

feller says, Lo, They Was A New Era.

Well, this was a pretty long way from the Nickelodeon days when you could get in for a nickle. Or for that matter the Penny Arcades where you could put a penny in a slot, I guess it musta been a penny tho I don't really remember, and you could look through a openin and see a short movie and some of them was pretty racy. But the biggest kick was in one of them R.R. cars with a picture called I think The Empire State Express where they had a train comin right at you so big that people use to get panicky and try to get away from it. They even had what they thought was a dirty picture because they was a big busty actress name of May Irwin who had a long kiss and the bluenoses got up on there ear and called it a Lyrick of the Stockyards.

They say there aint nothin new under the sun and I guess its true. So there was what they call a sexpicture today and then pretty soon they was censorin pictures just like today, and then along come the cereals like The Perils of Pauline, and way back around nineteen oh five they was song slides for the audience to sing, and then we got movie stars like Mary Pickford and Charlie Chaplin and Doug Fairbanks and all them Barrymores and then in another ten years the organ players was usin the song slides for there organ solos and the orkestrys was real simpony orkestrys up to nearly a hundred players and the theayters got to lookin more and more like cathedrals and about that time the radio was comin along and the organ players was playin radio shows along with playin in the theayters and they was long lines of people waitin to get into the Roxy and then BANG it's 1929 and you know what happened then. Well, that's how it goes, as they say. □

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.

Don Baker, long a touring artist for Conn, has abandoned his "on the road" activities and settled in San Jose, Calif., where he is chief of the organ department at Music City, a retail outlet. Don is kept busy with classes, store demonstrations, and a concert each Sunday afternoon. He's happy in his new work and he's looking forward to doing more pipe concerts than his travelling years allowed.



"Organist Eddie" doesn't deny the rumor that there may be a new Dunstedter record forthcoming. If released, it will be selections made during a rehearsal for a pipe concert taped a few years ago. Eddie has been ailing during recent months and has "done time," as he puts it, in the hospital.

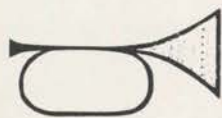


Eddie Dunstedter. Maybe another pipe recording. — (Stufoto)

"No, it's not the ticker," says Eddie," the pacemaker is working fine. But when one reaches 76, the machinery doesn't function like it used to." The prospect of a new pipe release has brightened Eddie's recent days, as have the hundreds of "get well" cards he's received. Those wishing to add theirs may address them to Eddie Dunstedter, 6545 Wilbur Ave., Reseda, Calif. 91335.



Delaware Valley chapterite Dotty Whitcomb reports that Andy Kasparian has started a long engagement at the Wurlitzer in the Suburban restaurant, Wanaque, N. J. Also that Tommy Wayne is the current house organist at the Surf Hotel, Surf City, N. J., playing the Wurlitzer Ted Campbell and Leroy Lewis installed years ago.



Merry Christmas

to our many wonderful friends in ATOS

Judd and Verle Walton

Season's Greetings

BOB MACK



Organist Fred Feibel reports that veteran organist John Gart now lives in Winter Haven, Florida, adding, "John is a great guy. He still plays terrific organ."



The Wurlitzer plant in North Tona-wanda has resumed the manufacture of electronic organs. The factory had been making juke boxes as a principal product and thus gets back into the field it left in the late fifties when the electronic production line was transferred to De Kalb, Ill. Approximately 700 are employed in North Tona-wanda where the factory once produced over 2,200 Wurlitzer pipe organs.



The Odeon Carleton Theatre in Toronto closed on September 27, with Colin Corbett playing the final notes on the 3/19 Hilgreen Lane. The Toronto Theatre Organ Society has joined other clubs and individuals to delay the theatre's razing until the organ can be removed. It was offered free to the Province of Ontario if it could find a place for it. At press time, no home had been found.



Bob Wilson visited the Organ Grinder Pizza in Portland during September, and found the establishment doing a land-office business. The three parking lots surrounding it are black-topped and every space was occupied, as were the streets for two blocks around. The audience listening to Jonas Nordwall at the Wurlitzer was



Jonas Nordwall thrills his "Organgrinder" audience. — (Stufoto)

intrigued by colored lights which shone when each note of the exposed xylophone was played. "Jonas was doing his usual top-notch job, and alternating lively numbers and ballads." A lighting desk has been set up to the left of the console and the organist may change lights for each number. A bubble machine is installed on a shelf near the ceiling. A bubble machine?!!!



