



by Allen Miller

become a registration gourmet chef

To a great majority of those who play the theatre organ, particularly those who only have occasional access to a theatre organ, selecting the right stop combinations is a real problem. This is obvious not only during chapter open console sessions, but also during programs, and even in some cases, during concerts. The problem of selecting proper registration does not take care of itself in time, but rather, tends to be compounded with time for several reasons. Hearing poor registration sets a bad example and does not tend to instill a sense of proper registration in the listener. Asking someone else to register for you may result in satisfactory sounds, but will not result in appropriate choice of stops unless the person selecting the stops is familiar with the EXACT arrangement you are going to play. It does nothing to help you learn unless you find you like what you are hearing, and take note of which stops are on so you can duplicate the sound the next time you play.

The writer doesn't pretend to know the last word on registration, but has spent the past 15 years trying to find out how to get the right

sounds out of the theatre organ, and continues to do so. He has had a long appreciation of orchestral music, and knowledge of the tonal aspects of pipes, and in which ranges or octaves certain stops sound best for certain uses. He will try to convey in tangible terms, several pointers to assist you in learning how to register, and will set out certain specific stop combinations as examples which you may try for yourself, and use as stepping-stones to further combinations.

First of all, we should consider the theatre organ as an orchestral instrument. After all, it was originally supposed to take the place of a small orchestra. Robert Hope-Jones, inventor of the theatre organ, originally built his organs in sections like those of an orchestra . . . Strings, Woodwinds, Brass, Percussion, and Foundation (which included more traditional pipe organ sounds like the Diapason). 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 organists even approach this type of ability with two hands . . . the rest of us must be content to compromise.

Although the theatre organ can imitate many sounds of orchestral instruments, the orchestra has the advantage of being able to make individual instruments or even a given note in a chord louder or softer independently of the overall loudness. The theatre organist also has no control over the depth and speed of tremulant on each note, as do orchestral instrumentalists. Such factors will influence an attempt to register orchestrally.

To be able to register properly, one must first have a musical sense of sounds . . . a sort of musical taste to know which sounds are good and bad. Organ stops are like foods. There are the staples, the bland and rich stops, sweet and sour stops, and condiments. Within stop families and even specific names, we may have different flavors according to the whim of the organ builder. A good cook can build a fine meal by selecting the main foods according to type and color, combine and prepare them in the proportions and order that will make each com-

pliment the other, and serve them at just the right time. A good organist will use his registration in exactly the same manner. If you really think about it, you can draw many parallels between food and stops . . . something to keep in mind as you study registration.

There are as many variations in musical taste as there are in taste for foods. We are entitled to our own opinions, but there are certain sensible guidelines. We all know when food is over or undercooked, over or under seasoned, or plainly unbalanced, allowing for slight differences in taste. I know someone who puts catsup on everything he eats. The organist who puts the Xylophone on with every combination has the same kind of hangup.

The first basic rule is not to overdo anything, whether a single stop, or a whole combination. Too much of the same thing is just plain tiring. Too much also depends upon WHAT. A very little salt or pepper can be way too much. More than a hint of garlic can be pure murder! Learn which stops are the spices and condiments and use them for flavor only.

Then learn which sounds go together, and in what proportions, and what effect they create in the mind of the listener. I recall an ad used extensively by an organ manufacturer several years ago, proclaiming that, "Over 10,000 combinations are possible!" Maybe so, but are they all good?

As already stated, first you must learn what sounds good. Like foods, there are some sounds we may like almost instinctively, but real taste is learned or acquired through exposure. The obvious method is to listen. Listen to organ records by the organists who have gained outstanding reputation for their registrational ability. Specifically, records by George Wright, Buddy Cole, Lyn Larsen, Ashley Miller, Lee Erwin, and Tom Hazleton will get you started on the right track. Also listen carefully to orchestras, especially the ones which at times sound like a theatre organ. Henry Mancini, Ray Conniff, Percy Faith, The Boston Pops and even some Mantovani records are good references. Listen to any symphony orchestra. If you are really serious, go to live orchestra performances

and get a seat where you can see the instruments . . . close enough so you can get an idea of which instrument is making which sound. This can be general. You must be able to identify the following instruments by sound: Strings . . . violins, violas, violoncellos, bass; Woodwinds . . . flute and piccolo, clarinet, oboe, bassoon; Reeds . . . Trumpet, Trombone, French horn, Tuba. The percussion instruments are known to most of us, and you can see what they are when they are played.

