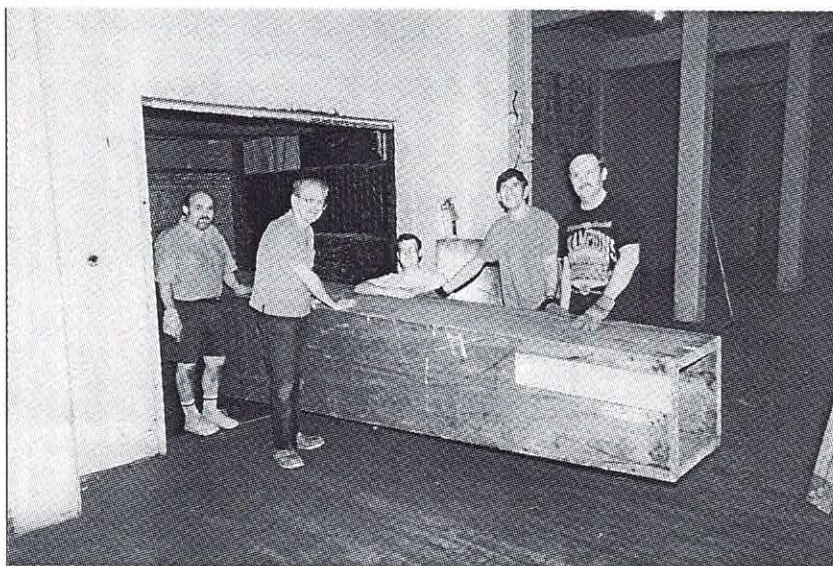
The chain-mesh roof of the lift was removed and the lift taken up to the 5th floor. The doors were opened and the huge 16ft length of pipe, measuring up to 2'10" square at the top, was wheeled into the lift. **Barbara Elwood**, wife of **David**, had to hold closed the lift's interlock switches, while **David** periodically jogged the down button, with us feeding the heavy pipe downwards into the lift as it slowly descended to a point halfway between floors. Then we were able to swing the top of the pipe right into the liftwell, while pushing the lower section until the pipe was upright. We then descended to past the first floor and reversed the procedure, disgorging the pipe onto the floor of the first floor and onto a trolley that was placed under the pipe to wheel it to the loading bay. This procedure was carried out some 18 times, once for each section of the 32's, except for a couple of times when we managed to load two, side by side.

At 7.30am Thursday morning, the top section of the 32' Diaphones was loaded into the first container, and then the team proceeded to slave all day, without even a stop for lunch, and we had loaded between 15 and 17 tons of organ into the container. At 6pm. the doors were closed on the console, which was the last item loaded into the first container, and the

prime mover headed off to the wharf, leaving a happy but exhausted crew standing on the loading bay. We hadn't eaten all day as there just wasn't enough time, but we had drunk gallons of water and apple juice, as the temperature was hovering around the 75 degree F mark-somewhat cooler than the 88 degrees of Monday!

Friday saw the second container loaded, firstly with the 2 blowers and then the percussion instruments, harps, xylophones, etc., and more crates of pipes. The last item loaded was the elaborate organ bench, made of wrought iron and it needed two people to lift it.

This project could not have



A 32' Diaphone goes into the goods lift at the start of its long trip from Portland, USA to Melbourne, Australia

ordered. These containers are higher than normal ones and allowed us to load higher inside, while still being able to work in the container. That extra 15" or so in height made a big difference.

A minor disaster struck when then the 1917-vintage lift decided to throw a cable up on the 6th floor, and half a day of loading was lost, but we kept on shifting and stacking organ parts while we waited for repairs to be made. Finally, the first container arrived Wednesday afternoon, ready for an early Thursday morning start. By now it was time to get the 32' Diaphones

happened without a lot of co-operation and assistance beyond the call of duty of a number of VIPs. Firstly, without **Lyn Larsen's** special interest, having been in the **Regent Theatre** and played the **4/19 WurliTzer**, many years ago when **Tony** was organist there, and of course his special association with **Jasper Sanfilippo**, we would never have been able to acquire this famous gem of an organ. Special thanks also to **Jonas Nordwell** who was the "**Portland Connection**", and assisted with information, liaison with **Lyn** and general running around and looking after me for the 2 weeks that I was a guest in the household. Many thanks also to **Nancy** whose household I disrupted. Also special thanks to the manager of the **B. & O. Warehouse**, **David Anderson**, and his forklift driver, **Bill**, for their special consideration and assistance, which made our job so much easier. **David** had a special request before we left - he wants a tape of the organ when it is playing in the **Regent**.

