

Magazine problems?

If you are not receiving your magazines, write to:

ATOS Membership Secretary
4455 LBJ Freeway, Suite 604
Dallas, Texas 75234

For back issues and binders, write to:

ATOS Circulation Department
1393 Don Carlos Court
Chula Vista, California 92010

3. Your neighbors are coughing, talking and otherwise making undesirable noises. The distraction of recorder noise bothering others was mentioned. What about others spoiling your recording?

4. The performance isn't always perfect, so of course you get the mistakes the performer makes. Certainly there are two sides to this argument. The performer doesn't want his mistakes recorded, and the patron doesn't want to record them, either.

5. Most performers *think* this will cut into their record sales. I doubt this very much, because anyone who really wants a good recording can't get it by recording live. Which brings up the next point,

6. Because you really can't make a good recording from your seat, you certainly couldn't copy and sell it, which I think concerns many performers.

So my solution is to buy the record and re-record it on tape at home. That is, of course, if cassettes or 8-tracks are not available. If they are and that's what you use, why bother fooling with a recorder at all? I do agree it would be improper to borrow records and tape them unless there is no other way (if they are no longer available, for instance).

So why all the fuss about portable recording of concerts? I don't think it bothers others any more than others bother you. I think the "cut" into record sales is minimal, so why spoil the doubtful pleasure a few people get out of making their own record of a concert? Even the "recorded live" professional ones often leave much to be desired, such as applause before the end of the

number, and the subsequent cutting off of the applause because you don't want to listen to clapping. This is also a problem with amateur recording; in order not to waste tape you try to anticipate when the performer is going to start, but you can't anticipate when the number will end before the applause begins. The solution to that is to use 90-minute tapes. Most performers play about 45 minutes before intermission, at which time the tape should be turned, without bothering your neighbors, and record the complete concert without trying to edit. Set your recording equipment before the concert begins, so that all you have to do is start it. Let it run until intermission, reset the recorder during intermission and let it run again through to the finish of the concert.

With these easy regulations there shouldn't be objections, by anyone, to the few people who want to use their recorders.

(Why must the auditorium always be dark during a performance? What purpose does it serve?)

Yours truly,
Charles F. Harrison

Dear Sir:

In answer to Esther Higgins' question in the Aug./Sept./Oct. issue of THEATRE ORGAN, Luella Wickham has lived at the Geriatric Center

1982 DUES NOTICE

Membership renewals for 1982 are due by December 31, 1981.

Renewal notices from ATOS Headquarters will be mailed only to those 1981 members who **did not** pay their 1981 dues through a chapter. Anyone not renewing through a chapter should send their dues directly to:

ATOS Membership Office
4455 LBJ Freeway
Suite 604
Dallas, Texas 75234

National Dues \$15.00
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additional

for about three years. When each new issue of the magazine comes out we lend it to her, as she looks forward to it and enjoys it very much. We know that she would enjoy hearing from her friends in ATOS.

Her address is: Mrs. Luella Wickham, Loretta Geriatric Center, 700 East Brighton Avenue, Cunningham Building, Room 1323, Syracuse, New York 13205.

Sincerely,
Charles E. Rich
Empire State Theatre and
Musical Instruments Museum □

DINNY'S COLYUM

as
transcribed
by
Del Castillo



Now that Armistis Day has come around again takes me back to World War One when I was a simbal player in the 302nd Artillery Band and we got into the scrap at jest the rite time on account we was took up to the front lines just three days before the Armistis and they was a Austrian Battery opposite us that was sick of fightin anyways so none of us got hurt on either side. Of course I wouldnt of got hurt anyway because the Col. decided the band was more use to the regiment if they was able to play, so we dint have to bury mules and so on the way some of the other bands did. So us fellers in the band we had a pretty good time. When we got to France and the regiment went into artillery trainin they left us behind and we had a ball with all them French chicks whose fellers was off to war. They called them fills de gerre which means war babies and was they ever ready for some fun. We got so lazy that when the regiment come back and we had to march them from the base up to the front the band got so winded they

all quit playin after one march so all they was left to play was the drummers. It was some war.

