

ON STAGE! IN PERSON! YOU!

Have you ever had the desire to walk the "boards" where many of your favorite entertainers performed daily before large and excited audiences? If so, then you should plan to be in Chicago on July 20, 21, and 22 when THE THEATRE HISTORICAL SOCIETY OF AMERICA holds its 4th Annual Convention with headquarters at Chicago's Bismarck Hotel.

Arrangements are being made for Theatre Historical Society to visit Chicago's famed theatres designed by the architectural firms of Sullivan, Rapp and Rapp, Crane, Levy and Klein, Lamb, and others. Also, during the entire month of July, the Chicago Public Library (downtown - 1892 L.C. Tiffany) will feature a large exhibit of theatre artifacts, blueprints, and photos from the Chicago Architectural Photographing Company.

One of the highlights of the Convention will be the tour of Louis Sullivan's restored Auditorium Theatre (1889) home of the world's largest electronic organ - a 172 rank Saville Organ.

Other plans include the Kemper Insurance building housing the Opera House and Civic Theatre. The home of Lyric Opera of Chicago, the auditorium features the enlarged and restored Skinner Pipe Organ. The long and narrow auditorium with the unusual sight lines on the orchestra floor has long been a point of discussion by patrons of the theatre.

A few blocks east of the Opera House, at State and Randolph Streets, we reach the mecca of Chicago's most famous Motion Picture Palaces. There they are - Rapp and Rapp's Oriental, State Lake, and Chicago Theatres; C. Howard Crane's United Artists; the Woods, Roosevelt, Michael Todd,

Cinestage, Bismarck, and McVickers Theatres - nearly 20,000 seats in a sea of splendor and fantastic architecture.

THS members will also visit Chicago's largest Rapp and Rapp theatre - the Uptown - 4400 seats, the third of Chicago's original "Big Three", the Tivoli and the Chicago preceding it. As with the other large "loop" theatres, the Uptown staged presentation shows along with screening the big films of that era. The Uptown also housed the area's largest Wurlitzer pipe organ ever built at that time (1925) for a movie palace where such luminaries as Jesse Crawford, Henri Keates, Preston and Edna Sellers presided at the console in addition to their regular duties at the "loop" theatres. The Wurlitzer's of the Chicago and Oriental are the only survivals of a changing era in motion picture film presentations.

The scheduling of the Chicago Theatre Tour has been arranged to precede the ATOS Portland meeting so that interested members can easily attend both events.

Registration fees for the 4th Annual Convention of Theatre Historical Society of America are \$15.00 for individual and \$3.00 for each child or spouse. Registration fees include costs for bus tours of the theatres, and a copy of "A Chicago Theatre Guide", an important document listing theatres, architects, and other historical facts of Chicago's theatre past and present.

Advance registration may be made by sending a check or money order to THEATRE HISTORICAL SOCIETY CONVENTION c/o Mrs. A.L. Peterson, 4216 N. Kedvale, Chicago, Illinois 60641. □

VOX POPS



Conducted by Stu Green

Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items) material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires a 6¢ postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford an 8¢ stamp, why not include a black and white photo which need not be returned.

Northern California now boasts thirteen pipe organs in Pizza Parlors, restaurants and cocktail lounges, in addition to six playable organs in theatres, reports Dewey Cagle in the March issue of the Bay Area Tabs & Drawbars. The latest is a brand new 2/8 instrument built by Wicks to Wurlitzer pipe specs. It is installed in the Red Vest at Seaside, Calif. (near Monterey). Bob Jacobus and Judd Walton made the installation. The instrument was opened by organist Bud Taylor and may be heard nightly. Owner Peter Decker decided on a newly built pipe organ after checking into the costs of existing instruments, including refurbishing, crating and shipping. All totalled, it was cheaper to start from scratch.



