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TOSA NEWS

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2CBA FM SPECTACULAR



PATRICIA WOOLDRIDGE



MARK WALTON



VALDA LANG



JOHN BROSNAN

- ★ *hear the mighty WURLITZER!*
- ★ MEET PERSONALITIES FROM 2CBA
- ★ FOR AN EXCITING AFTERNOON
OF MUSIC MAKING



BILL SCHUMACHER

SUNDAY 24th MAY 1987 AT 2.00pm.
MARRICKVILLE TOWN HALL

DIRECTORYTHEATRE ORGAN SOCIETY OF AUSTRALIA (N.S.W. DIVISION) INC.

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VICE PRESIDENTS Cliff Bingham (476 2363) John Shaw (759 5825)

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HOME PARTIES Andrea Harrison (520 8632)

Address all correspondence to:-
The Secretary, T.O.S.A. (N.S.W. Division) Inc.
Box 474 P.O. Sutherland N.S.W. 2232.

OBITUARY

We wish to advise members the death of Dennis Bruderlin, the son of TOSA members, Betty and Sam Bruderlin who passed away on Friday 17th April after a long illness.

Our sincere condolences are extended to all his immediate family.

WANTED WANTEDREEL TO REEL TAPE RECORDER

If any member has one or knows of one for sale, would they please contact Treasurer John Rattray on 517 2247.

SHEET MUSIC

Member Mrs Audrey Handcock would like to know if any member has the music of Ascot Gavotte from the musical My Fair Lady. If you can help in anyway, please ring Mrs Handcock on 59 4622.

HOME PARTIES

Members will have noticed in the past issues of TOSA NEWS that we are often asking members if they would consider holding parties in their home.

If you would like to host a HOME PARTY, please contact Andrea Harrison for all details by ringing 520 8632.

DATES FOR YOUR DIARY



MAY

MONDAY 4th at 7.30pm.
COMMITTEE MEETING

SATURDAY 9th at 2.30pm.
BONDI-WAVERLY RSL CLUB
GRAY STREET BONDI JUNCTION
Patron Ian Davies is once again inviting members and their friends to attend an afternoon of organ and piano music. The **NEW** bistro is now opened between 12pm - 2pm and 5pm - 7.30pm. Proceeds go towards the Capitol organ Fund.
Admission:- \$4.00

FRIDAY 15th at 7.00pm.
BUFFET DINNER PARTY
6 Tunks Street, Waverton.
A buffet dinner party will be held at the home of Colin Tringham. Colin will serve a full hot buffet dinner. In addition, he will demonstrate a computer that drives a music synthesizer plus two antique disc music boxes. Colin also has a unique Gulbransen Rialto organ.
COST:- \$15.00. Limit of 14.
Please ring 957 5539 before 9.00pm.

TUESDAY 26th at 7.30pm.
QUARTERLY MEMBERS MEETING
MARRICKVILLE TOWN HALL.

SUNDAY 24th at 2.00pm.
2CBA-FM CONCERT SPECTACULAR
MARRICKVILLE TOWN HALL
Featuring Bill Schumacher, Valda Lang, Patricia Wooldridge, John Brosnan and Mark Walton.
Admission:- Adults \$9.00
TOSA Member \$7.00
Pensioner \$6.00
TOSA Pensioner \$5.00

BOOKING FORM IN THIS ISSUE

JUNE

MONDAY 1st at 7.30pm.
COMMITTEE MEETING

SUNDAY 7th at 2.00pm.
NORTH SYDNEY BOWLING CLUB
Afternoon of entertainment in aid of the Capitol Organ Fund.
Come and hear your TOSA artists play the Conn Artiste and maybe have a play yourself.
COST:- Gents \$5.00 Ladies \$4.00
Please bring something to share for afternoon tea.

SUNDAY 28th at 2.00pm.
PAID CONCERT
MARRICKVILLE TOWN HALL
DAVID PARSONS AND GUS MERZI.
Admission :- Adults \$9.00
TOSA Member \$7.00
Pensioner \$6.00
TOSA Pensioner \$5.00

SUNDAY 28th at 2.00pm.
EPPING BAPTIST CHURCH
DAVID RUMSEY, noted Sydney organist, will be playing the Christie Unit Organ. More details in next issue of TOSA NEWS.

JULY

MONDAY 6th at 7.30pm.
COMMITTEE MEETING

SUNDAY 19th at 2.15pm.
HOME ORGAN PARTY
SELWYN THEATRE
13 Rosemont Avenue Mortdale.
Hear John Shaw, Jan Ingall, David Devonport and Ron Smith.
Proceeds in aid of the Capitol Organ Fund.

COST:- Gents \$4.00 Ladies \$3.00 plus a plate. For bookings, ring Ritchie Willis on 57 3581.

DON'T FORGET

SUNDAY 24th MAY AT 2.00PM.

2CBA-FM FUND RAISING CONCERT
MARRICKVILLE TOWN HALL

NOTES FROM THE SECRETARY

The last month, whilst being rather hectic, has produced little or no news to report in this column save the following few pieces of trivia.

EASTER CONVENTION. I believe that it is the Editor's intention to present a review of many of the Convention functions in the next issue of TOSA NEWS, suffice to say that T.O.S.A. NSW had 98 delegates to the Fifteenth National Convention.

MEMBERSHIP. We recently sent a reminder notice to all 1986 members who had not paid their 1987 fees and that seems to have had some affect, we are currently run off our feet renewing memberships. If any member knows another who has not yet renewed their membership, please remind them to do so, because they now do not receive this magazine.

COMING FUNCTIONS. Members are reminded that we have a concert coming up at Bondi Junction - Waverly RSL and that we have changed this to an afternoon function to help those who fear to travel in that area at night time. Of course in May we have our big 2CBA-FM Gala Charity Concert and that promises to be bigger and better than ever. Keep watching these pages, for later in the year, we have some great entertainment lined up including two overseas artists and a TOSA function with a difference. NO MORE AT THIS TIME - JUST BE PATIENT UNTIL WE PLAN IT ALL.