There has been such a demand for the recordings on which George Wright rode to fame in the mid-'50s, that Doric Records has secured releasing rights to the extinct Hi-Fi label masters George made on the Robert Vaughn (ex-Chicago Paradise) 5/21 and the San Francisco Fox 4/36 Wurlitzers between 1955 and circa 1961. The music will be repackaged with new jacket notes by Dewey Cagle and Stu Green. The first release includes such memorable GW spellbinders as "Roller Coaster", "Stars & Stripes Forever", "Mood Indigo", "Dancing Tambourine", "Strike Up the Band" and "Toot, Toot, Tootsie."

Incidentally, Doric's manager, R. M. Penberthy, has announced a mutual merchandising arrangement with Amberlee Records Limited of London, England. This will make selected Amberlee organ pressings available in the US from Doric at prices comparable with US releases. The first album to be distributed by Doric is "Oh Lady Be Good" with Doreen Chadwick at the 4/14 Wurlitzer in the Manchester Gaumont.



In January 1971, Jimmy Paulin appeared in concert in Rochester, N.Y. and while there evinced a determination to "go on the concert circuit". About the same time he released a recording. Since then, Jimmy seemed to have dropped from sight. But on September 20, Doc Bebko's wife, Stella, attended the opening show at Radio City Music Hall and there at the Wurlitzer was Jimmy, who capped his half-hour prelude with a bow to the audience, something which was verboten back when Doc played the 4/58.



Millie Alexander submits a clip from the Jacksonville (Fla.) Times Union & Journal, a feature story telling how two young men, Glenn



Millie Alexander. The Georgians gave her the full treatment. — (Stufoto)

Spell and Jimmy Frazier, are converting the termite-infested 1940's Jeff Davis theatre in Hazlehurst, Georgia (population 4,065), from a closed movie house to a Victorian Era legitimate theatre. College freshman Frazier and high school teacher Spell purchased the theatre in January and had it ready for a play in May, although redecorating continues to the present time. Renamed the Crystal Palace, the 600-seat house is the only indoor auditorium in Hazlehurst. A community theatre group is in the mill and between such ambitious productions as the successful student-produced shows, A Funny Thing Happened on the Way to the Forum and Hello Dolly, the boys hope to start recouping their borrowed \$80,000 investment by leasing the hall for concerts. One such renter was Millie Alexander's concert sponsor in Hazlehurst. Millie was ecstatic over the very lovely stage setting, professional lighting and effects the boys brought into play for her plug-in demo concert.

"That treatment certainly brought out the best in me," said Millie. She added that Spell and Frazier plan to install a pipe organ eventually. Meanwhile they are building a local appetite for organ music by including music played on an electronic in their programs.



In the April VOX POPs, organist Leon Berry wondered what was the

name of the Chicago-based radio soap opera which had a character named "Rose Kransky" and used Aphrodite, a tune heard on Leon's current "Leon and the Lion" recording, as a program signature. He said that the name "Rose Kransky" was the only 'guiding light' to identity. Well, Leon, Old Prospector Klos thumbed through scores of pages in radio reference books, and here it is: Rose Kransky, played by Ruth Baily, appeared in *The Guiding Light*, the story of Rev. Ruthledge, "a kindly cleric who showed people how to live a good life through patience and understanding." So the answer was in Leon's question, all the time.

The radio series, heard daily, featured some well-known actors during its life: Mercedes McCambridge, Marvin *The Millionaire* Miller, Raymond Edward *Inner Sanctum* Johnson, Willard *Gildersleeve* Waterman and Bret *The Shadow* Morrison. Music was played on a pipe organ, probably in the WGN studios in Chicago.



Peter Piliero advises that the Cook label is re-issuing its early hi-fi Reg Foort organ discs played on the Richmond Mosque 3/17 and NY Paramount 4/36 Wurlitzers, and the Aeolian-Skinner in Boston Symphony Hall. Also Bill Floyd's NY Paramount 4/36 platter. These discs were first released in the early '50s and are said to have been instrumental in helping revive interest in the theatre organ. Drop a card to Sales Manager, Cook Laboratories, 375 Ely Ave., South Norwalk, Connecticut, for an informative brochure.



