



The Cover-

PORTLAND'S Oriental Theatre

Designed by Architects Thomas and Mercier, Portland's fabulous Oriental Theatre was opened December 31, 1927. It is an interesting essay in the exotic Hindu style, inspired chiefly by the Temple of Angkor Vat—a great monument of Indian art that has been the admiration of the world for 13 centuries.

Built in the early centuries following the coming of Christ, the Temple of Angkor Vat is an architectural triumph of an early era. Lost to history is the knowledge of what race of people built the structure, or what their final fate was. Interior architecture of the theatre, authentic in its design, is as beautiful today as when it opened 37 years ago.

The beautiful 3m/13r Wurlitzer in the theatre will be played by Eddie Dunstedter, who will present a concert on the instrument during the Western Regional Convention, Saturday, August 15th. He was honored at the 1963 national ATOE convention by being named Honorary Member of the Year, attesting to the esteem organ fans all over the country have for this truly great artist.

Two fine Northwest musicians will also be heard at the Oriental Wurlitzer—Andy Crow, popular teacher and concert artist from Tacoma, and Dick Schrum, from Seattle, who plays nightly in a restaurant and has been featured in several theatre organ concerts in that city.

THE ORIENTAL WURLITZER A UNIQUE INSTALLATION!!

by Dennis Hedberg

The three manual, 13-rank, 235 Special Wurlitzer organ in the Oriental Theatre is, like the theatre itself, unique. With exception of the piano, all speaking voices of the organ are in two adjacent chambers which speak via a tone chute through the front part of the dome. Relays are in a room immediately behind the chambers. The piano is situated at the right end of the orchestra pit.

Before the organ was modified, and, due to the way it's installed, music could not be appreciated in the nearly 500 seats under the balcony. This condition brought about the first phase of the modification program.

First phase was to increase the overall volume of the instrument so that the more intimate stops could be heard under the balcony. To expedite the increased volume, every wind pressure in the instrument was raised.

This move destroyed beyond recognition the original tonal balance. Thus, it was necessary to re-voice and re-regulate nearly every pipe to achieve some sort of tonal balance and timbre that would be suitable for today's style of organ playing — not the style of the "Roaring '20's."

Since the sound emanates from a point nearly 60 feet above and 20 feet behind the organist, a considerable time delay is present. Some of the measures taken to speed up the action as much as possible include reducing to a minimum the overall distance keys can travel. Key contacts were also lowered so there is no evidence of a so called "feather touch" which has often, but erroneously been given credit for being responsible for lightning-fast response.

The generator has been replaced by a solid-state device located next to the relays. This arrangement provides much better voltage regulation.

Later improvements were the addition of Tibia mutations and extension of that rank to the 2' pitch. The Post Horn was made available on the Pedal and Accompaniment 2nd Touch.

The Piano is playable either on first or second touch and the percussion array has been embellished by adding a separate cymbal playable from the Accompaniment, adding Finger Cymbals; making the Chinese Block and Xylophone single stroke and finally, replacing the Chimes with a set of much larger scale.

The organ was almost void of couplers; therefore, a Great to Pedal and Great to Great sub and super couplers have been added.

With the wind pressures and demands the way they are now, the original seven and a half horsepower Orgoblo would not be capable of "filling the bill." At present, an additional five horsepower Orgoblo is connected into the system so that its inlet is directly connected to the output of the larger blower and its output connected to the main line feeding the organ. The result is 34" of static wind with more than enough volume capacity.

Tremulants react differently under extra high static pressures and an analysis of the excursion of the Tibia tremulant revealed that that rank was being flatted more than it was being sharpened. To compensate for this, the Tibia is tuned 1/100th of a semi-tone sharp. Thus, the mean pitch of the Tibia is equivalent to the standard A-440 pitch when its tremulant is operating.

theatre organ

THE ORIENTAL WURLITZER

Since there is no reliable tuning rank in the Solo chamber, every pipe is tuned "dead on" to a stroboscope. The middle C octave of each rank in the Main chamber (excluding the two celeste ranks) is tuned to the strobe; then the remainder of each rank is tuned to itself. Each pipe in the celeste ranks is adjusted for best effect to their mates in their corresponding natural ranks.

