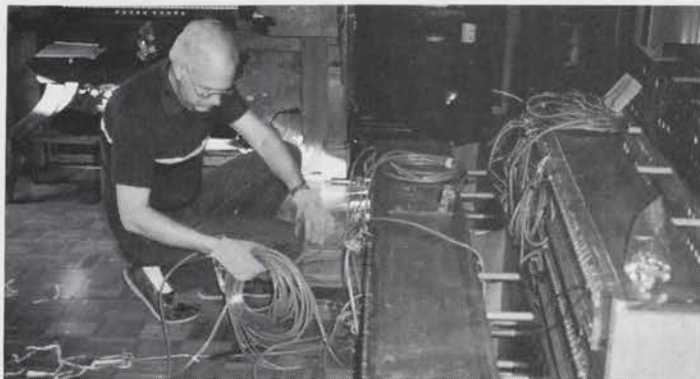
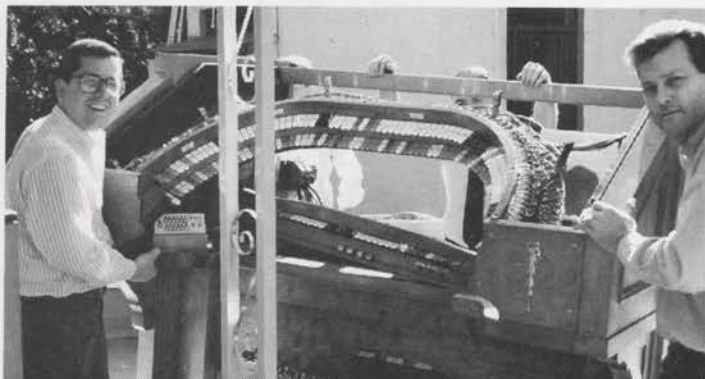


So You Want To Own A Pipe Organ?



"Gee, it would be nice to have an organ of our own."



Always seek professional help (Walt Strony and Lyn Larsen are excellent choices).



More professional help: Ron Rhode, Joe Peterzak and myself loading a pipe crate.



You may have to build the chamber yourself.

You've just returned from a chapter social at the home of one of your members who has a beautiful 3/15 Wurlitzer, and you say, "Gee, it would be nice to have an organ of our own!" Or your uncle Fred has just announced that he is retiring to Lost Overshoe, Wyoming, and is giving you his 3/13 Kimball-Morton that he has owned for the past 15 years but never got around to installing. What do you do?

What DO you do? I have a dual interest in the answer to this question. I am presently installing a 3/14 Kimball in my home, and am serving, as a member of the ATOS Board of Directors, as Chairman of the Technical Committee. My idea, here, is to raise some of the questions that should be asked by anyone considering an organ installation and to get the experts to answer them.

Ideally, of course, the best way to acquire a pipe organ would be to pick up the phone and call a professional who is well versed on theatre organ installation. He would then get together with you and decide what would best fill your needs, find the instrument, do the necessary rebuilding, and install it in your home. However, financial constraints limit most of us, and we must do most of the work our-

selves or with the help of friends.

We can, however, seek professional advice. And that is what ATOS is all about. Although we would all like to have a 4/28 to listen to and to wow our friends with, this may not be practical for most of us. How do we determine what is best suited for the space we have? How do we learn what size the chambers need to be and how much room we need for the organ to speak and develop into. Here is where professional advice can be invaluable.

Other questions concern the necessary alterations or additions to your home to accommodate the instrument. Does it require zoning variations? What permits are necessary? Will you need architectural drawings? Can you do the work yourself or will you need a contractor? What will it cost? These should be answered before you start the project.

Once you have reached this point and have located a suitable instrument, you need to determine what needs to be done to it prior to installation. Does it need re-leathering? Can this be done, as many clubs have, on occasion, managed to do as a cooperative effort which can also be a social event? With proper instruction, this may be feasible.

At some point you will have to decide whether to install the organ with its original components or to use some of the modern technology available for relays and combination actions, etc. If you have not purchased a complete organ, you will want to inventory what you will need to make it playable. It has been my experience that those who start by collecting parts rarely, if ever, end up with a playing organ.

Once you have the chamber space ready and the necessary rebuilding done, it will be time to start erecting the organ. This is another time when you will benefit from expert advice to be sure you are going in the right direction. You can do the physical labor of erecting chests, swell shutters, etc., but you would do well to leave the final regulating and tonal work for the professionals.

Have I started you thinking? Do you have questions about installing and maintaining an organ? If you do, please address your questions to: Technical Committee, c/o Alden Stockebrand, 419 West Oakdale Avenue, Chicago, Illinois 60657, and I will get them answered by the experts in future issues of THEATRE ORGAN.

by Alden Stockebrand