From Dallas, Texas, John Beck advises that his 3/15 (ex-El Paso Plaza) Wurlitzer home installation has hit a labor snag and its completion seems far off at the present time. John says he hates to disappoint all the visitors who come through hoping to give it a workout.



Of his autumn New York State Fair engagement at the 3/11 Wurlitzer, Karl Cole, reminisced, "The week was a very enjoyable one - partly because the auditorium is the only air conditioned room on the fair grounds - while the temperature outside hovered around 95 degrees. Then I was pleas-



Karl Cole. He didn't stay long enough at the Fair, but the air conditioning was great. — (Tom Anderson Photo)

antly surprised to get a standing ovation just for accompanying Laurel & Hardy in Love and Hisses plus a sing-along. All this from a non theatre organ-oriented audience." Karl adds that the recently added piano also fascinated his listeners.



While poking through a bargain sale of organ parts, we happened on a veteran west coast organ aficionado, Dr. Orrin Hostetter. His name brings a twinkle of recognition to well-weathered hobbyists but Doc hasn't been active in the hobby organization area in recent years. Yet, he was one of the first hobbyists. As far back as 1930 he secured and moved a 4-rank hybrid from the KOI radio studio to his mother's home in Highland Park, Calif. Years later he installed the style 216 Wurlitzer from the LA Lincoln theatre in his Burbank home.

Later, as a practising physician (he used to give Buddy Cole anti-tetanus shots when Buddy would sustain a cut during organ moving), his ambitions loomed larger and in 1956 he bought and moved the 4/17 Wurlitzer from the Santa Barbara Granada Theatre to his Pasadena, Calif., home, where he has gradually enlarged it to 29 ranks, mostly Wurlitzer and including a set of original (Elmira-built) Hope-Jones strings. These were originally in the

LA Claremont Methodist church, and in 1955 were about to be junked when he got wind of the opportunity and rescued the pipes. Like all owners of huge home installations, Doc Hostetter spends much time on maintenance. All he had to say about the present condition of his instrument was, "It needs tuning."



Seattle's chapter chairperson (!) Margaret Sabo, reports that work on Genny Whitting's custom-built hybrid pipe organ continues apace. Recently, a new set of relay boards was installed, necessitating re-wiring, and she has replaced an antiquated Hope-Jones chest. When this installation is finished, Genny will have one of the premier home installations in the northwest. She has been blessed with assistance from friends who frequently spend long periods on the project.



Cleelan Blakely "had a great time" in Chicago, attending the Theatre Historical Society's fourth annual conclave, as did over 200 others. "They still have some beautiful movie palaces left. We saw the Chicago, Uptown, Oriental, Granada, Avalon and the restoration of the Auditorium Theatre is really something! We heard Dennis Minear play the Oriental Wurlitzer, and it sounded great. They told us that the Chicago Wurlitzer (Jesse Crawford's organ) would soon be ready. I got a few moments at the 3/28 Kimball in Milwaukee's Center Theatre, but it was in poor shape." By the time CATOE hosts the 1977 convention, there will be a wealth of new installations and rebuilt originals to hear: Schnitzelhaus in Milwaukee, Coronado in Rockford, and Chicago Theatre.



T.O. Staffer John Muri has a succinct way of stating things which is especially piquant when he's on the warpath. Part of his April article took television to task for its neglect of theatre organ music, with special emphasis on both tepid and misleading film accompaniments heard on TV which are used for "titillation, excitement and background noise." Having set the scene, Muri then drives home his one liner indictment of TV programmers: "Any institution that regularly cuts off music in the middle of a phrase must be made up of tone-deaf personnel." Neat!

When in need of a VOX POP we can always depend on our "Hall of Famer," Lloyd del Castillo. Del advises, "I am now on my second ten-thousand words of an autobiography that I was prodded to write by a literary agent — who just happens to be my daughter. She has an encouraging nibble from a New York publisher. It will be called "50 Years on the Organ Bench."

A Johannesburg, South Africa, newspaper ran the following ad: "Organ lessons. We guarantee you'll pay in ten weeks."

Tom Lockwood, Rochester, N. Y.'s only working silent film organ accompanist, went "on the circuit" during August 24, 25 and 26. He played the 300-seat Marietta (Pa.) Theatre's 28-rank mostly-Page, doing *The Phantom of the Opera*. Despite certain problems (out-of-tune organ, crescendo pedals being wired into the expression pedals, addition by sponsor of an hour-length comedy before the feature, making the show too long) response was good. Total audience for the three-night stand was 625 with a Saturday sellout.

