

*You can help us build up our force
for the fight to preserve the theatre
pipe organ . . . by getting a new
member, see page 29.*

last Embassy program, Buddy utilized Jim Burcaw, a very talented pianist/technician from Muncie, Indiana, to play the Embassy lobby grand piano from the mezzanine for a 45-minute pre-show program, as well as an intermission interlude. Many lingered in the lobby to enjoy Jim's talents.

Buddy's openings are always a total surprise, with this show providing a look at Bud's early life by way of a series of humorous slides with back-stage piano accompaniment. Nolan lets his audience know that he doesn't take himself seriously, and he transmits that feeling to them before he even begins his portion of the show.

Bud's own "Embassy Theme" opened the first segment, in which the selections ranged from old standards to "New York, New York," with some Academy Award songs along the way. Once again, Dyne Pfeffenberger's elegant piano stylings were an important feature of this Nolan concert. Buddy blended Dyne into this program by playing Gershwin's "Strike Up the Band" and "Rhapsody in Blue" as Dyne at

the Embassy's Steinway concert grand lifted into view. Together they produced an impressive medley of popular Gershwin tunes. Piano and pipe organ never blended better, and the audience applauded its approval.

During the first segment, Buddy also involved the audience by announcing that there was a talented, young organist named Jeff Hinkle in their midst. Nolan then invited the ten-year-old to the console to play a number. Young Hinkle chose "It's a Small World" for his theatre organ debut, and the audience loved it enough to prompt Nolan to ask him to repeat it. Needless to say, the audience loved the young artist.

As Buddy finished his first half, a local bearer of glad tidings who bills himself professionally as "Jeff, The Singing Messenger" rushed down the aisle to the console and sang Nolan a happy-fiftieth-in-show-business telegram containing some very clever lyrics.

Nolan began the second half by recalling the music and composers of that era when he first started in the entertainment field. Especially well received was a medley of Victor Herbert's tunes, as well as one containing songs that Buddy considered those requested most often through the years.

Dyne Pfeffenberger returned in the second segment to do a tribute to Hoagy Carmichael with an elegant interpretation of "Star Dust." Buddy and Dyne were then joined by Jim Burcaw at the piano, and the three played several ragtime tunes and

some novelty numbers that delighted the audience.

The final part of segment two featured the song slide/community singing section which is always an audience favorite. Buddy closed with "I'll Be Seeing You" and "There's No Business Like Show Business." The audience gave Buddy a standing ovation. That pleased him enough to begin work on the next fifty. □

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

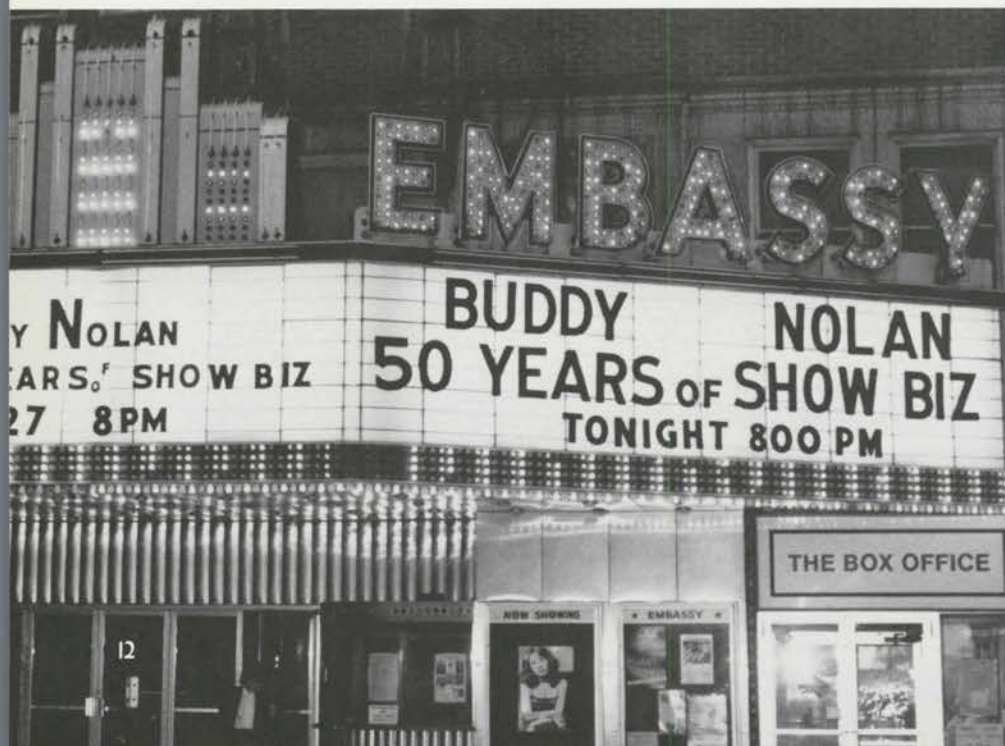
by Lance Johnson

Do you have any questions?