As I said - news is short.
Bob McMinn

RAY THORNLEY IN CONCERT

MARRICKVILLE TOWN HALL
Sunday 29th March 1987

A REVIEW BY A NON-MUSICIAN

For the first time in almost three years, the last time being 29th July

1984, Ray Thornley played to some 356 people at Marrickville Town Hall.

Ray opened with a rather lively version of "Strike Up The Band" and made good use of his supplementary rhythm unit. The theme from "Tootsie", "It Might Be You" followed and judging from the level of applause was well received. Between numbers Ray gave the audience some history of each number and in respect of the next number, "Up The Lazy River", Ray explained how he was influenced in his early days by the George Wright version of this number.

Then followed "Love Story", a gentle lilting melody building to an almost frantic climax and ending with a delightfully slow almost mournful passage. The audience went wild with applause. That much played, but always enjoyed, piece with the almost nonsensical lyrics, "Macarthur Park" was next. In introducing the number, Ray reminded his audience that the piece was written by Jimmy Webb and made famous by Richard Harris. Macarthur Park is, by today's standards of pop music, a very long piece and Ray presented it with a great deal of feeling and emotion.

The "Gold and Silver Waltz", a lesser known waltz from that great composer of waltz music, was our treat. "Some where Over The Rainbow" from the Wizard of Oz, an uptempo extemporization using the rhythm unit, was followed by "The Last Rose of Summer". The last offering before interval was a bracket of dances.

After interval Ray opened with the "Superman Theme" to be followed by "Can You Read My Mind" - the love theme from Superman, a medley from "Starwars" and the reprise of Superman.

"Moonlight in Vermont", a familiar but favorite of the audience was next. The "King Porter Stomp" which was supposedly written by Jelly Roll Morton for King Porter was Ray's next piece and was followed by a Beatles ballad, "Here There Everywhere".

Ray's rendition of "Granada" was then

followed by the Neil Sedaka song, later made famous by the Carpenters, "Solitaire". The last but one item was "We Are The World" and Ray closed with the rather heavy but most enjoyable, "Poet and Peasant" overture.

After a period of sustained ovation, Ray returned to the console to play a Glenn Miller arrangement of "In The Mood".

Once again the audience, showing their enjoyment and appreciation for a fine performance sustained their applause almost to the point of a second encore.

In all, it is this writer's humble opinion, confirmed at the recent Easter Convention, that Ray Thornley is one of the most enjoyable entertainers to have been presented at Marrickville Town Hall in recent years and is truly a bright star on the Theatre Organ Music scene in Australia at this time. Let us all hope that it is not three years before Ray returns to play, in what he regards as his home town.



Top photo: Ray Thornley in the solo chamber.

Bottom photo: Ray with some of the people that travelled from Gosford by coach for the concert.

CLUB NIGHT
MARRICKVILLE TOWN HALL
Wednesday 8th April at 7.30pm.
 (Review by Frank Rohanek)

Unfortunately only 35 people attended the first Club Night under the auspices of our Lady President, Phyllis Wilson. The Executive and Committee appointed Cliff Bingham to be the organizer and compere for all club nights and I must admit Cliff conducted it excellently.

The evening was exactly as the April edition of TOSA NEWS said, "The Committee Entertains" and they did it very well. After welcoming the members and their friends, Cliff Bingham proceeded to show us slides of Australian and overseas organs and organists, with his own and Bill Schumacher's commentary. Very enjoyable and well received.

And now to the actual concert. John Rattray, with his pleasing baritone voice, sang for us three beautiful songs. Accompanied by Bill Schumacher on the organ, the first song was "I Won't Send Roses" followed by "The Holy City". John then sang "Anthem From Chess" accompanied by Cliff on the organ. Thank you John for your devoted singing. Cliff Bingham then played two solo numbers on the organ. The first one was "The Love Theme From St. Elmos Fire" followed by "Granada". Bill Schumacher then played for us "Something Got To Give", "September Song" and "Bluesette".

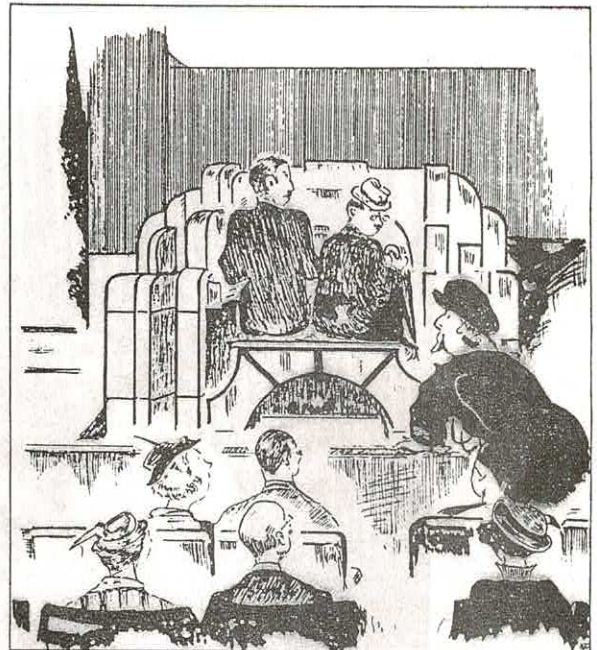
The last but not least, our Organ Fixer, Neil Palmer played "Stranger on the Shore", "Just The Way You Are" and "Continental". There is no criticism (the fellow who is looking after that department is Light Years Away), but just a praise for the members of our committee who entertained us in such a beautiful way.