Potomac Valley ATOS members Leland J. Prater and William McMains are collaborating on a new series of Vintage Theatre Organ instruction books, aimed at the intermediate organist. McMains has recorded some of the arrangements on the Whitney 4/26 Wurlitzer-Morton in Glendale, Calif. The new books will have impressive covers; photos of the facades of some of the famous theatres which featured pipe organs in their heydays. Prater has gone through many a vintage photo collection searching for the most representative marquee shots.

Old timers continue to surface with pleasing regularity. R. J. Saunders, pipe voicer in Milwaukee, once worked in the Midmer-Losh Organ Co. in Merrick, Long Island, and later for the Barton Organ Co. in Oshkosh, Wisc. His father was also in the business, having been on the staff of the William Scheulke Organ Co. in Milwaukee

when that firm went bankrupt in 1914.

Mr. Saunders visited Dan Barton during one of his visits to Oshkosh awhile back, and ATOS members will be glad to learn that their Honored Member of 1965 "is just as chipper as ever."

Bill Gage, who was organist in theatres in New Jersey, became an electronics and radio technician in the 30's and 40's and now is back in the theatre organ business in Newark's Center of Italian Culture. Bill wants to hit the T.O. concert circuit. It was he who played the last concert at the Brooklyn Fox prior to its razing.



Mike Ohman. Omen of an organ moving west.

Dean Robinson's Cipher Hill installation at Himrod, N.Y. (THEATRE ORGAN, Aug. '72) is no more. We first heard about it from purchaser Tom Davies of Ambler, Pa., who asked via phone if we could suggest a possible buyer. We could, and did; Dr. Conrad Jensen called from Salt Lake City about the same time, wanting to buy a 3-decker. Jensen sent Mike Ohman to Ambler in September to inspect the disassembled instrument and Mike purchased it before Davies even had a chance to unload it from his van. The instrument started as a 3/11 Wurlitzer in Loews' State, Norfolk, Va. in 1926. Robinson acquired enough additional pipework to pump it up to a 3/15. Its future will be in

Salt Lake City. Thus ends this column's initial experience as a non-commissioned organ broker.

Happy (late) Birthday (Sept. 13) to Chicago organist Mildred Fitzpatrick, now 81. Organist Kay McAbee and friends came to wish her well and play a few tunes on her electronic. Kay is one of Mildred's solid boosters. He used to come to the Chicago Ice Arena to soak up her music.

Old-timers in the Washington, D.C. area probably remember Gertrude Smallwood (Mockbee) who was staff organist and pianist at WRC. She played organ in duet with Dick Leibert, and performed at the old Washington Auditorium. Gertrude is still an organist and has been especially enthusiastic since her church replaced its well-worn electronic with a 2/7 Moller a few months ago. She lives in Potomac, Maryland.

Hot line from Chapter Publications: In ConValChap's October DIA-PHONE, Allen Miller clarifies a sometimes foggy area concerning the limitations of the "unit orchestra": "Hope-Jones envisioned playing the organ like an orchestra, but this is not practical, even with second touch, unless you have several hands and a brain capable of keeping multiple lines of music going in different directions at the same time. Only a couple of organists even approach this type of ability with two hands. The rest of us must be content to compromise." ... Delaware Valley Chapter's September LIFT throws a paean of praise in Eddie Weaver's direction which was generated by staff writer Tillie Tyler's impressions gained during Eddie's recent concert at Detroit's Redford Theatre. Tillie sums up Eddie with a mathematical formula: "Master Musician + Radiant Personality = Professional Performer," all above a line which in math indicates division by whatever is below the line — in this case Tillie Tyler's byline! The LIFT also contains a schedule of silent classics being shown through Dec. 10 by a Philly TV station (WTAJ, Chan. 29) on Mondays at 8:00 p.m., some with organ sound-tracks e.g. Lee Erwin's score for The Eagle. Seen during October and November were What Price Glory?, Buster Keaton's College, The