Take particular note of what part of the music each instrument or family takes. Does the Xylophone or Glockenspiel play harmony or accompaniment, as we call it? How



are the strings used, and in what pitch ranges? What part does the trumpet and trombone section play? The French horns? Listen for the clarinet and oboe and flutes. When do they play the melody, and what else is playing at the same time? How do the woodwinds fit into the harmony?

Not only will this give you something to do during a symphony concert, but it will certainly give you insight into the use of these same sounds in a theatre organ.

You may note that trumpets DO sometimes play the accompaniment. When they do, which instruments are carrying the melody, and how loud are the trumpets playing? It will be a great help to take notes on which instruments are taking which part at the same time, and what effect it makes upon the music. Relate this to the type of music. Are ballads treated the same as marches by the orchestra?

Go back and listen to those theatre organ records again. Which

ones still sound musical after listening to a real orchestra? Which ones sound almost like the real thing? Listen to John Seng's arrangement of *Porgy and Bess*, then listen to an orchestra playing the same selections.

Now, just when you think you're getting somewhere, you run into the real problem. OK, so you know what the music should sound like, but what the heck stops are making that sound!?

There is only one way to find that out. Become familiar with the stops in a theatre organ. You have to try them yourself, listen to the sounds, and try to visualize an orchestra, perhaps. Does a certain stop sound like part of the string, woodwind or brass section? Could it depend upon whether you play single notes or a chord?

Identifying some of the sounds you will hear on the suggested records will not be easy, and for a very good reason. The organs recorded are essentially large Wurlitzers, either built or modified after Wurlitzer was influenced by Jesse Crawford's ideas on registration, typically Wurlitzers built later than 1927. Crawford's playing influenced Wurlitzer to the extent that they modified their tonal scheme to suit his type of playing, and most early Wurlitzers will not produce the sounds Crawford so often used . . . the same sounds used extensively by George Wright, Lyn Larsen, Buddy Cole, etc.

Many of the registrations you hear on the larger Wurlitzers simply cannot be duplicated on smaller instruments or on other brands. Many of the solo combinations used by the aforementioned organists are typified by the inclusion of the Saxophone, Krumet, Musette, and other "rare" stops. In the case of the Saxophone, some of those which have been recorded extensively have been modified to produce a lush sound, and bear no resemblance to either original Wurlitzer sets, or the real instrument. It would be beyond the scope of this article to cover the myriad possible combinations available on a large organ. However, many of the principles set forth in the description of stops can be applied to other stops in the same family.

We will, concentrate on the basic

orchestral combinations within the limits of the smaller instruments we have at our disposal. I will attempt to identify some of the more common stops with types of food to help clarify their useage as far as weight and balance are concerned, and then will build up some groups of combinations which you may try for yourself.

As you play, think as if you are conducting your own orchestra, and listen to what you are playing. Beware of the tendency to try to make the theatre organ sound like the electronic you practice on at home . . . it can't (thank God!) I often find I can tell what kind of organ a player is used to by the way he registers the pipe organ. Hammond owners always tend to use gobs of Flute and Tibia, often at all available pitches, to the point where those stops have so many pipes playing at once that they literally gasp or even run out of air! Owners of organs in which the stops act as filters and typically sound strident and reedy tend to overuse strings and reeds, and tend to use too many stops at a time. Then there is the tendency we all have to be overwhelmed by the sheer power at our disposal, and pour it all on. How often does the entire orchestra play at the same time? How often could you stand a Thanksgiving dinner?

Also bear in mind that the instruments in the orchestra and those named on organ stops don't necessarily sound alike, and that a stop of a different name may create the effect of a certain orchestral sound when played in a given manner.

As you learn how to select and to balance stop combinations to create specific sounds, you will find that through listening, you will also have acquired a sense of when to use certain sounds. No matter how accurately you press the keys, the registration you choose will either make or break your arrangement.

Let's examine some of the basic theatre organ stops and their orchestral counterparts.

STRINGS: The basic instrument of the orchestra, which covers the normal range of hearing from the lowest to the highest pitch . . . 16' C to the top note of the manual at 4' pitch. Think of the strings as green vegetables.

DIAPASON: The basic tone of the church organ, not found in the orchestra. This stop covers the greatest range of any instrument . . . 32'C to the top note of the manual at 2' pitch, and has been known to go even higher. In some cases it can be used in the manner of a French horn on the theatre organ. Think of this stop as you would potato.