After the concert, we were all invited for supper provided by the lady members and served as usual by 'Our Good Ladies'. The trading table was a great success and all the goods, plants etc. that were donated were sold. Our Orion Centre Organ funds benefited by a further \$90.00. I had a little discussion

with several members and they all agreed that it was a wonderful evening and especially one member and his wife said he could not believe that we have got such talent in our own Society and that it was worth every effort to come up to the Club Night from Wollongong.

Many thanks to all the members for bringing all the "Goodies" for supper and for our Trading-Table, which will be bigger and better as more of our members come along - also to all the people responsible for the well organized venue.

'Till the next Club Night.



"You said sit anywhere I like for a shilling before one o'clock."

NEWS FROM WESTERN AUSTRALIA

COMPTON PROGRESS REPORT

The work of building chambers is progressing. The walls have been framed, panelled and now we are applying gyprock sheeting to further reduce sound leakage from the chambers. Thanks to Alan Mellows, who donated some long lengths of timber scantling, we were able to frame up the centre chamber wall without joins because of his gift.

Thanks also to our Vice President who has been on his knees to several manufacturers (very successfully I might say) and with our grateful thanks, they have donated in total all the wall board we need for the chambers.

Ceilings have also been insulated and lined. The sound shutters have been mounted on the wall, but we are leaving the breaking through into the hall as one of the last jobs as we will have to make some form of decorative grill curtaining to hide the mechanism.

It has been decided to suspend some of the percussive voices from the ceiling. Effects such as chimes, zylophone, chrysoglotte etc. are non-tunable and don't need regular adjustment, but can be serviced from raised walk board when necessary. The floor space vacated can be better utilized or even reserved for future extensions to the organ.

The next major physical effort involves the blower unit. Modern units are much lighter than our 50 year old cast iron one. It will take some muscle to get it in position and locate it on the steel supporting beams we need to have made.

If you can help with cabinet work, please let us know. We hope to 'pretty up' the console if we can find a tradesman who can undertake the work.

Building of the main wind trunking or conveyance, will start soon then the layouts of the pipe chests can begin.

Thanks to those volunteers who faithfully work Friday night and Saturday afternoon.

News source. "Tremulant" April issue.

THEATRE ORGAN SOCIETY OF AUSTRALIA

N.S.W. DIVISION

NOTICE OF SPECIAL GENERAL MEETING

Notice of a Special general meeting of the Association is hereby given as follows:

DATE TUES. 26th MAY 1987

TIME 7.30pm.

VENUE Marrickville Town Hall
Marrickville Road
Marrickville

AGENDA (1) Apologies

(2) Reports

- (i) Secretary
- (ii) Treasurer
- (iii) Orion Centre
- (iv) Marrickville
Maintenance
- (v) Other

(3) Motions of Notice

The following motion is presented by the committee and is required to conform with the provisions of Rule 41.

"That for the purpose of Rule 41 and Section 53 (2) of the Act, we nominate one or all of the following."

TOSA ACT TOSA VIC TOSA SA

TOSA QLD TOSA WA TOSA TAS

TOSA GOLD COAST.

(4) General Business

(5) Supper

Please bring a plate to share for supper.

BY ORDER OF THE COMMITTEE

R.J.McMinn
Secretary.

THE CONCERT HALL ORGAN

The organ has four keyboards and a pedal board. There are 88 stops or ranks distributed through these. Most of the pipes are of special metal and some of them can be seen in the front, but the majority are hidden behind the organ. The longest pipe is 32 feet and the shortest a fraction of an inch. The longer pipes produce a deeper sound and the shortest ones the higher sounds which give brilliance to the whole tone.

There is a cuckoo stop and a glockenspiel for bell effects. The pipes which come out horizontally are for fanfare trumpet effect.

Around the back and the sides of the organ, hidden from view is a solid wood case which acts as a resonator and which will project the sound outwards.

The organ is essentially a series of pipes like tin whistles mounted vertically on top of the chests which contain compressed air. This air is provided by a series of turbine fans driven by electric motors high up in the ceiling. When the organist depresses a key or pedal, a valve underneath the pipes opens, the air flows through, creating sound.

The organ has what we call mechanical action. When a key is depressed, a whole series of levers operates to open the valve underneath the pipes. This is the way organs were built in the great classical periods, and still, after much experimenting, considered to be the best method of control.

It is obvious that one cannot pull 88 stops in and out rapidly by hand, so a lot of modern electronic technology with solid state components is included. In other words it is a blend of the best principles of the past with the state-of-the-art technology.

It is significant that the great new organs in Australia are not being built in churches but in concert halls. For almost forty years overseas, there has been a tremendous resurgence of inter-

est in the organ, and in the last twenty years, this has been apparent in Australia. In our country, for example, there are lots of young people studying organ in our conservatories and universities.

There are about 6,500 pipes in the organ and the cost is, in round figures, \$1 million. It has been three years in the making and the anticipated completion date is about February, 1987. The Official Opening will be about the middle of 1987.

The German firm of Klais is based in Bonn and has a world wide reputation for excellence in organ design. The firm recently celebrated its Centenary so it is a well established firm.

It is anticipated that this organ will be used in two main directions.

- (1) For the performance of the great masterpieces of the past as well as music of today: and
- (2) For entertainment and education of people.

The organ has been designed for a maximum flexibility for varying types of composition and its diverse types of use. For example, although it would not sound like a Wurlitzer, it is possible to play jazz.

Each of the pipes has to be tuned individually - an immense procedure. We anticipate that the organ may need cleaning every 10 - 15 years.

News source - Media-Relations, Performing Arts Centre, Queensland.

See photo on opposite page.