The Annual Home Organ Festival will be held at Asilomar Park, near Monterey, Calif. between September 18 and 22, reports Festival Chairman Tiny James. The list of exhibitors is the largest ever. Festivaleers will be able to check out the latest models by

Allen, ARP, Artisan, Baldwin, Conn, Farfisa, Gulbrandsen, Hammond, Lowrey, Rodgers, Saville, Thomas, Wurlitzer and Yamaha — a veritable “who’s who” of electronic organ makers. Those interested in enjoying an Indian Summer vacation with organ music supplied by stars may obtain information by sending a self-addressed, 8 cent stamped, legal size envelope to: Registrar, Home Organ Festival, Box 248, Alameda, Calif. 94501. Reservations are being taken already.



Helen Dell... “Upside down and backward.” (Hill Photo)

During Helen Dell’s concert at the Michigan Theatre in Muskegon, Michigan, on January 25, she cued the silent comedy, *The Paperhanger’s Helper*, starring Oliver Hardy. About one-fourth way through the film, there appeared on screen a very premature:

The End

The movie then regressed backward and upside-down to the point where it should have been had the splice been made correctly. Helen remained calm, later insisted she had played only “right side up” music.

Speaking of Helen Dell, those who saw Lily Tomlin’s TV special on March 16th, with Lily “playing” a bar organist, were hearing Helen at the Hammond. Lily, who does not play, got Helen to coach her in the visual aspects so the deception would be realistic. The “sync” was perfect.

ATOS prexy Erwin Young scored for our hobby by notifying Richmond News Leader columnist Jon R. Donnelly about his impending visit with Eddie Weaver and the Mosque Wurlitzer. Donnelly came to the Mosque, heard Eddie play and interviewed Erwin. The result was a 4-column spread with photo in the January 25 issue of the daily, an encouraging step in the never-ending effort to get the ATOS story before the public and so invite interest and support.

When Mrs. Leonard Winter wrote to correct an error in an item printed recently in our *LETTERS* columns, she included some absorbing highlights about a unique instrument. She informs us that Kenneth Winslow is the resident organist at the Hammond Castle in Gloucester, Mass., and that Al Winslow occasionally accompanies silent movies there. She adds:

“The organ was designed by (the late) John Hays Hammond Jr., builder of the castle. The organ console, with over ten thousand pipes, is surrounded by a 15th century gold screen which came from Lubeck, Germany, where J.S. Bach played when he visited his friend, Buxtehude. The organ, with four manuals, a floating baroque section and 144 stops, cost over \$250,000 to build. Mr. Hammond enlisted the services of several builders and artists in tonal design. He searched old European churches for fine stops, with the result that the Hammond castle organ is deserving of the title, “King of Instruments.”

Bill Alexander of Alexandria, Virginia, was only doing his duty as a host during the 1972 ATOS Convention banquet when he spied that good looking Washington D.C. gal. He escorted Lorraine Roberts to her table but the escorting didn’t stop there. One thing led to another, then Bill discovered Lorraine was not an ATOS member; she had attended the banquet as a guest. Bill took drastic action; he proposed marriage to correct the condition. Lorraine accepted. Vows were made on Bill’s birthday, October 4th. Two conclusions are possible: (1) Potomac Valley Chapter members will do anything to recruit a new member, (2) ATOS conventions are likely places

to locate suitable mates. Even playmates.

From Potomac Valley chapterite Marvin Lautzenheiser: “Since both my wife Jean (chapter chief) and President Nixon were re-elected we run our home like the White House; Jean is president and I’m Kissinger!”

That’s even worse than the “I Wonder Who’s Kissinger Now?” theme in our February column. Marvin wins the furlined glue pot.



Busy Bill Thomson (Stufoto)

Organist Bill Thomson advises that he has a busy spring coming up in his concert efforts. His April safari to Australia in behalf of Rodgers organs and Sydney dealer, Bill Glasson, will get him there just in time to perform for the Theatre Organ Society of Australia during the club’s annual convention, probably on April 21 at Moorabbin Town Hall. He’ll also play at Binghamton N.Y. (Roberson Center) and at the Detroit Senate for DTOC during his spring tour.

Organist Carol Jones was back in southern California in February, but only for the 25th wedding anniversary party for her parents. After being signed by Conn to tour extensively, Carol moved to Chicago to be near Conn’s center of operations and has already played a string of eastern concerts for dealers. Looks as though her desire for a pipe tour must be held in abeyance, although Conn has no objection to her sandwiching pipe concerts between Conn dates.

