

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

Send them direct to:

QUIZMASTER
and Organbuilder

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Q. I recently bought an old Kimball organ that was in a church, but now find that the pipework is supposed to operate on 5" wind. The blower that came with it is fine except that it is too large to go through our basement doorway. I have found a used blower for sale that will fit the doorway, but it reads 4.5 inches wind on the metal tag. Is there any way I can still use this blower and lower the pressure at the regulator?

A. There is simply no way you will have a successful sounding organ by lowering the pressure. You already have huge scaled pipework with enormous cut-ups to deal with. I would suggest you cut the blower tank in half and obtain some metal straps to join the two halves together after you have it in the basement. I have done this very successfully myself. If you have a problem with it, please call me.

Q. I have quite a few string pipes that have badly damaged feet. Is there a way to take out the dents and restore them myself?

A. I would strongly suggest you call a pipemaker and ask permission

to send them to him for repairs. This is no job for an amateur. They usually work on a time and material basis so an estimate will be difficult to obtain. They can tell you more after they see your pipes.

Q. I have obtained a Marr & Colton Viole D'Orchestra and Celeste which was voiced on 8" wind. My theatre organ is on ten inches. Can I still play these new strings on my organ?

A. There is a good chance your strings will work on ten inches. You will have to close the toes slightly to prevent overblowing and then regulate the volume for each note.

Q. I have increased my four-rank organ to twelve ranks along with magnetic stop keys. Will my Organlectra rectifier handle the new load?

A. Very likely you will need a heavier power supply. Wiring two power supplies in parallel will work most of the time for increased current output.

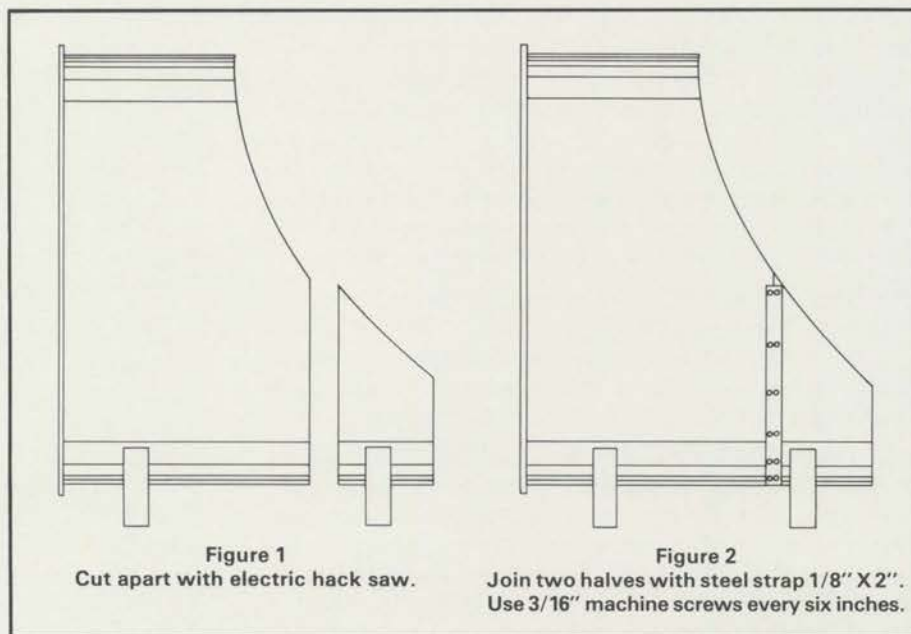
One of our readers related to me a hair-raising experience he had when he tried to repair a Robert Morton combination drawer. He found that the interior contained a grid of exposed wires that are extremely prone to damage. He says to watch where you put your fingers when you are lifting an RM console! □

Closing Chord

Frank B. Manion, president of F. B. Manion & Sons Company, Manchester, Connecticut, died in July at the age of 52. Frank and his wife, Madeleine, were two of the first backers of the idea of forming a Connecticut Chapter of the then ATOE after a chance meeting with Allen Miller just prior to the historic Console Party at the Allyn Theatre in Hartford, in 1960, which led to the formation of the chapter.