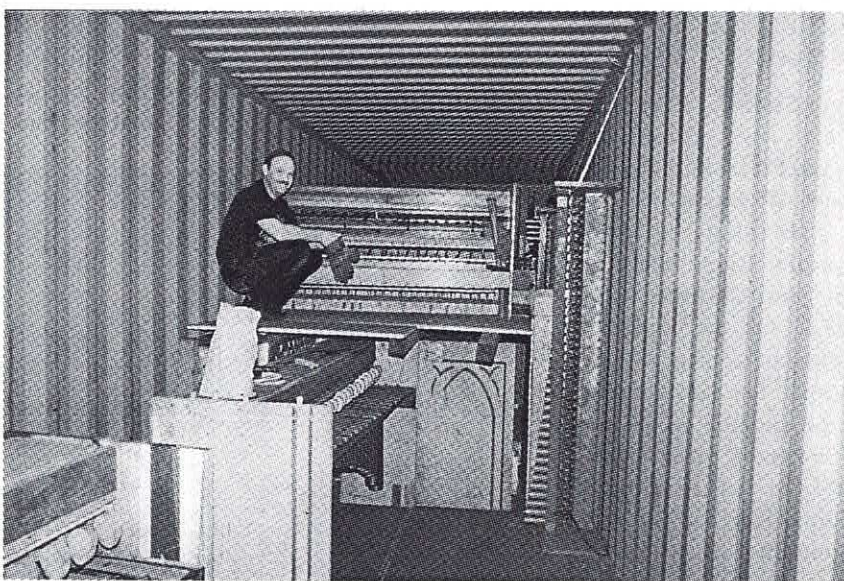
The work team was an incredible bunch of helpers, who sweated in the hot conditions, moving and stacking organ components. Above and beyond the call of duty was the effort made by **Russ Evans**, who drove down from **Seattle** with half his workshop of tools, for 4 days with his houseguest, **Robert Gliddon**, from **Sydney**, who was enjoying his annual holidays. We soon put a stop to 4 days of **Rob's** holidays! Many thanks to **Robert**, and also, in random order as everyone was equally important, to **Jim Clausen**, **Ken Keyser**, **Chris Nordwell**, **John Otterstedt**, **Barbara Elwood**, **David Elwood**, **Daniel Parks**, **Peter Romans** (who drove 85 miles there and back from **Albany** for the day) and **Paul Quarino**, organist of the **Portland Organ Grinder**. I am sure I have not missed anyone, but if I have, please let me know, as we do want to recognise their valuable assistance.

Lastly, and most importantly, I wish to thank **Jasper Sanfilippo** for his generosity, sincerity and belief that the **Regent Theatre Melbourne Project** was a worthy home for such an historic, great organ, and who was willing to sell the organ, which was in fact not for sale!

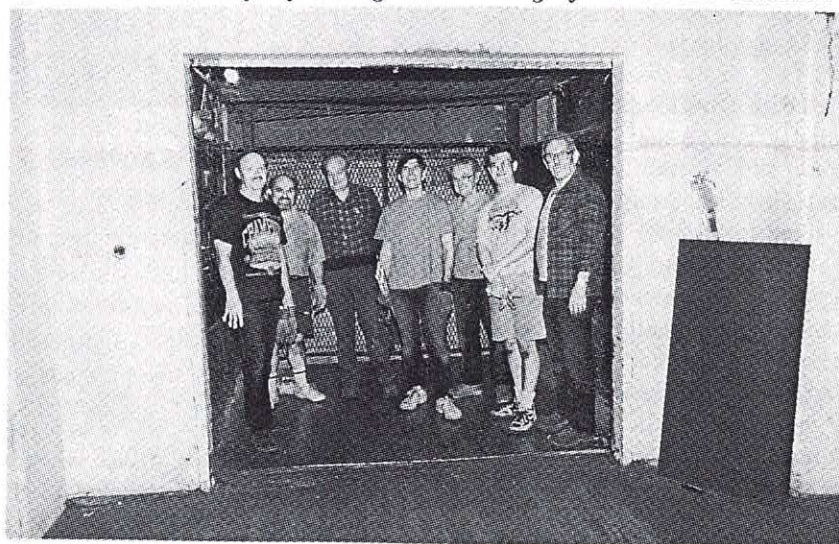
Congratulations to all concerned with the purchase of this magnificent instrument. The Regent Theatre is certainly going to be a stunning addition to the Melbourne theatre scene, and the organ is going to be fabulous. Let's hope we will be enjoying the fantastic sound of the largest theatre pipe organ in Australia in a huge Picture Palace as soon as possible.



Daniel Parks and Russ Evans loading the goods lift with 16' Diaphones (through the roof!) and a 32' Diaphone boot



David Elwood, halfway through the loading of the second container



David Elwood, Robert Gliddon, Russ Evans, Julien Arnold, Ken Keyser, Daniel Parks and Jim Clausen in the lift again!