From San Francisco, Jack Bethards advises that he did not receive enough orders to merit production of the Dan Papp Tuning Knife offered via this column a few issues back. So he is returning checks with a sketch of the knife which will enable the recipient who can manage a metal saw and files to fabricate his own. Jack hopes those who do will make a contribution in Ben Hall's memory to the ATOS fund. Recall that Jack intended to donate all profits from the tool, had he gone into production, toward keeping Ben's memory bright.

Raised Eyebrow Dept; a distributed biography of organist Ed Welch lists his academic accomplishments then states he "went to New York City to study with Jesse Crawford, the poet of the organ." All of which rates a "how's that again?", because to find Crawford in New York, Mr. Welch, now 25, would have had to make his trip to Gotham in the late '40s - when he was perhaps one year old - because Crawford left for California shortly thereafter. A phone call to Mr. Welch cleared the air. He explained that a careless publicist had misunderstood, that the line should have had him studying with a pupil of Crawford's. Mystery solved.

Eloise Rowan, once a student of Eddie Dunstedter, has recovered from leg surgery (vein stripping) and is back playing weddings and teaching, she informs us. Eloise once teamed up with another gal, Jackie Kaderly, for a twin organ act in the early '30s which played Minneapolis and Denver theatres. We are certain Eddie will sympathize with his former pupil's vein problems because his doc solved a similar one for Eddie by installing a plastic leg vein some years ago. Eloise now lives in San Mateo, Calif. with her husband, Charles Dilling.

In our February story about the San Sylmar museum, an over generous application of printer's ink gave a reasonably clear photo of the music room's major domo, Gordon Belt, a complexion akin to that of the central figure in an old Universal horror movie. Partly to prove Gordon really doesn't resemble The Creature from



Gordon Belt and the "triple C grunt". He looks better in this issue (Stufoto)

the Black Lagoon and partly to bring to view a remarkable and rare pipe, here's Gordon again. He's holding the 16' C (CCC) of a Wurlitzer Vox Humana soon to be added to the San Sylmar 3/25 organ. The 16' Vox octave is a rarity.

A report from New York informs us that the new 1500-seat National Theatre, opposite the site of the gone Times Square Paramount, opened on December 12th last with a burst of organ music. The event was televised over Channel 7 and viewers were treated to what was probably the first TV coverage of an organ playing in a Times Square-Broadway Theatre for a world premiere of a movie ("*Poseidon Adventure*"). ATOSer Lon Hanagan was the organist and his instrument was a Wurlitzer synthesizer-equipped electronic. After an intro by actor Red Buttons, Lon played a medley from 20th Century Fox movies plus themes from the movie being preemed. Applause indicated that organ music is still enjoyed by metropolitan theatre audiences, and the organist was able to further the thesis with a brief interview which followed the premiere over WABC-TV.

From Camarillo, Calif., Bob Power reports that the February 1973 early morning earthquake, which was centered just a few miles from his home, didn't raise as many ripples in his real estate as the big one 50 miles south

did two years previously. The 1971 Sylmar quake partly upended Bob's in-house swimming pool and the overflow slithered dangerously close to Bob's living room and the famous "Style 260 Special" Rodgers organ. This time Bob and Bill Thomson, who was in the midst of a recording session, hopped out of their respective sacks, looked around, found no damage and resumed their slumbers.

Does anyone recall a radio soap opera which originated in Chicago (probably on NBC) in the late '30s with a character named "Rose Kransky" in the cast? That's the slender bit of information organist Leon Berry has to link up the name of the radiocast with a tune he plays on his current recording, "Leon and the Lion." The name of the selection is a little-known tune called "Aphrodite" which Leon learned many years ago from the late Bill Bennett, a silent film organist in Chicago. Leon would like to know the name of the daily 15-minute serial and "Rose Kransky" is the only guiding light. Incidentally, Leon has some advice to anyone anticipating a heart attack: "Don't have one, if you can help it. If you have no alternative, be sure there is someone like (wife) Mildred around. Don't think I could have made it without her. The doctor predicts a speedy and complete recovery. I can hardly wait!"