Iron Horse and Way Down East. The series concludes with Phantom of the Opera (Dec. 3) and Hearts of the World (Dec. 10). A bank sponsored the shows... In the September issue of *Stu Hinchcliffe's EASTERN (Massachusetts) PIPES*, Scott Smith, with an assist from articles by John Muri and the *MOTOR CITY BLOWER's* Don Grimshaw, discusses concert audience manners, with special brickbats for the few disrupters who all too often prevent full enjoyment of organ concerts. Scott classifies disrupters as (1) Mr. Kinura (he hums the tunes of all selections in his nasal baritone), (2) The Whistler (like Mr. Kinura, he knows 'em all, and wants you to know it), (3) The Talkers. Scott breaks this heading into three categories: (A) The Explainer (he knows all about the organ being played), (B) The Joke Teller (he awaits a soft passage to cause audible laughter, but we rarely hear the punch line), (C) the Gossip (need we amplify?). There's also (4) The Clatterer (he drops his cassette recorder or camera, or she fumbles in her bag for those extra hearing aid batteries). There's one classification Scott missed — the Snorer (bless his calloused adenoids!). But no one seems able to explain why all of these characters choose seats within a 10-foot radius of your *VOX POPPER!*... The September issue of the *MOTOR CITY BLOWER (Detroit)* unleashes this horrendous play on words: "Heinz has 20-20 vision. Forsyth is almost blind. This proves that Heinz sight is better than Forsyth."... The *Piedmont Chapter's REEDS & STRINGS* includes a cut from a 1934 advertisement diagramming the Austin company's "universal chest," a pipe chest large enough for a maintenance man to enter and work on, even while the organ is playing.



Vic Hyde of Niles, Michigan, about whom we wrote a couple issues ago, travels 100,000 miles a year as an entertainer, and always asks if there are any antique cars or theatre pipe organs hiding in old barns. As a result, he recently came upon a rare make of theatre organ, a Cozatt. It was located off the beaten path in a three-story house which hadn't been occupied for 15 years. A 4-manual console was included. Rather than remove the organ, Hyde bought the property, and has ambitious plans to convert it to a

real attraction which will house his many antique autos, and assure rehabilitation of the organ. More on this project as it develops, and it just might get interesting. For example, we can't help wondering why the occupants moved out 15 years ago (if they did!) and why no one else moved in. And did Lon Chaney's phantom wraith ever play the organ? Has Vic got the makings of a haunted house with organ?



Bud Taylor at the "Red Vest." A brand new pipe organ. — (Stufoto)

When in Monterey, Calif., be sure to drop into the Red Vest pizzeria and hear Bud Taylor play a rarity—a brand new theatre style pizza organ. Built by Wicks, the 2/8's pipes were built to Wurlitzer pipe scales. It has been in operation for several months and we had heard some bad reports about its tone qualities. However, the bugs had apparently been ironed out by the date of our visit in September: it sounded really mellow, if a little on the loud side, as pasta organs apparently must be. The stoplist is some-



Through the shutter glass, Pipes are clearly visible through the transparent swell shutters. — (Stufoto)

what offbeat; there's a Post Horn but no Vox. It's all in one chamber which is equipped with glass swell shades. These are high in the visibility department but don't provide the range of expression called for. Everything on the instrument is brand new and everything works. Percussions are mounted outside the chamber in typical pizzery fashion. Bud reports that the pipes are drawing in plenty of customers. Judd Walton supervised the installation.



This item is not news, but the almost poetic writing style of Mary Martin of Warrenwill, Illinois, makes it worth the reading. In almost mystic terms of wonderment Mary expresses her feelings about an organ renovation. She titled it "The Quiet Group."

"From the topmost corner of the Chicago Civic Opera House it's easy to hear — everything! The "quiet group," who are working on an unusual project for theatre organ lovers — the grand sound of purely classic organ. These quiet men have been working in the great chasm that is the opera house with the benevolent feelings of the president, Mr. L.N. Christensen, and the Lumberman's Mutual and Kemper Association, the owners.

"They work up and down, from console to pipes, in the usual fashion; but in the unusual, they work around the opera company practice sessions, the need for roller skates to get from one chamber to another, and the huge feeling of a cavern that may swallow up any or all of them at any given moment.

"After hearing the natural voices carry from the orchestra pit to the uppermost balcony, it only leaves one with feelings of amazement.

"This gang, consisting of John Peters, George Smith, James Wellwood, Jack Smith, Norman Martin and others, have taken apart and added to a great Diapason sound and made it even grander.

