

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.