Organist Larry Vannucci is sorry he used the words "sold out" on the front cover of his current record album, "Music for Teenagers of All Ages." The bold type meant that the performance was sold out, not the record. But prospective buyers, seeing the words, assume that it's an empty jacket and no more are available. Larry assures us there are plenty available, and please ignore the admonition.

Those who attended the 1971 ATOS Convention in Seattle must remember pert little Ginny Whitting, who so ably helped man the registration desk, and otherwise assisted Dick Schrum in the myraid of details attendant to a very successful convention. According to Puget Sound Chairman, Margaret Sabo, Ginny's home installation is progressing very well, with two consoles on separ-

ate levels. The time when the beast will be sounding forth is not far off, says Margaret.

For some time "Old Prospector" Klos has been intrigued by the Marr & Colton device developed in the late twenties and called the "Symphonic Registrator". It supplied proper registration for cinema mood music by presets. He did some research on it for an article but was not able to get a list of the voices which made up the moods the stop key presets called for. Two ATOS members from Pennsylvania, Bill Uhler and Bob Yates, own organs with the Registrator but not wired in. At the July convention, the three men agreed to leave no stone unturned in their quest for the elusive list. When Bob was up in New England in August, he visited a home which had a wired-in Registrator on its Marr & Colton. Three hours were spent tracing each wire from stop key to relay, and he got the complete wiring set-up. Bob has tried a few moods, using the voices he reports the effects as "fantastic". He has promised a list of the moods so Klos can compile a technical article for this magazine.

Some time back, we mentioned in this column the 990-seat Biograph Theatre in Chicago, outside which, on the evening of July 22, 1934, notorious "public enemy No. 1", John Dillinger, was killed by FBI agents. Thirty-eight years later, the New York Times interviewed the owner who stated that after another year of deficit operation, the future of the house is uncertain. He is lucky if 100 persons a night pay the \$1.25 admission. Penny candy is still on sale in the lobby. Where the 2/7 Wurlitzer went is unknown. Johnny Devine was organist during the twenties.

Abandoned theatres have been transformed into a variety of uses: warehouses, stores, apartment buildings, and office complexes. In Wheeling, W. Va., another use for a theatre was realized when WWVA bought for \$375,000 the 2500-seat Capitol Theatre which once housed a 4/17 Robert Morton. The theatre was completely renovated, new equipment installed, and four broadcasting studios are visible from the lobby. Civic functions and live shows (including the Wheeling Sym-



phony) as well as closed-circuit TV are scheduled. "Jamboree", a live show, returns to the scene of its first broadcast which was held in the original theatre, April 15, 1933.

Fate of the Morton is unknown, but what a location for a theatre pipe organ again!



Lorin Whitney (Stufoto)

Rock musicians continue to show a preference for pipes over their sad little standup plugins when the opportunity arises. In Glendale, Calif., Lorin Whitney, whose recording studio 4/34 Wurlitzer-Morton is among the most-recorded organs, reports that rock groups recording in the studio often ask to use the pipes for recording. They play it like a standup — no pedals.

In Toledo, a rock group appearing at the State Theatre, asked Rick Shindell for a demo on the house's pipe organ after the show. Rick, who recently recorded the Marr and Colton, obliged with a few tunes then invited the rock band's keyboard man to take over. The guy went ape over the pipe sounds. His grin could be discerned even through a faceful of natural foliage and he asked, "Man, how does this thing imitate that Leslie sound?" When the principle of pipes was explained, he made Rick an offer.

"Like I'll trade ya my Hammond B3 for this cool mess of pipes!"

From New York, Billy Nalle reports a somewhat hastily assembled one night stand by Columbia Records at the Music Hall labelled "Keyboard Colossus" set for March 2 at midnight. It was an all-classical concert say the releases and the artists lined up were harpsichordist Anthony Newman, pianist Eugene List directing a "10 piano monster concert" and E. Power Biggs, organist. That's the cliff-hanger we received as we went to press. Did Biggs risk being caught with his tremors off at the 4/58 Wurlitzer — or did they truck in a suitable plug-in? Continued next issue.