TIBIA CLAUSA: The basic flute tone of the theatre organ, not found in the orchestra. This stop can cover the range from 32'C to the top manual note at 2' pitch. Having a characteristic mellow sobbing effect, this stop can be treated as if it were a



human singing voice, and is most useful from 4' C up. The lower part of the Tibia is often used to give solidity to the Pedal, and used at 8' pitch in the Pedal, can sometimes sound like a plucked string bass. Think of this stop as meat.

TRUMPET: A brass instrument used for solos, chorus effects and loud or snappy accompaniment. Ranges from tenor E-flat to the top note on the manual at 8' pitch. Except for lack of variations in tremolo, this organ stop sometimes sounds like the real thing. Think of this stop as you would salad. (It can either blend in with the rest of the food or stand by itself.)

TUBA: This stop in the organ is usually not as bright as a real tuba, although in some cases, it may sound more like a trumpet or trombone. The orchestral instrument covers the range from 16' F to about middle E-flat. The Tuba Horn often has a muted sound more like the French horn. Think of this stop as you would a rich, fancy bread.

CLARINET: The organ stop most closely resembling the orchestral instrument it is supposed to imitate. The range is from tenor E-flat to the top manual note at 2' pitch, although both the instrument and the organ stop begin to sound flute-like above middle G. Usually the tenor and lower-middle octave have the most character, and are usually most realistic when used without tremulant. Think of this stop as gravy.

ORCHESTRAL OBOE: A solo and "color" reed actually classed as a Woodwind along with the Clarinet and Flute-Piccolo. The normal range is middle D to the top manual G at 4' pitch, although the Bassoon carries the same tone quality down to B-flat below the lowest manual C at 8' pitch. The organ stop is most useful in the middle two octaves starting at middle C. Think of this stop as a fruit.

FLUTE-PICCOLO: Both a solo and accompanimental or foundational instrument covering the range from middle D to the top manual note at 2' pitch. The Concert Flute can often sound like the real thing, but as found in the theatre organ, is usually much softer than a real flute. The Piccolo derived from the Tibia may sound very much like the real thing when played fast, or in trilled notes without tremulant, but is usually not used in this manner on the theatre organ except perhaps as a solo obligato to a march. Think of this stop as a bread or pastry.

KINURA: A stop peculiar to the theatre organ, although its sound is very similar to the Regal family of stops found on baroque organs. This is a reed having very little fundamental tone, and gives a splash of firey color to the full ensemble, adding brilliance much as the Mixture stops add brilliance in a church organ. As a solo stop, the Kinura is hardly ever used by itself except for comic effect because its lack of fundamental tone makes the pitch of the note difficult to recognize. When used in combination with the Tibia, the extreme contrast makes a delightful novelty effect. The best range is the middle three octaves at 8' pitch. Most emphatically a condiment, and should be treated like garlic.

POST HORN: The organ counterpart of "English Post Horns" or festival trumpets used for fanfares. Typically labelled "ENGLISH HORN", it is not at all like a real English horn, which is a Woodwind sounding much like an Oboe. The Post Horn is used for Brass Chorus effects or "riffs" and in isolated cases, may carry a short countermelody. It should NEVER be used with tremulant, and should always be used sparingly. Think of this stop as pepper.

OBOE HORN: A solo voice having a quality more like a real English horn usually soft enough to be used as a foundation stop, useful in accompaniment. The bass is more like the Bassoon than the bass of the Orchestral Oboe, and is a very good Pedal stop, especially at 16' pitch. The normal range is 16' C to the top manual note at 8' pitch. Think of this stop as meat.

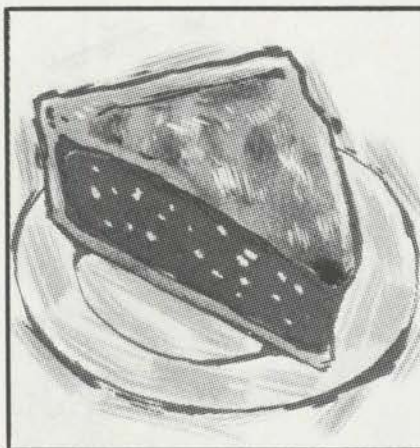
VOX HUMANA: Translated, "Human Voice," this stop can have the same effect as a humming human voice (not a singing voice), and is most effective from tenor C, to C above middle C, above which it begins to take on a nondescript "falsetto" quality. When played in chords by itself with the swell shades closed, it takes on an angelic quality. Treat as a sweet relish.