All work done on the organ has been made easier because the organ didn't require re-leathering of any consequence, and, perhaps most of all, because the owners are very cooperative and sympathetic toward improving this fine instrument.

BIDS OPEN FOR 1965 ATOE ANNUAL MEETING

Chapters or individuals interested in proposing a location for the 1965 Annual Meeting of ATOE are asked to submit their bids in writing to the ATOE Board of Directors, P.O. Box 285, Griffin Georgia, on or before October 15, 1964.

The bid or proposal should include:

- The makes, sizes and general condition of the organs available in the area.
- The hours available.
- The number of people that can be accommodated.
- Anticipated costs, if any.
- Available artists and their fees, if any.
- Hotel or Motel accommodations and banquet facilities.
- Any other information that you feel pertinent.

All proposals submitted will be considered at the November meeting of the ATOE Board of Directors, and a selection announced in the following issue of either THEATRE ORGAN or THE BOMBARDE. This procedure is pursuant to the vote of the ATOE Directors in meeting at Buffalo, New York.



Eddie (Mr. Pipe Organ) Dunstedter to be featured at the Oriental WurliTzer.

Summer 1964

Analysis of Oriental WurliTzer Opus 1710

Main Chamber	Pitch	Press.	Pipes	Ped.	2nd Tch	Acc.	2nd Tch	Great	2nd Tch	Solo
Flute	16	12	97	16-8		16-8-4 2 2/3-2		16-8-4-2 2/3 2-1 3/5		8
Viol d'Orch.	8	12	85	8		16TC-8-4		16TC-8-4-2		8
Viol Celeste	8	12	73	8	(Cello)	8-4		8-4		8
Vox Humana	8	8	61			16TC-8-4		8		
Salicional	8	12	73			8-4		8-4		
Diapason	16	(1-12 19") (no trem.) 13-85 12")	85	16-8		8		16-8-4		8
Voix Celeste	8	12	61			8TC-4		8TC-4		
Clarinet	8	12	61	8		8	8	8		8
Chrysoglott	8	19	49			8		8		
Solo Chamber										
Orch. Oboe	8	12	61			8		8		8
Krumet	8	12	61			8		8		8
Tibia Clausa	8	18	85	8		16TC-8-4	8	16TC-8-4-2 2/3 2-1 3/5	8	16TC-8-4
Tuba Horn	16	20	73	16-8		8	8	16-8-4	16	16-8-4
Eng. Post Horn	8	25 no trem.	61	8		8	8	8		8
Harp	8	15	49			Marimba Harp		Marimba Harp		Marimba Harp
Xylophone	8	15	37					X		X
Glockenspiel	8	15	37					Glock Orch. Bells		Glock Bells
Sleigh Bells	8	15	25				X	X		
Cathedral Chimes		15	20				X	X		X
Piano	16	34	85	16	16	16-8-4 Mandolin	16-8 4			
Couplers						Gr. to Ped.		Solo to Acc.	Sub. Oct. Solo to Great	Solo to Gr.
Traps										
Bass Drum		Pedal		2nd Tch		Acc.	2nd Tch			
Kettle Drum		X		X						
Crash Cymbal		X		X						
Cymbal 14" Zildjian		X		X						
Triangle		X		X			X			
Snare Drum						X				
Tambourine						X				
Castanets						X				
Chinese Block						X				
Temple Block						X				
Cymbal (WurliTzer)						X				
Finger Cymbals						X				
Toys										
Door Bell										
Surf										
Horse's Hoofs										
Boat Whistle										
Fire Gong										
Klaxon Horn										
Ah-Ooga Horn										
Bird Whistle										
Tremulants										
Tibia										
Tuba										
Vox										
Main										
Solo										
Pistons:										
3 toe studs for Pedal										
10 buttons for Accompaniment										
10 buttons for Great										
6 buttons for Solo										

Crescendo operated on Great and Pedal. Post Horn is not on Crescendo.

Relays, shutters, traps and toys, and the console are on 15 inch wind pressure.

Expression: Balanced swell shoes for Main and Solo. Either or both can be coupled to a General Swell.