CONCERT HALL ORGAN

EXPENSIVE ORGAN

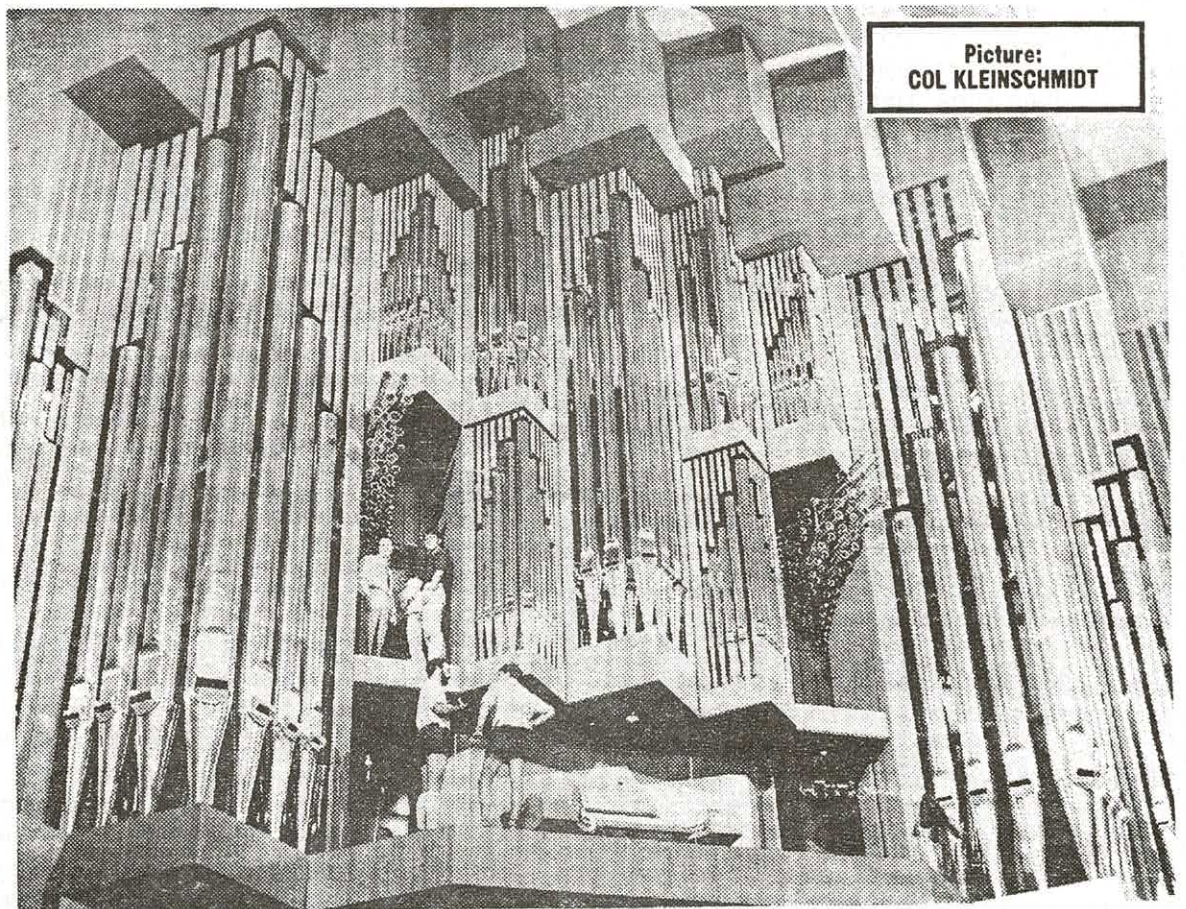


Photo above:-

Concert Hall Organ installed in the Performing Arts Centre
Brisbane, Queensland.

The State Government will have to pay an extra \$1 million, doubling the original price for the newly installed concert organ at the Performing Arts Complex.

Works Minister, Mr. Gibbs, said the devaluation of the Australian dollar had meant a total bill of \$2 million for the West German organ.

The installation of the impressive 10 metre 88 stop organ, built in Bonn, has been completed in the complex's Concert Hall.

Mr. Gibbs said the contract was negotiated three years ago and the price settled in Deutsche marks at an equivalent of \$A1 million.

"It was unavoidable because of the effect of the deterioration of the Australia dollar since the time the contract was taken almost three years," he said.

Mr. Gibbs said it was very unfortunate about the huge price because everything else was first-class.

"The program has gone according to schedule in every other way - it's there on time and there to the requirements needed," he said.

"We are happy with the manufacturer and delivery of it. It is simply that the deterioration of the dollar has caused the problem."

He defended the organ contract going overseas to Johannes Klais Orgelbau, saying the company was selected after a thorough investigation of local and international manufacturers.

The Klais company had a proven record of building organs for cathedrals and concert halls in Europe, Mr. Gibbs said.

The fine tuning of more than 6500 pipes in the huge organ has begun in readiness for the first recital in May this year.

News source - Queensland Courier Mail

BIG PIPE THEFT FROM ADELAIDE WURLITZER

Rebuilding of the fire-gutted St Peter's College Memorial Hall suffered a severe setback on Friday 20th February, when it was discovered nearly 200 pipes had been stolen from the ex-Regent Adelaide Wurlitzer.

The theft was discovered by organ builder George Stephens when he went to the hall to begin repairs on the organ, which had survived the fire with little damage. The Wurlitzer had been installed in the hall 15 years ago.

The hall was surrounded by a three metre high mesh fence since rebuilding began two months ago. Before that the hall doors had been securely bolted since the fire. But police said anyone could have got into the hall by climbing through several openings.

In an appeal to the public to help in locating the missing pipes, the principal of St Peter's College, Dr.A.J. Shinkfield said the theft had been a major setback to restoration work. The 193 missing brass pipes, wood and organ metal pipes were estimated to be worth \$20,000 - \$30,000 to replace.