The Manions, charter members of the Connecticut Valley Chapter, were both hard workers during the early years when there were few people to do a lot of work and he will always be remembered for his willingness to pitch in and do more than his share of any job that came along with a cheerfulness that made the task seem lighter to all.

Frank often helped to maintain the organ at the Allyn Theatre before it was torn down to make way for the new Hartford Civic Center, and he was one of the forces behind the donation of that organ to the Shelton High School. He was an active participant in the Thomaston Opera House project as well, and it was during his tenure as chapter chairman that the Thomaston Marr & Colton made its debut in October, 1971. In addition, Frank had also nearly completed the installation of

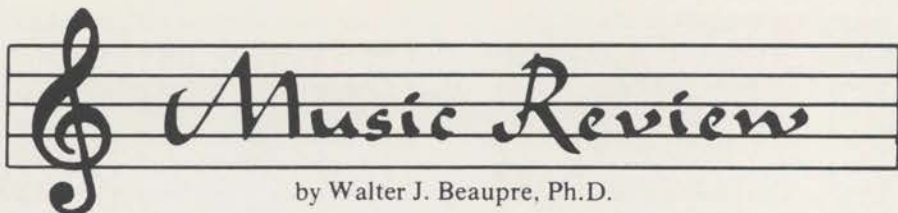


one of the few Austin theatre organs, a 3/8, in his home.

During the years when he was becoming established in his own Centerless Grinding Company, he also tuned pianos and restored player pianos. Frank and his daughter, Lynnette, spent many hours rebuilding the combination action of the Thomaston console in 1969. He also stored major parts of the Shelton organ in his shop for years, and made the shop available for the first restoration efforts recovering all the pneumatics in the chests.

Frank Manion passed on the chairman's gavel in December, 1972, and after many years of devoted service to the chapter, he took time out to enjoy his hobby of sailing which he pursued avidly until he became seriously ill on a cruise to the Virgin Islands earlier this year. Although doctors removed a cancerous lung, they were unable to halt the spread of the disease to which he succumbed. He is survived by his wife, three sons and four daughters.

Memorial donations to the Thomaston Organ Fund or the Shelton Organ Fund, both projects close to Frank's heart, may be sent to Mr. Bertrand Rankin, Treasurer, CVTOS, 33 Brace Road, Newington, CT 06111. □



Music Review

by Walter J. Beaupre, Ph.D.

THEATRE ORGAN GREATS: A Salute to Radio City Music Hall, Bradley Publications, 1979 (available by mail from Bradley Publications, 43 W. 61st St., New York, N.Y. 10023; price \$9.95 plus 75 cents postage).

The publication of *Theatre Organ Greats* rates a standing ovation for producer Don Wallace and assistant Mark Dunham. Be advised by this reviewer to order two copies; one to wear out on the music rack and one to store in a safe place for your great-grandchildren. The fifteen contributors range all the way from the legendary to those who are only extremely talented, from the immortals to the exciting new organists. In short, it's 112 pages of great theatre music. Now, with well deserved raves out of the way, let's get down to cases.

The late, great Richard Leibert provides a stunning overture for the

folio with fifteen pages of his hit waltz "Come Dance With Me." Leibert's breathtaking inventiveness carries one through chorus after chorus with ever-changing ideas. The arrangement is really not that difficult to play if you're good at changing registrations quickly and don't mind umpteen key changes. Oh yes, and recruit a page turner, you'll need one! Ken Rosen has faithfully given us Leibert at his show biz RCMH best with glissandos for fingers and palms and a very soft finale which suggests that the Wurlitzer console is sliding back into its cubicle as the houselights dim and the newsreel flashes on the giant screen.

Reginald Foort's conception of "Blue Tango" starts out nice 'n easy in five flats and doesn't get too tricky until you are hooked (about five pages along). The suggested registrations work well if your console is blessed with three manuals and a

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ATOS Membership Office
P.O. Box 45
Falls Church, Virginia 22046

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