"Even though the instrument has been used (for the Mahler's Eighth Symphony with a 150 piece orchestra and a chorus of 800) this group has been working on improving it to make it really sound it's best in the huge cavern.

"It's hot, dusty and different because of the classic quality of the E.M Skinner three-manual machine, but just the same, it is the love of the organ that comes first and this quiet

group shows it."

This organ has since suffered water damage during a fire. Some chests are being replaced.

At CATOE events, Harry "Pipes" Miller may look like a walking record shop. He scouts organ record bargains all over town and sells them to fans at organ doings. His prices are right because his only overhead is shoeleather.

□



BOOK REVIEW

By Lloyd E. Klos

THE AMERICAN REED ORGAN

By Robert F. Gellerman, 173 pages, 444 pictures and illustrations 8½ x 11" size. Available through the Vestal Press, Box 97; Vestal, N.Y. 13850. Price \$9.95.

An antiquing expedition was the underlying reason why this excellent book happened to be written. Arthur Gellerman purchased a 21-stop Beatty "Golden Tongue" organ, but suddenly became aware that there was no text available on the restoration and maintenance of reed organs.

This led him to research the instruments in the Library of Congress, Smithsonian Institution and Patent Office. The information obtained formed the nucleus of this new reference work.

Roughly, the book is divided into four parts: 1. History 2. Restoration and tuning 3. Stop dictionary 4. Photographic Director of Reed Organs. Each division is fully covered, the author having spent a year in intensive research.

The reed organ, as we know it, achieved its biggest popularity in the nineteenth century when it was a status symbol in the front parlors of many homes. There were ancestors to



the instrument, going back several centuries and all this is fully explained. Some of the music which was appropo to the reed organ is reprinted as a part of the history.

The most valuable sections of the book are those devoted to restoration, and the photographic directory. Every facet of restoring a reed organ is graphically described, backed by excellent art work. The photographic directory should be worth the price of the book itself. The photos and engravings are excellently reproduced, which is a Vestal Press Hallmark. A high-grade paper is also a strong point.

Summing up, Mr. Gellerman has achieved two motives with publication of this book. He has documented the history of the reed organ, and he has provided a manual of procedure to those who need a definitive text on restoration and maintenance of this unique instrument.

by John Muri

EARLY ENGLISH ORGAN MUSIC FROM THE MIDDLE AGES TO 1837

By Francis Routh, 305 pages. Barnes and Noble, Publishers. New York: 1973. \$17.50

This book is an important contribution to music history. The text first considers briefly what is known about English organs and music between the eighth century and the opening of the fifteenth. It then treats the Tudor years (roughly 1400-1656) as two periods separated in 1558 by the

accession of Elizabeth, with the earlier group working mainly within the liturgical framework of the medieval church and the latter with secular as well as sacred music. Restoration music (1659-1759) is seen as expanding in many directions somewhat to the neglect of the organ. The death of Mandel in 1759 is seen to mark the beginning of a period of extensive organ use in theatres, coffee-houses, concert-rooms, and private houses. The study ends with the year 1837, the accession of Victoria, and the death of Samuel Wesley, whose work Routh considers the consummation of a great tradition that was to degenerate on "romantic" organs in an urban-industrial society where organists conceded to low public tastes.

Much in this book is of interest to students of theatre organ. While Routh claims it is the music rather than the organs with which he is primarily concerned, he nevertheless gives considerable attention to the development of organ mechanisms. From him we learn about the famous and monstrous Winchester organ of the tenth century (said to be audible at three miles, offensive at two, and lethal at one), about why the earliest organ music was created only for liturgical purposes, how organ keyboards in the twelfth century covered only two octaves; in the fourteenth, three; and by the sixteenth, four. Of special interest is the way notes were placed in sequence on the keyboards; it was not until the fifteenth century that the chromatic keyboard we now have was devised, and it was not until 1712 that Abraham Jordan installed the first swell-box in a church in London.

Criticism of the work of important composers of each period is offered together with extensive bibliographies that indicate where the music may be found. These constitute valuable and convenient sources. The price of the book is a little high, but the scholarship it displays is worth the cost. To the modern student-artist, it is indispensable. □

ERRATA . . .

Our apologies to Dr. C.A.J. Parmentier, (October issue 1973 THEATRE ORGAN - Page 57), we listed his age in error. C.A.J. was born October 8, 1897 which makes him a young 76 and not the senior citizen status we printed.