



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. □

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