Billy Nalle is also a newsmaker. For the American Guild of Organists' Southwest/Midwest Convention in Wichita, Billy is booked to play a concert on June 18 on the ex-N.Y. Paramount "Dowager Empress" Wurlitzer (now pumped up to 41 ranks). It will be another "first" for Billy, the Wichita AGO chapter's first involvement in a theatre organ concert, made possible, of course, with the consent and cooperation of Mike Coup's Wichita Theatre Organ Inc, the organ's mentors since they installed it in the Century II Civic Auditorium.

Some issues back, we mentioned that the Eastern Massachusetts Chapter had been "dormant of late". Not so. In trying to report activities in the Bay State, Old Prospector Klos says he "jumped his claim" through an unfortunate choice of words. The chapter has indeed been active for some time, but hadn't publicized its activities in THEATRE ORGAN, that's all.



Console of the 3/13 Wurlitzer in Babson College. The restoration and installation has sparked new interest for ATOS chapterites in Massachusetts. (Linder Photo)



Mark Kenning and his Tulsa Ritz Robert Morton. (Stufoto)

A reader wonders what became of the Robert Morton organ which once graced the Ritz Theatre in Tulsa, Oklahoma. We've said it before but information about a rescued organ is worth repeating. The 4/17 is now neatly installed in a music room organist Mark Kenning built on to his residence in Richardson, Texas (near Dallas).



Although there have been rumors that the Saenger Theatre in New Orleans is to have its downstairs split into two theatres, the 4/24 Robert Morton, last remaining organ in the city's theatres, is still playable but needing maintenance. For three nights in January, Stan Kann, St. Louis Fox organist, was featured in a Silent Film Festival at the Saenger, providing accompaniment to "Phantom of the Opera", "Hunchback of Notre Dame" and "The Eagle". ATOS member Dr. Albert B. Henry has been playing the Morton in hours when the theatre is idle, and reports that although the console is in good condition, the pipe-work is in need of maintenance.



Though the Toronto Theatre Organ Society personnel who are installing the organ in Casa Loma have run into troubles with duct work, inadequate blower and console rebuilding, Jim Lahay says that work is progressing favorably and it is hoped that come October, the opening concert will be held, complete with the aura of opening night festivities: city officials, press, radio and TV coverage. Dennis James has been contacted for the dedicatory affair.



Western Reserve ATOSer George Downes, writing from Magnolia, Ohio, reports that the Puritan International Convention, held at Atlanta in January, scheduled Eddie Weaver "at the keys of a Hammond, unfortunately not on a pipe organ." Which makes us wonder whether agile Eddie can also manage his famous "running leap" onto a Hammond bench, the mounting method he so ably demonstrated during his Mosque pipe concert for '72 ATOS conventioners.



But don't knock the Hammond; it kept the fire flickering during a long dark age which finally led to a resurgence of interest in pipes. This writer once stood in a handshake line following a Hammond concert by the late Jesse Crawford. The artist was in an amiable mood and chatted with each admirer so inclined. The young man ahead of me told Crawford he had purchased several of the poet's Hammond records and was disappointed because they lacked the "fullness" of Crawford's previous pipe records. Without losing his smile, Crawford replied, "Young man, during my lifetime I've acquired one insatiable habit — eating!"



ATOSer Bill Uhler has been promoting our hobby during the past year with radiocasts from WLBR, Lebanon, Pennsylvania, originating from his home in Mt. Gretna and featuring his little Marr and Colton. With music played by Larry Fenner and Greg Stellmach, and a historical commentary scripted by Uhler and Bob Matterness, the former Lebanon Academy theatre organ is becoming known to the public. Most recent WLBR airing was during the Christmas season.



Dennis James has quit his job playing the 4/28 Wurlitzer in Bill Brown's "Organ Stop" pizzeria in Phoenix and has returned to Bloomington, Indiana for more studies at the University. Asked what triggered him to quit during March, specifically, he replied, "A recent discovery of an ear problem caused by constant playing of such a large organ in a comparatively small room. This ear condition was discover-



Dennis James: unemployed!

ed in its early stages and complete recovery is forecast within a few months."