During a recent visit to Adelaide, his birthplace, John Atwell was able to get some background on the theft from the Reverend Anthony Taylor, TOSA SA vice-president and former secretary. He said George Stephens noticed the theft when he went to the solo chamber to measure up to see where to put the piano, which the school now wants inside the chambers instead of on the floor of the hall. Shining his torch around, Mr. Stephens noticed the bars and resonators of the marimba were gone, and then the xylophone bars. Further inspection revealed pipes missing from the main chests. Apparently both chambers had been got at by the thief and there is no pattern to what was taken. For example, 33 kinuras are gone, all from one side of the chest: brass resonators are missing from trumpets and up to 30 trumpet and saxophone pipes, 52 tibias, 14 chimes, sleigh bells and some tubas are also missing.

At first it was thought the glockenspiel had been stolen, but this was found some where in the the solo chamber. It is understood the marimba mechanism was wrecked to get the bars out. Some pipes were lying on the floor.

Says John Atwell: "It doesn't sound like the Midnight Organ Supply Company's work, as there is no pattern to what was taken, unless the theft was discovered before the stealing was completed. But then, why destroy the marimba mechanism? The bars aren't much good without the rest."

"Also, any Wurlitzer pipes are so traceable or recognisable and the interest group is small enough for word to get around pretty quickly if someone is sporting some new stops on their organ. I fear the theft is the work of vandals and that our chances of seeing the original pipes again is fairly slim."

"Even if the pipes are replaced with others, it is not going to be the same organ. It is a shame this could happen after the organ came through the fire virtually unscathed."

News source - April issue of VOX.

NEW MEMBERS

(April meeting)

A cordial welcome is extended to the following new members. We hope you will take the opportunity to participate in our activities and wish you a long and happy association with the society.

Ted Cuneo, John C. Shaw
Dorothy Wilson, Brian Potter.

TWO CONCERTS ON NEW ARTS ORGAN

Two concerts by the renowned organist, Gillian Wier, will mark the official opening of the magnificent organ in the Performing Arts Concert Hall on May 14.

Gillian Weir has received recognition for her exceptional talents, winning the International Performer of The Year Award, 1981, the International Music Award, 1982, and an Honorary Doctorate of Music in Wellington New Zealand, in 1983.

She is an Honorary Fellow of the Royal College of Organists and the first woman member of its Council.

The Performing Arts Complex has a packed year ahead with such a diversity of shows and talent that no-one in Queensland can fail to be delighted.

A highlight is sure to be the sell-out show "Sugar Babies" that ran for seven years on Broadway. It's a fabulous musical with great numbers and star performances from Garry McDonald and Joan Brockenshire, backed by a vivacious team of dancers. It will be in Brisbane from May 29 to June 20.

The Queensland Symphony Orchestra celebrates its 40th birthday this year and marks the event with a range of concerts with outstanding international artists.

News source - The Sunday Mail, March 22

ON THE SICK LIST

It has been reported that members Bill Bullock and Alan Davies are now out of hospital and are recuperating at home.

TOSA members wish to convey their sincere thoughts for a speedy and complete recovery.

THE OAKLAND PARAMOUNT AND ITS NEW WURLITZER

by Luana DeVol and
James Roseveare

The installation of the Paramount Theatre's four-manual Wurlitzer is the finishing touch to the Art Deco building's superb restoration.

The Paramount restoration was initiated by the Oakland Symphony Orchestra Association, which in 1971 was searching for a permanent home. Serving an area with two and one-half million people, the Symphony commissioned a study to evaluate the possibilities of creating a new centre for the arts in the East Bay, just across the bridge from San Francisco.

When neither a new Symphony hall nor participation in an arts-convention complex appeared feasible, the Paramount was proposed as an alternative. The theatre, located in the central business district, had been shuttered for a time and sat vacant in disrepair. After investigation by engineers, arts experts, and acousticians, the 3,000-seat theatre was found to be ideal and the final report strongly advocated its acquisition and renovation.

Designed by San Francisco architect Timothy Pflueger and highly acclaimed at the time of its opening in 1931, the theatre was a rare survivor of the movie palace era and a masterpiece of Art Deco architecture.



Key individuals involved in the project, including the Symphony's Executive Director Jack Bethards, theatre historian Steve Levin, and Theatre Manager Peter Botto, recognized and appreciated the building's integrity. Thus in December, 1972, the first restoration faithfully reproducing the original architect's concepts was begun, even though it might have been less costly to render the building simply functional as an orchestral hall.

Craftsmen took painstaking care in preserving the artwork in the theatre. Firstly, massive scaffolding was erected in the auditorium to enable workers to clean forty-two years of dust and smoke film from the walls and ceilings. Then, master craftsmen taught younger men the nearly lost art of gold-leafing, in order to recapture the original opulence of the plaster-cast relief walls. The Lower Lounge's smoking room was particularly challenging, as hand-painted murals

had been badly vandalized. Three months were spent restoring these murals.

The theatre's irreplaceable furnishings were refinished and re-upholstered, and each piece was returned to its original location by referring to photographs taken in 1932. Carpeting, an exact copy of the six-colour original, was rewoven by the original manufacturer. The ivy-pattern green and gold mohair upholstery for the seating in the auditorium also had to be specially manufactured to match the original. The main curtain and grand drape were carefully duplicated - the originals were too worn and faded to be restored. All work was done with the utmost attention to detail and authenticity in recreating the Paramount's lush interior.