Today they call it Veterans Day but us old timers will always think of it as Armistis Day. People that aint as old as we are have probily forgot that they was 2 Armistis Days, the False Armistis Day a week before the real one when we thought the war was over but it wasnt. Like the one we had in Veet Nam when Pres. Nixon said he had a secret plan to end the war and he dint have one at all and it kep goin for another two years. Nobody has no enthoosiasm for wars any more. The one I was in was the last one that had any good songs like Over There, and Tipperary, and Goodbye Broadway Hello France, and Madamosel from Armentears, and Pack Up Your Troubles. And then they was the comic songs like Give Me A Kiss By The Numbers and K-K-K-Katy and my favorite was Would You Rather Be A Colonel With An Eagle On Your Shoulder Or A Private With A Chicken On Your Knee.

The way I see it is we got too many holidays anyway. Everybody wants to get into the act. First we had Valentines Day for the Florists. Then we had Mothers Day for the Candy stores and Fathers Day for the Clothin stores. And Independents Day for the Fireworks. And Labor Day for the unions. And now Xgivin Day comes along for the Turkey people. And then rite after that they will be Xmas for the Dept. stores. So it looks like everybody is all set except the Doctors and Dentists and pretty soon we'll probily have Helth Day for them. The lawyers they dont need a Sheshal Day. Every day is there Sheshal Day.

And of course we have to have Sheshal songs for all them days. My Funny Valentine and M-O-T-H-E-R and Whats The Matter With Father and Youre a Grand Old Flag and Ive Been Workin On The R.R. and Thanks For The Memory. And as for Xmas you know what youre agoin to be in for. From now on to Dec. the 25th we'll have Xmas carols and Jingle Bells comin out of our ears or maybe I should say into our ears. Sometime along about next week or so I'm a goin to shut off my radio and TV entirely and wear ear muffs when I go out. Thats the only way I can enjoy a Silent Nite. □

THE ACOUSTICAL CONSULTANT

PROJECT SERIES

by R. J. Weisenberger

This is a project I highly recommend for those already having a basic knowledge of flue pipe construction and voicing. It will clearly demonstrate that pipes of widely varied scales and tonal families *can* be made to achieve similar acoustical power outputs at a given pressure, while yet retaining their individual tonal characteristics. In 1905 noted author, George Audsley talked as if he assumed this to be impossible.

Shown are a Gamba, Open Flute, Stopped Flute, and a large scale Tibia Plena all designed to operate at a pressure of 20" at approximately C' pitch. The acoustical power output of each pipe will be in the neighborhood of 114 db @ 3' if properly voiced, using large, unrestricted toe holes with a minimum diameter of 1/4", 5/16", 5/16", and 1/2", respectively.

You will note that the ratio of the cut-up to the working length of the pipe is constant, regardless of the scale with the exception of the Gamba. This discrepancy is due to the utilization of a harmonic bridge and is dealt with in a separate article. The Stopped Flute can simply be re-

garded as double its actual length.

You will also note that the working length of a pipe for a given note will be greatest for the smallest scale pipe of a given pressure and output.

The results of this project will surprise those who had been led to believe that small pipe scales were incapable of similar output capabilities as their larger scaled counterparts at a given pressure. Contrary to popular belief, moderately scaled flutes and strings *can* be designed that will hold their own in an ensemble with any other rank when using pressures typical of most theatre pipe organs.

NOTE:

One of the more immediate and practical benefits of this project should be the realization that the knowledge gained can be applied to achieve smoother and less noticeable transitions from reeds to flues in the top octaves of fiery reed stops simply by building smaller scaled treble pipes of proper design to top off such stops. Not only the volume, but much of the tonal color can indeed be maintained to the top octave. □

This is a photo of the actual working pipes on which the last three projects were based. All of these pipes have been subjected to exhaustive acoustical tests and have been used to some extent for demonstration purposes in which a sound level meter and an oscilloscope were used to verify the results.