Numerous concerts are scheduled in the east immediately following his marriage to Heidi Augsberger. Since Heidi will be sharing the spotlight with Dennis in piano and organ duets, they are wondering how to sandwich in some honeymoon among these concert dates.



"requests the honour of your presence"
... a musical wedding invitation for Dennis and Heidi.



The superb musicianship and infectious Latin-American humor of Hector Olivera entertained 1300 at the Auditorium Theatre on February 13, as the Rochester Theatre Organ Society presented the sensation of last year's ATOS convention. Pedal solos

were frequently interspersed throughout the program and improvisation, another strong point, was much in evidence.

“Pipe Organ Memories”, a half-hour weekday program of theatre organ music which has had a long run over WBEN-FM, Buffalo, has been expanded to a full hour. The change, effective January 29, was the result of favorable mail being received by the station in good quantities, according to program director Ed Tucholha. Names of organists are never announced on the program, so pipe organ buffs engage in a nightly guessing game to identify the artists.



Irma Glen . . . not “irreligious”, just secular.

Irma Glen, whose radiocasts from Chicago charmed a generation of organ enthusiasts in the '30s, is looking forward to the release on the Essential label of her first “irreligious” recording. Perhaps “secular” recording would be more accurate; to date Irma has recorded only music of a religious nature. The new recording, mostly standards in the style of her radio shows, was played on Dick Simonton's 4/36 Toluca Lake, Calif. residence Wurlitzer. Irma is currently enjoying a visit to Hawaii.

From Mentor, Ohio, Western Reserver Lewis Hegybeli informs us that he has been selected to play the 1973 Spring Concert on the chapter's project instrument, the 3/12 Wurlitzer in the Cleveland Group Armory for the social-military club. Lew has been heard more and more in the Great Lakes area, and clubs keep inviting him to return for a second or third round. “If I get enough concert engagements perhaps I can eventually desert data

processing for music. I like to teach music, too”, advises Lew. This should be enough advance warning to turn out a raft of WR Chapterites for the Spring bash.



John Muri

A total of 1100 witnessed the first RTOS concert of 1973 at the Auditorium Theatre on January 20, when John Muri, making his third appearance, showed the audience that the good tunes of the first forty years of the century are far from being dead. John liberally sprinkled numbers from Friml, Gershwin, Grofe, Kern, Herbert, Rodgers and Romberg, and the concertgoers were appreciative. A moving rendition of two movements of Dr. Howard Hanson's “Symphony No. 2” added frosting on the cake.

On the following day, RTOS hosted a five-hour open console session, followed by a master class, conducted by Mr. Muri, which was well received by the 80 in attendance.

The drawing power of a good silent movie with pipe organ accompaniment was proved for 10 days in February when the Riviera Theatre in No. Tonawanda, N.Y. ran “Wings” with accompaniment by veteran theatre organist Art Melgier. Standing-room only audiences were the rule, and the movie's run, which was scheduled for seven days, was extended to ten.

The January issue of the New York ATOS chapter's “The Horseshoe” summarizes the group's 1972 activities. In brief they had 30 theatre organ programs, including concerts, silent films, seminars, open console training sessions, recording sessions

and broadcasts plus music played by such artists as Don Baker, Ashley Miller, Gaylord Carter, John Seng, Dennis James, Jerry Mendelsohn and Lyn Larsen. Organs heard ranged in size from the Brook Theatre's 2/4 Wurlitzer to the Radio City Music Hall's 4/56 Wurlitzer. Things look good for '73, too; for example the joint ATOS/AGO concert on Feb. 12, with Ashley Miller playing the 4/23 Wonder Morton in the Broadway United Palace Theatre. Assisted by Jim Leaffe at the organ, Ashley was scheduled to tackle the difficult piano part to Gershwin's “Concerto in F.”



Dan Bellamy . . . married, but with pipe organ privileges at the John Ledwon 3/28 Wurlitzer.