Send them direct to:

**QUIZMASTER
and Organbuilder**

LANCE JOHNSON
Box 1228
Fargo, ND 58102

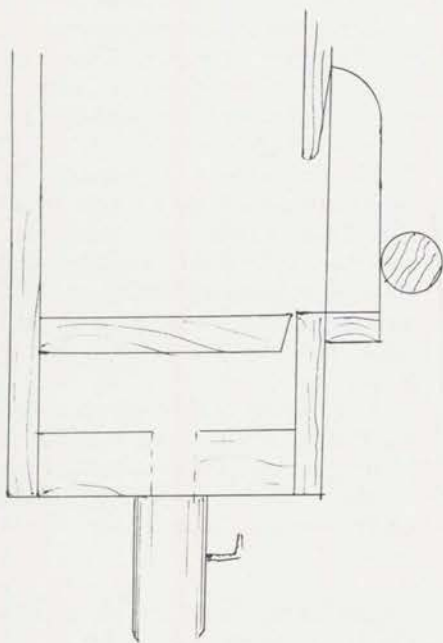


Q. I'm having trouble voicing the low CCC of my 16' Wurlitzer Tibia with the rest of the pipes. It is either too soft or too windy, depending on the position of the regulator valve in the foot. If the valve is closed down the pipe becomes soft. If it is opened up, the pipe becomes loud and windy. I've checked the pipe for cracks and the usual leaks around the stopper and glue joints and all are tight. I would appreciate any suggestions for getting the volume up and the windiness out.

A. You have stated a common problem concerning wood bass pipes with which even organ builders strug-

gle. If the pipe is tight and the cap and languid are in the proper relationship, the problem may be partially caused by the room in which the pipe is located. Standing sound waves can cause certain pipes to behave in a manner opposite to their normal manner and instead of being too loud, they are too soft. We have found this to be true after voicing theatre organ pipework on our voicing machine and then have problems when the pipes are installed in the chamber.

We have had good results by installing a bridge on the front of the mouth, either between or on the ears. You can pick up some closet pole stock or a 1-3/8" dowel and cut it to the width of the pipe. With the pipe speaking, turn the butterfly gate up until the pipe is on the verge of overblowing. Then hold the bridge in different positions until the pipe suddenly becomes louder and more stable. Attach the bridge and then turn the wind down at the butterfly gate until the pipe matches the rest of the rank. In most cases, this will take care of the windiness by helping to stabilize the wind sheet. Apply some orange shellac or varnish to the bridge.



Q. I play a Wurlitzer 4/23 at a pizza restaurant in which we are planning some additions, such as another 16' extension and a few 8' ranks. The blower we now use is a Spencer 7 1/2 hp, and I suspect that we are running on marginal wind supply. As we will

need a larger blower in order to add ranks, would it be possible instead to just find another blower and wind it to our main wind trunk to act as a booster?

A. It is possible to add a booster blower if it is done correctly. Unless the two blowers are identical in pressure and volume, the winding of the two in parallel will not work. The resulting wind pressure may increase slightly, but the efficiency of the two machines winded in parallel will not give you the desired boost in pressure and volume. You must get a blower with at least as large a tank and outlet as your present machine and wind them in series. In other words, the booster must be winded directly to the intake of your present blower with a conductor as large as, or larger than, the intake of your present blower.

The result will be that the pressures delivered from each machine will be additive. For example, if your present machine will produce 15" at the regulator and you add a church blower with an output of 7", the result will be 22" wind. The important thing to remember is that you must do all your measuring at the regulator high pressure zone, NOT at the blower with the wind trunk sealed off. You will always lose about five percent of your static pressure from leaks and compression. If you add a booster, you must know in advance the static output before you put them together or you may end up with a tornado-force wind that you don't need. Do not use a high-pressure theatre organ blower as a booster, as it will produce too much wind. Also bear in mind that if the main wind trunk is not increased in diameter, your volumetric efficiency will not be greatly enhanced. □

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