PITCH: Since the unification in a theatre organ enables the organist to combine the different voices at several pitches, you should know what the pitch numbers mean. On the organ, the pitch of a stop sounded from middle C on the keyboard will match middle C on the piano when the natural open length of the bottom manual C pipe of that stop is 8' long. Such a stop is thus designated 8' pitch. In other words, the bottom manual pipe of any stop will have a "speaking length" at about the footage given with the stop. The actual length of stoppered pipes is about half the "speaking length" and certain reed pipes may have lengths much shorter and not at all related to pitch. Each halving of the length produces a note sounding an octave higher. Thus a 16' stop sounds an octave lower than an 8' stop . . . a 4' twice as high or an octave higher than the 8', and so on. Fractional pitches, such as 2- $\frac{2}{3}$ ' are called "mutations" (not mixtures) and in a unit organ, actually

play a note other than an octave interval of the key pressed. The 2- $\frac{2}{3}$ ', for example, is the closest note on the keyboard to the twelfth harmonic of the 8' C, and is G two octaves above 8' C. The note actually played when a mutation is used on a theatre organ is slightly out of tune with the natural harmonic, and may sound harsh. This is overcome in the church organ by using separate ranks of pipes for the mutations, and tuning them to the harmonics of the 8' and 4' stops.

The pitch of the pedalboard is an octave lower than the manuals, so that bottom C is designated as 16' pitch.

COUPLERS: These are devices



which enable you to play the stops registered on the manual from another, either at the same pitch, or at other pitches. Couplers can also be used to duplicate the registration on a given manual an octave higher or lower. If the Solo to Accompaniment 8' coupler is on, all stops registered on the Solo will play at the same pitch on the Accompaniment as if the two keyboards were physically "coupled" together. This coupler will not make Accompaniment stops play on the Solo, however. A 16' coupler plays ALL STOPS registered an octave lower; the 4' an octave higher.

Use the couplers with care because they affect every stop at every pitch. If, for example, you registered the Tibia at 16' and 4', and the Vox at 8', you would have a pretty solo combination. Adding the 16' coupler would cause the Tibia to play at 32', 16', 8', and 4', and the Vox would play at 16' and 8' . . . an instant transformation to "pretty ugly!"

Only use the couplers when you

cannot get the desired sound from the available stops. Use the 4' coupler when you cannot get enough brilliance using the 4' and 2' stops. Avoid playing in the top two octaves when you use the 4' coupler. Use the 16' coupler for a full ensemble effect when you are playing in the top octaves. Never play below middle C with the 16' coupler on, and never register BOTH 16' stops and the 16' coupler unless you intend to play in the top octave and a half.

LOCATION OF STOPS: There is no universal rule governing the location of stops on a theatre organ, although in some cases, stop order may vaguely follow the pitch-power rule common to church organs. The pitch-power order merely places the stops of a given pitch in order according to loudness, with the pitches arranged from lowest to highest. This rule is often modified to place stops, which are often used together, adjacent when possible. Sometimes stops of a family are placed together.

Wurlitzer used a stop arrangement which seems to fall into none of these categories, yet, as it turns out, it is a type of pitch-power arrangement. With only a few exceptions, Wurlitzer grouped the stops so that if all stops of a given pitch were on, removing those at the left of the group make the greatest difference, and removing those at the right of the group make the least difference. While I have never grasped the complete logic behind this arrangement, I have tested this theory on several instruments, and on a well-balanced Wurlitzer, the system seems to work.

The only point of assistance here is that if you are playing an unfamiliar Wurlitzer, and find that a particular combination is too loud, try taking off stops at the left of the pitch group first . . . otherwise you will remove all the soft stops, and when you finally get to the loud stop there may be nothing left on at all.

PERCUSSIONS AND TRAPS: These stops can easily become the most misused in the organ, especially when there is an attempt to create a "band organ" effect. Use the Xylophone and Glockenspiel on single-stroke only, avoiding big chords or couplers. Never use the Orchestra Bells or Sleigh Bells with chords unless you want your audi-

ence to quickly depart! Play only melody or short countermelody on any of these percussions . . . NEVER accompaniment! Save the Chryso-glott, Marimba Harp or Piano for the accompaniment.

Be careful using traps, especially if they reiterate. You MUST keep the rhythm going as long as these effects are used. As soon as you attempt holding even one legato note in your left hand, the shakers and rattlers will jangle incessantly and immediately wipe out any effect you may have created by using them in the first place. Personally, I view all reiterating percussions and traps as un-musical, and would prefer to see all such instruments connected to strike once each time the key were struck. Then if the organist wants repeated notes, he can very well play them that way, as would a real percussionist.