Elements of authenticity in the restoration included: (1) following a complete set of photographs taken early in 1932 and blueprints and the architectural files

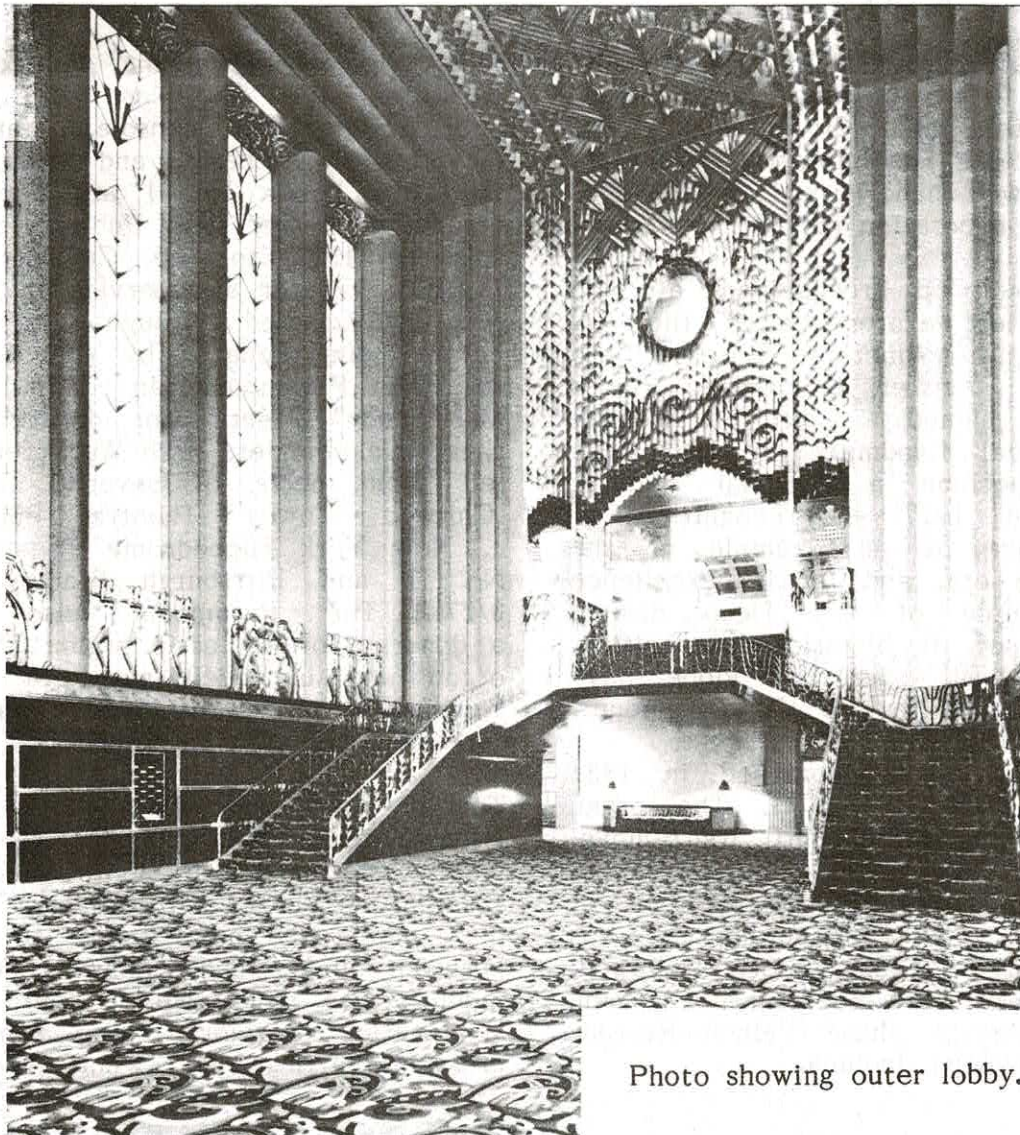
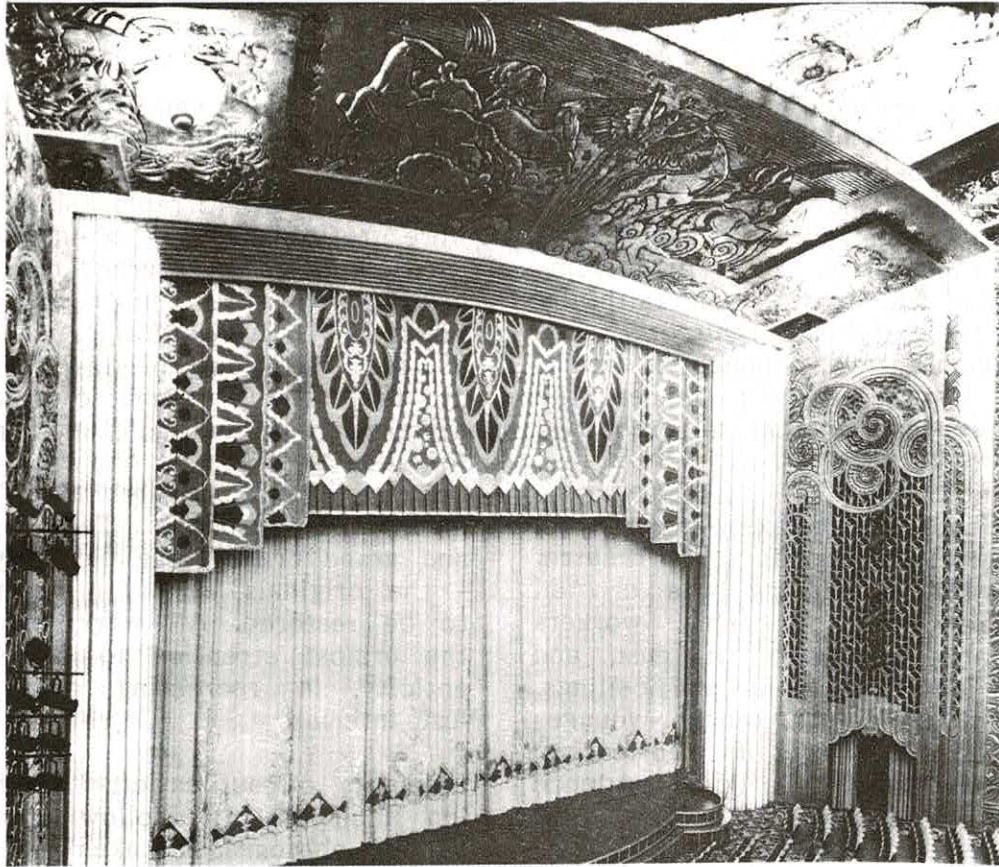


Photo showing outer lobby.



