

Next, a Latin-American medley, using kinura and tambourine during "Jealousy." Mr. Ferrari's arrangement of "Granada" had pedal passages that added force to the melody played left handed, plus treble embellishment by the right hand. The medley closer was a fast "Beer Barrel Polka."

Next, a medley of "Songs of Love," including well-known standards; "Love Is A Many Splendored Thing," and a "baroque" style "Love Is Blue," using the piano to a fine advantage. For a few measures the pedals carried the melody.

"You'll Never Walk Alone" closed the Medley and for an encore Mr. Ferrari gave his exceptionally jazzy arrangement of "St. Louis Blues." That completed the first half of the program and Mr. Ferrari received a fine ovation.

It was a warm evening and after Mr. Ferrari returned for part 2 of the concert he removed his jacket and placed it on the organ bench beside him. This met with the approval of the men in the audience who had done likewise. He thanked his audience for their applause and introduced Don Miller who was in the audience, saying he regretted not having lived during those wonderful days when the movies featured the fine golden-voiced theatre organs and artists.

The second half opened with "Slaughter on Tenth Avenue," wherein the various movements of this rhythmic classic were set off by use of the reed solo stops. Then a medley from "Around the World;" "Do-Re-Me" played with lightning speed, hands jumping from manual to manual; "I Will Wait For You" in a lilting tempo for contrast; "Chinatown," a fine choice for oriental effects and bells. Then, "I Left my Heart in San Francisco."

Another medley followed, including "Fascination," "Girl of My Dreams," "Desert Song," "Deep in My Heart," "Vaya Con Dios," a favorite of Mr. Ferrari's mother, who was in the audience. He also played "Moon River," and "Serenade," from "The Student Prince." Following was "España Cani" in a fast, brilliant style with sharp, biting brass enhancing the dramatic sections. Mr. Ferrari was at his best when presenting the closing medley of hymns and spiritual selections (Mr. Ferrari always closes his programs with sacred melodies and they sounded lovely on the Senate Theatre Wurlitzer.)

The final number, the always thrilling "America the Beautiful," was played "full organ." This was a fine choice to close the concert. Mr. Ferrari received a standing ovation from the approximately 750 persons present.

—Esther S. Higgins,  
Delaware Valley Chapter

## Your Project—What Are the Odds?

by Fred Hermes

*Flames and heat sear unbelieving eyes. Graphic blendings of a synthetic inferno painted on a drape by a Master Brenograph? (See "Best Remaining Seats," Hall — p. 201.) Ab, no! Smoky clouds boil against an authentic sky as the pungent odor of charring leather, well shellacked lumber, and celluloid tabs penetrate the air. Accompaniment: "Hearts and Flowers" on fast melting Solo Strings.*

*Scratch Opus 1926!*

*And riding the "lift which never returns," the soul of our beloved is united forever with its creator, Hope-Jones, in the star-studded atmospheric palace of heavenly harmony where thieves do not break in and steal, and popcorn and vermin doth not corrupt.*

Yet we who are left behind, though saddened, can provide some measure of consolation through financial protection against losses. Damage caused by fire, drownings from broken water pipes, leaky roofs, backed-up sewers, rape by Midnight Organ Supply, iron filings tossed into blowers, and an endless ensemble of other devilish delights peculiar to Pan's pipes can be covered.

### In Our Next Issue . . .

**"Alas, Poor Herrick!  
We Knew Him Well!" — J. C.**

—A biographical story on Dean Herrick and his South African Wurlitzer installation.

**"Crawford at the  
Chicago Theatre"**

—A critique from the past, dug up by ace prospector, Lloyd E. Klos.

**"A New England Organist  
Reminiscences"**

—The good old days come back once more.

**"Let's Get Things Straight  
Down Under!"**

—Arthur W. Estgate gives names, ranks and-so-on concerning the Australian scene.

**PLUS—Two Organ Features:**

—San Diego Fox Morton back in action; Blood, sweat and Elmer's glue do it again!

—The Brooklyn Fox Crawford Special: A Stop Analysis.

Or-go-nuts restore, rebuild, redesign, revoice, re-everything about their glorious gadgets except reinsure. Trusting in the "home owners policy" with its insufficient and limited coverage is riskier than a concert in the dead of winter on a high-pressure theatre organ with a freezing water motor. Claim settlement can be as nearly disastrous as the loss itself.

Maximum protection for a pipe organ is achieved only through an "all risk" policy. The special insuring agreement covers "all risk" of physical loss. Rates are usually low because the class is "... organs of an immobile nature. . ."

Valuation of the theatre organ presents special problems inherent solely to this colorful breed of pipes. Shuttered theatres no longer conceal in cloistered lofts a prize had for little or nothing. Prices are up, up, UP — well worth the paperwork required to snare a pretty package of pipes. Tibias, fancy reeds, percussions, and other goodies are fast soaring to PoSt Horn and Bra\$\$ Trumpet plateaus. The scarcity of remaining material plus endless hours spent in restoration more aptly designate our projects, "The Mighty Investment." Furthermore, no two whistle boxes are alike; they vary from two-manual jobbies in mint condition to the five-manual fire-crackers of more noise than purity with peculiarities between them greater than that of their masters. Obviously, insurable value is difficult to determine.

Our insurance agency augments a factor of \$2,000 per rank as follows: number and type of rank, percussions, console size, state of restoration, 16' pedal extensions, and replacement parts available. This factor is constantly revised upwards, and values on some of the organs insured with us range from \$700 (un-restored) to \$70,000 (operating).

Properly insure those organs whether in homes, churches or theatres. It's just good business!

### — COMING SOON —

Another article on what insurance chapters should carry — by one who knows: Fred Hermes, owner of the former Michigan Theatre (Detroit) Wurlitzer.