Use the percussions and traps with a bit of judgement. Here again, let the orchestra be your example.

COMMON SENSE RECIPES:

Every good chef or gourmet cook works from recipes of some sort. They may be only a bare outline, but are never taken lightly. Just as one can learn to cook by following recipes, one can learn a great deal about registration by following suggested combinations. Unfortunately, we see few recipes for good theatre organ registration. The average sheet music or collection gives vague combinations which may fit a certain brand of electronic organ. Suggested registration for pipe organ, however, often looks like a collection of names read off the local church organ, and is of no real assistance.

Let's look at some basic combinations. For accompaniment, start with the Concert Flute or Strings (Viola d'Orchestre, Celeste, Salicional) at 8'. For a warmer sound, lean towards the flute and less strings. To make the flute sound warmer or lusher, add the Vox Humana 8' or a flute celeste (if there is one). Curiously enough, adding the Vox Humana 8' to strings will create a bigger, more shimmering string sound, or an effect much like a string section backing a humming chorus (Ray Conniff effect). Combining the Flute 8' and string at 8' gives a broader, fuller effect. If you need to build the accompaniment,

add the Flute 4' or strings at 4', or a Woodwind reed at 8', such as the Oboe horn or clarinet. The Diapason 8' will add solidity, but be aware that the accompaniment may also become heavy or "woofy" with some Diapasons. Avoid using the Tibia 8' as an accompanimental stop, as it will create a bloated sound lacking clarity. Never use the Tibia in the left hand when you are playing a rhythmic accompaniment as the wide excursion of the Tibia tremulant will create a gasping laugh effect. Instead, try adding a reed such as the Trumpet or Tuba. If you do, don't suddenly insert a series of legato chords, as the left hand will then completely take over. The Tibia



4' can often fill in a legato accompaniment without being muddy.

In general, you should select Pedal stops from the same families you have chosen for the accompaniment, remembering that 16' is the basic pitch. If you are playing a ballad, stick with a soft 16' stop such as the Bourdon or String (if there is one at 16') and the Flute or Cello at 8'. The 8' Diapason and Tibia will add force to the Pedal, and make the pitch of the bass line easier to follow, especially on fast pieces. Remember that the Diaphone and Ophecleide 16' will "speak" faster than the Bourdon or Tibia 16', and use them on fast pieces when you need more "oomph" in the Pedal.

When registering for a single note solo, think back to the orchestra. Keep the registration simple. Individual solo reeds are a safe bet at 8'. If you want a fuller sound, add the Diapason or Tibia at 8'. If you want a more colorful sound, add the Flute or Tibia at 4'. An Oboe, Trumpet or Tuba at 8' and Tibia 4' is one

of the nicest solo combinations, yet there are "concert" artists who haven't discovered this yet, judging by their programs and recordings.

Having selected a reed for solo, say you want more reed sound . . . for instance, something between the Oboe and Trumpet in loudness. Add the 2-2/3'. The "twelfth" will reinforce the reed harmonics noticeably. For variety or buildup, try adding a string a 8' or 4', or the Vox Humana 8' or even 16'.

When playing block chords, base your registration on strings, Flute and Tibia at 8' and 4' (any combination of these) and Vox Humana 8' or Oboe 8' and 4'. To build on this base, add higher pitches of Flutes and lower pitches of strings and reeds. Avoid using the Tibia at several adjacent pitches as this will create a muddy sound. Instead try "open" pitch intervals such as 16' and 4', 16' and 2', 8' and 2-2/3', etc.

When registering "Full Organ", DON'T! Leave the Vox Humana out of the ensemble when you register "brass". Leave the Kinura or Post Horn off until you have set up a good orchestral ensemble. If you need a bit of "sass" or color, add these stops at the lowest pitch you have included in the registration. If you must use the 4' coupler, DON'T register any reeds at 4'!

The Tibia is most effective when used at two, or at the most, three pitches . . . no more. One "typical" Crawford combination combines Tibia 16' and 4' with Vox Humana 16' and 8'. Play a single note melody in the octave just above middle C. Note the open Tibia interval with the Vox in the bass line and filling in the hole in the middle. Try 16' Vox and 8' Tibia alone, or register 8' Vox and 4' Tibia and play an octave lower than usual. Tibia, Flute and Vox 8' with Flute 4' is effective. Add Tibia 4', then Vox 16' or 4'.

For the lush string sound, play both hands on strings and Vox at all available pitches.