The stage and proscenium showing organ chamber grilles on either side.

on the theatre provided by the original architect's firm, Milton T. Pflueger and Associates, and (2) consulting and in some cases re-employing workmen and artists who had worked on its construction and decoration in 1931.

The Paramount is recognized as one of the greatest expressions of the Art Deco period in America. Entered into the National Register of Historic Places in 1973 and named a California Registered Historical Landmark in 1976, the Paramount became a National Historic Landmark in 1977 in recognition of its importance as an example of the movie palace era, and for its excellence as an example of Art Deco design. As a result of its historical recognition, visitors from all over the globe have come to Oakland to see the Paramount.

The Paramount came equipped in 1931 with a 4/20 Publix No. 1. The organ was used intermittently until its removal in the late '50's, after which it spent a decade in storage, and another at Ken's Melody Inn Restaurant in Los Altos, California. Today, vastly enlarged, that organ is the central attraction at the Paramount Music Palace Restaurant in Indianapolis, Indiana.

The original Paramount Publix No. 1 Wurlitzer was the last of seventeen built, while the console, many ranks of pipes, windchests, and framing from the first Publix No. 1 are part of the new organ. The first Publix No. 1 was sold in 1925 to the Capitol Theatre, Detroit. It later saw service in a skating rink and passed through several hands before being donated by J.B. Nethercutt to the Paramount in 1974. Preston M. "Sandy" Fleet later donated to the theatre a complete 4/26 Wurlitzer assembled from parts of several instruments (Chicago Tower Theatre Publix No. 1, New York Hippodrome Theatre Publix No. 1 and Pittsburgh Stanley Theatre 3/27). The Paramount also received a donation of a classic organ. The classic organ and unneeded parts of the two Wurlitzers were auctioned to raise funds for the organ installation.

Tonally, the new Paramount Wurlitzer is unique for a variety of reasons, the most basic of which is its wind system. Original Wurlitzer installations customarily had only one stage of regulation between blower and windchest; the Paramount's has from two to four, including six static reservoirs, three rumble suppression baffles and twenty-three regul-

ators. The blower is a 25 h.p. Orgoblo, originally from the California Theatre in San Francisco. As one might imagine, the goals of the wind system's design are steadiness, silence and control. The winding is done entirely in sheet metal. There are thirteen tremulants.

In addition to the superb wind system, the Paramount Wurlitzer enjoys a complement of pipework and percussion instruments in advance of that found on the standard Wurlitzer Publix No. 1. Added were four Strings, a Flute Celeste, and an English Post Horn; two of the added strings extend to 16' pitch, thus rendering the pedal division capable of far more dynamic terracing than was originally available. Finally, a second Marimba and a real orchestral Vibraharp were added.

To control the organ, a time-division multiplex solid-state digital relay, the largest of its type, was built by S'Andelco Inc., of San Diego. This relay provides immense flexibility and control, and allows the use of one coaxial cable from console to relay.

The stoplist has been expanded but still adheres to Wurlitzer practice. For example, there are no 16' stops on the accompaniment; the Trumpet and Orchestral Oboe are playable at 16' (T.C.) pitch on the Great; there are Tibia mutations on the Great, Bombarde, and Solo; and there are sub-octave, unison off, and octave couplers on the Great and Solo.

The pipework is installed in two chambers, located on either side of the proscenium. The main chamber is on the left, with unenclosed percussions installed above it, and the solo chamber is on the right. The original chambers were provided with extremely large shutter openings - these have been retained; in fact the present shutters are from the original Wurlitzer installation. There are ninety-six swell shutters, each having its own motor. The expression capabilities and clarity of the organ have been further enhanced by reducing the size of the chambers by approximately 20 per cent.

The resulting instrument is as exciting as the beautiful Paramount Theatre itself.

