

"It's Today" is a typical fast-paced console pusher-upper with an engaging melody line, interesting glock and post-horn punctuation and a fine Paramount-Publix closing fanfare. "Yesterday" is well phrased and provided with subtle registration. It also has some luscious "Gordon Kibbee" 9th chord harmony. The brass tops full combinations during "Chitty Chitty Bang Bang." The out-of-tune bar room piano is heard during "Deed I Do," which is taken in an easy swinging tempo on full combinations. "Sunrise, Sunset" is given a subtle ballad treatment with a touch of dialogue between color and solo reeds. Something is missing from Stan's version of Eric Coates' venerable "Knightsbridge March," perhaps too many shortcuts or omissions, or maybe the pickup didn't capture it in all its usually thrilling bigness. It seemed more effective when Stan played it in concert at the Los Angeles Wiltern recently.

But he's back solid with his brief but tasty version of "Mame." "If I Had You" is to us, one of the best efforts on the disc, a ballad with fine registration and phrasing. Get the wail of that solitary trumpet which appears late in the tune! "Galloping Comedians" is one of those repetitive novelties which is best heard as a fast run through; Stan doesn't waste much time on it, possibly because there's lush rhythm ballad coming up — "The Glory of Love." Lots of invention and variety in this treatment. "All the Things You are" is a perfect selection for Stan's way with ballads; softer combinations with some Glock icing and a luscious Tibia and Vox denouement. The closer is a full scale march, "Before the Parade Passes By." It features all the big brass and parade percussers, although the traps were nearly buried. No matter; the Kann "Karisma" brings it all home with good effect.

We must note a certain lack of variety in registration which may be linked to the miking complaint mentioned earlier. This may also account for the absence of differences in dynamic level between normally loud and softer combinations. The dynamic level is mostly constant.

The problems of miking a large organ in a huge theatre are many and complex and they have been overcome sufficiently to make this a thoroughly enjoyable recording. Stan sees to that despite technical headaches.



IRMA GLEN

— THE PLUG-IN CORNER —

MUSIC, ECOLOGY AND YOU. Irma Glen speaking and playing on an Allen Theatre model. Available by mail \$5.95 (add 5% sales tax in California) post-paid from Numinus Recordings, 1119 San Pasqual Valley Rd., Escondido, Calif. 92025.

This one is for the Irma Glen fans. Like the previous Glen disc reviewed in these columns it's a sermon with incidental music. The big plus for theatre organ fans is the beauty of the improvisation behind the voice. The Allen theatre organ's celested strings are especially effective in carrying the often exquisite passages. This time Miss Glen is on an ecology kick and her sermon is delivered in the vernacular of the day. It's nebulously religious and there's no bible pounding. Such titles as "Ecology's Song," "Soul Soaring," "Every Day is Earth Day" and "Song of the Sea" (all Glen originals) provide some key to the content.

LET ME TELL YOU 'BOUT MY SECOND BEST FRIEND. Byron Melcher playing a Thomas Organ. CR-E088 (stereo). Available at \$4.89 post-paid from Concert Recording, Box 531, Lynwood, Calif. 90262.

This one was apparently released to prove pipe organist Melcher could also do interesting things with one of his employer's instruments. Although he never indicates a serious moment during these takes, he succeeds admirably. For example there's "Blue Skies" played as a Hebrew folk dance (on a very flutey transistor), "Sonny Boy" on weeping Tibias, a "mod" "Nearness of You" featuring the syn-

thesized accordion, "Under Paris Skies" overwhelmed throughout by that overbearing automatic rhythm, a lowdown "Frankie and Johnny" (dirty playing is a Melcher specialty), a Mancini-like "Mr. Lucky" (which actually had Buddy Cole at the Hammond) and a pleasant "Deep Purple" with Melcherized variations. Plus enough more to total 12 tunes which make the most of the instrument's facilities. Oh yes, Byron's "first best friend" is not pipes but his wife, Margie. □



BOOK REVIEW

by Lloyd E. Klos

"Organ Voicing and Tuning: A Guide to Amateurs" 39 pages Vestal Press, 3533 Stratford Drive, Vestal, N.Y. 13850 \$2.00 postpaid.

There have been many owners of pipe organs who have probably wished that there were a reputable book of advice on the subjects of organ voicing and tuning.

Now there is available the very text they have been seeking. A reprint of an 1881 booklet which was published by J. Church & Co. has been put on the market by Harvey Roehl's Vestal Press.

As explained in its preface, "this little work was written by a practical organ maker, especially as a guide to amateurs, and to supply information needed by organists."

There are seven chapters: organ construction in brief; tools for voicing and tuning; pipe materials, pressure and pitch; voicing of metal pipes; voicing of flute work; pedal stops; description of and tuning of reed stops.

There are several illustrations including one of a wind pressure gauge with instructions on how to make one.

The booklet is of handy size so it will easily fit into a pocket. Though published thirty years before the advent of the theatre organ, the basic instruction on voicing and tuning should be of assistance to those requiring it for maintenance of their unit orchestras.