When playing anything fast, register reeds or a percussion to carry the melody and avoid the Tibia. The excursion of the Tibia tremulant is such that the pitch of a given Tibia note may vary up and down a quarter tone. A succession of short notes may catch one Tibia note all the way flat, and the next all the way sharp. The result is confusing and

sounds like a schoolgirl with the giggles.

As any good cook must ultimately rely upon taste to determine the success of his meal, so must the organist rely upon taste to determine the success of his registration. In the latter case, "taste" must be the judgement gained by listening to good examples. "Good" examples of theatre organ registration have become rare enough to warrant digging out the records made by the real masters of the instrument or turning to the sounds created by popular and movie orchestras as guidelines.

When you are about to play a selection, don't just sit down and play the notes. Think about the overall effect you want to convey. Ask yourself how a certain orchestra might play the piece. Think in terms of an arrangement . . . a sort of musical meal. Then come up with a recipe for that meal. Try cooking and serving the foods in different manners and proportions. Ask which menu best serves the music as you feel it. If you find a recipe you like, stick to it. After awhile you will know it well enough to make slight variations without ruining the meal.

Develop some sort of plan or recipe for each piece you play. These recipes will become a file upon which you will draw for ideas on registration for future pieces. Like an accomplished chef, you may someday be able to serve a musical meal with registrations fit for a gourmet.

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The Organ Literature Foundation has just released their latest catalog of books, music, pamphlets and recordings dealing exclusively in organ oriented subjects.

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Carter Wurlitzer Finds New Home

by Grant Whitcomb

It is heartening to report that the 3/19 Wurlitzer installed in the home of the late James O. Carter of Cinnaminson, New Jersey, will ultimately benefit this community where he lived for many years.

Jim Carter, who died quite suddenly last December, was as meticulous in his plans for the future of his beloved instrument as he had been in its reconstruction in his home. It was always Jim's intention to leave the organ and its ultimate disposition to his close friend, Larry Ferrari. He felt that Philadelphia's "Mr. Music" would find a way to locate this instrument so that it would be seen, heard, and enjoyed.

Since Larry is also a longtime resident of Cinnaminson, it was logical that the instrument should remain in this area if a suitable location could be found. The Cinnaminson High School complex includes the Richard Serfling Memorial Auditorium — a 900-seat hall where space availability and acoustics would be adaptable to a theatre organ installation. With many years of experience performing in auditoriums, Larry was in a good position to evaluate this potential. In addition, the local effective transplant of a theatre organ to the auditorium of the John Dickinson High School in suburban Wilmington, Delaware, has been most successful from both a technical and musical point of view.

This proposal was enthusiastically received by the Cinnaminson Township Board of Education which has passed a resolution expressing ". . . its intentions to accept the gift of the organ with thanks to the estate of Mr. James Carter and to Mr. Larry Ferrari for their interest in the Township." Larry has specified that this installation will be known as *The James O. Carter Memorial Organ*.

In order to properly organize this effort and raise the necessary funds required for construction of chambers, moving, and reinstallation of the organ, community leaders have

formed the Cinnaminson Arts Council with appropriate long-range objectives. The primary and immediate goal, of course, is to get the organ installed in the high school auditorium. For the future, it is anticipated that this installation can be the basis for development of all related arts. The Arts Council format will therefore embrace a wide area of community interest and participation.

Effective action has already been taken to raise initial funds to finance the costs of communications and the formation of a non-profit tax exempt corporation by the sale of Charter Memberships in the Cinnaminson Arts Council at \$5.00. The initial response indicates a very healthy community interest. Members of the council and the Board of Education have paid a visit to the John Dickinson High School installation to observe first hand how well such a project can be handled.

Under the leadership of William G. Hemphill, chairperson for the council, and with the help of Bob Fischer, an experienced publicist and member of ATOS, there is every expectation that growth of interest and enthusiasm will continue at a rapid pace. Friends of Larry Ferrari, members of the New Jersey and Delaware Valley Chapters of ATOS and the John Dickinson Theatre Organ Society will offer their support and help in this project.

It will not be long before the Carter Wurlitzer will again be heard. It is fitting that Jim Carter, who devoted so much of his life to the furtherance of theatre organ activities, should leave us the legacy of a living musical memorial for the benefit of all for countless years to come.

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SORRY

We regret that Bill Rieger's name was inadvertently omitted from the caption of the Board of Directors' picture on page 22 of the August - September, 1975 issue of THEATRE ORGAN.