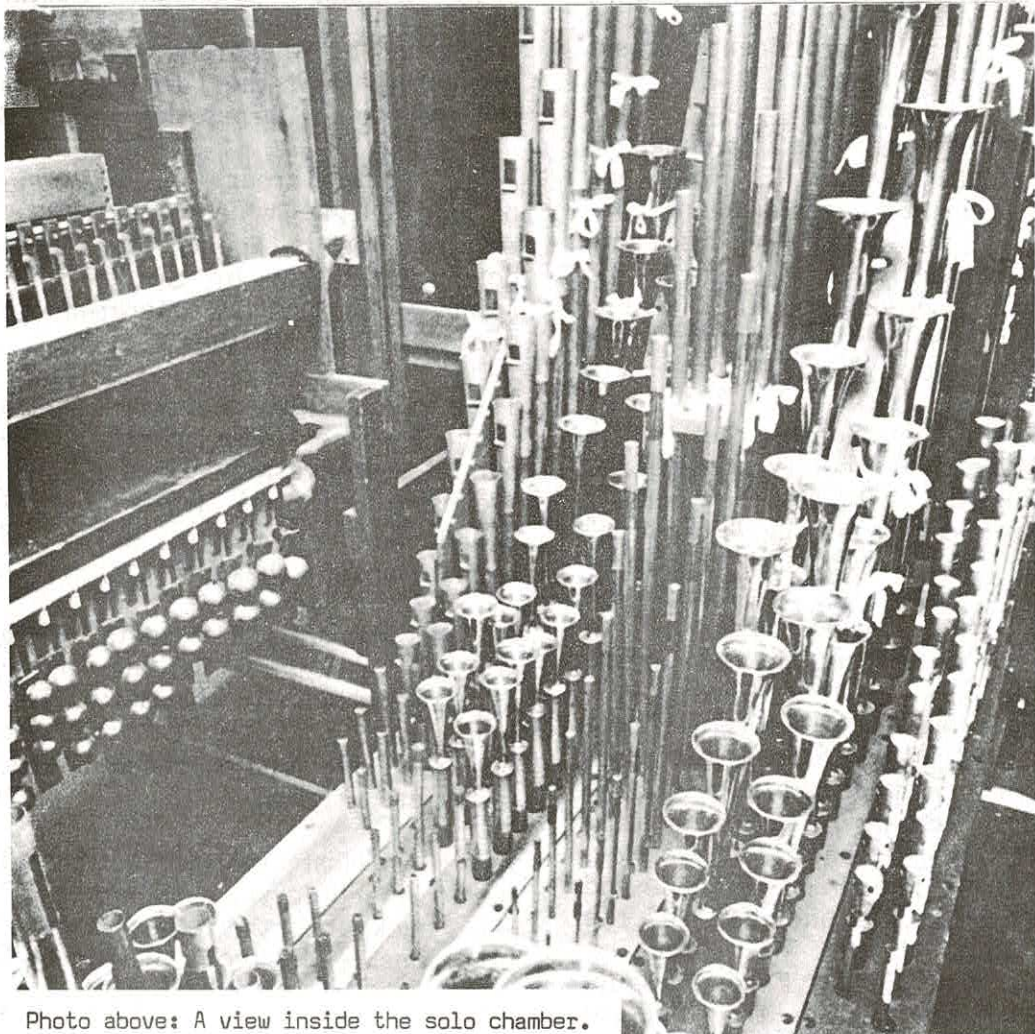
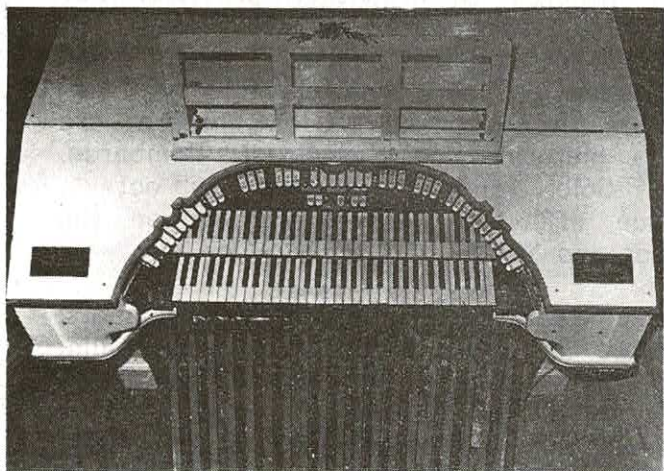


Photo above: A view inside the solo chamber.

PUNCH AND JUDY THEATRE



Punch and Judy Theatre
2/6 Wurlitzer

No popcorn or potato chips, a single movie feature and smoking in the loge. For over 40 years the Punch and Judy Theatre in Grosse Pointe Farms served a conservative movie-going clientele.

The opening night programme of January 29, 1930, stated the intention of the founders was to create "an intimate, hospitable and friendly playhouse ... shaping into mortar, brick and paint ... the dream of its originators". The founders were socially prominent Grosse Pointers.

Guests of honour at the opening, a black tie affair, included Hollywood actress Elsie Ferguson and Graham McNamee, then at the height of his fame as a radio personality, as master of ceremonies who described the event, a highlight of the social season, over The Detroit News Station - WWJ.

On stage could be heard the music of Jean Goldkette's Society Orchestra. Arthur T. Pugsley was at the console of the Wurlitzer organ playing "Potpourri" and "The Punch and Judy March" especially arranged by him for the occasion. The film was the Warner Bros. talking picture "Disraeli", starring George Arliss.

The early American architecture reflects the personal taste of Edsel Ford, reportedly one of the leading behind-the-scene figures in the building of the theatre. The architect was Robert O. Derrick, a close personal friend of Henry and Edsel Ford. Derrick, a member of the theatre's original board of directors, also designed the Henry Ford Museum at Greenfield Village and the Federal Building in downtown Detroit.

Prior to its installation in the theatre in late 1929, the Punch and Judy Wurlitzer (then a 2/5) had been installed on the fourth floor of the 13-story Wurlitzer Building (still standing at 1509 Broadway) in downtown Detroit, where it had served as a demonstration instrument for the Wurlitzer Company.

The organ was used for several years following the opening for intermission music, sing-alongs and occasional private concerts, and for over 15 years when church services were held in the theatre.

Motor City Theatre Organ Society began maintenance of the Punch Wurlitzer in the fall of 1967, presenting the first silent film ever to be shown at the theatre (The Covered Wagon) on March 10, 1968 to a sold-out house.

The organ was recently enlarged to a 2/6 by the chapter organ crew with the addition of a Diapason rank.

In the mid-seventies, Community Theatres, which since 1939, had operated the movie house and carried on the tradition of decorum and good taste implanted by the founders, sold the theatre to a group of local investors.

After going through a somewhat uneven period, during which the future of the theatre was in doubt, the Punch is now being refurbished by the current management which is now operating the movie house as a classic theatre.

The Punch still maintains much of its original decor and charm through two partial renovations during which the orchestra pit was filled in, a marquee added and the lobby altered from its original square shape.

Of the theatre's 618 seats, 96 are overstuffed armchairs in the only smoking loge to be built in the State. The auditorium was resealed in the mid-sixties, but the loge chairs reupholstered several times are original.

As if a last vestige of the Punch in its former days, a weathered sign on the back of the theatre still faintly proclaims, "Perfect Talking Pictures".