ATOSer Dan Bellamy, during a February Los Angeles visit and organ crawl, revealed that the only operating theatre organ in his home area of Houston, Texas, belongs to his father-in-law, Henry Henning. It's a 2/8 Kimball with all the noisemakers and it came from a burlesque house, the Loop, in Detroit. Recently married Dan, a skilled organist at 23 and “ravenous for pipes,” denies that the anticipation of having access to the city's one T.O. had anything to do with his selection of a bride. “Shucks, we'd a got hitched anyway,” says Dan.

The January issue of the Piedmont chapter's “Reeds and Strings” describes an organ crawl trip to Atlanta (from Nawth Car'lina) by editor Marion Martin and Doug Spivey, with visits to the Fox 4/43 Moller, the Candler estate “55 plus” rank Aeolian residence organ, Clay Holbrook's “mostly Morton” and a church with a 60-rank Rufatti. Incidental intelligence revealed: Joe Patton, the Fox Moller's



Marion Martin. From acoustic time lag to pontifical trumpets, all in a day's crawl.

protector, has acquired a theatre organ to install in his own theatre; the Aeolian is difficult to play because of time lag caused by up to 150 foot distances between console and some of the four chambers; Doc Holbrook's residence organ is a 36-ranker with 10 sets now playing from the former Chicago Piccadilly 4-deck Kilgen console; the Rufatti's "pontifical trumpets" can be heard in the next county and the pedal includes two Rodgers 32' electronic stops. Piedmont Chapter's dues were jacked up from \$2.00 to \$3.00. No complaints.



Johnny Ferguson at the Old Town. People worried. (Stufoto)

St. Louis chapter members seem to have a fondness for their former chapter chairman organist John Ferguson, judging from the inquiries we've received concerning his health, fortune and general well being since John packed up and emigrated to southern California some months ago. To put all

concerned at ease, John is doing fine. He survived his union-enforced period of integration (meaning "unemployment") and has picked up some night spot engagements. But folks in St. Louis knew something Angelenos didn't — just how good Johnny is on pipes. They had an opportunity to find out during a two-performance concert session at the El Segundo Old Town Music Hall during February. John drew near-full houses for both shows and gave the locals a taste of his midwestern organ virtuosity which left them with a taste for more, lots more. His friends "back home" can cease worrying about their lad. □



BOOK REVIEW

by Allen Miller

HOW TO BUILD A TWO MANUAL CHAMBER PIPE ORGAN

By H.F. Milne, 1925, available in reprint from *The Organ Literature Foundation, Braintree, Mass.*, \$10.

The reader who might be expecting a treatise on building a theatre organ should re-read the title and publishing date again. The author describes in general, how to go about building, or perhaps more accurately, assembling a small mechanical action (yes, tracker) organ for the home.

The book is meant to present detailed instructions which would enable a clever, skilled craftsman to build

such an instrument. The author starts out with all good intentions, but as he gets more deeply involved in construction, he tends to run out of details. For instance, the book explains in detail, how to lay out the scales for a set of wood pipes, and piece-by-piece, how to build the pipes. Fundamental information is given in detail, but specific problem areas such as recessing the flues in the caps and making tight-fitting stoppers are taken lightly.

Assuming the reader eventually manages to build the set of pipes, the chapter on voicing them covers only very general information, and suggests that the pipes be obtained already voiced.

H.F. Milne obviously has a wealth of information to present, and a good insight can be obtained in the complexities of building a small pipe organ in a couple evenings of reading. The book contains a great deal of information which would be helpful to someone installing a pipe organ, and would be of interest to the individual who might want to build his own organ. It must be remembered that the ideas presented are based on church organ design of the early 'twenties, and would not be considered completely valid for building a tracker organ today. In fact, modern technology has provided easier, more reliable, and better ways of building a mechanical action organ than was known half a century ago.

If you are really interested in organ-building, then this book deserves a place on the shelf along with the outstanding works of Barnes and Audsley, but the amateur who sets out to build a pipe organ using "How to Build a Small Two-manual Chamber Pipe Organ" as an instruction manual is headed for trouble. □

LYN LARSEN

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