

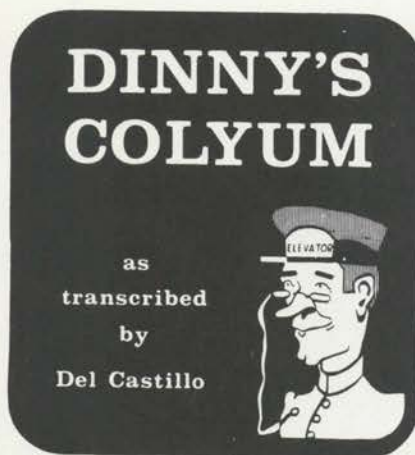
slight amount done by the voicer. However, Figure VI taken at the same magnification (200X) shows surface deformation of the area between "A" and "B". The only physical cause for this change was the action of the tuning wire on the surface creating the same high tensile stresses as the voicers burnishing tool. The tuning wire acts as a high unit load on the surface of the "reed tongue" as it is moved back and forth between "A" and "B" (Figure IV) This results in an additional curve in line with the original primary curve of a newly voiced reed. Figure VII shows this area between "X" and "Y". Such plastic deformation does not cause a "flat" spot on the tongue, but rather a curve within a curve. This "depression" acts as a lever and when the tongue is rolled down the shallot and observed in front of a light source, voila!, there is the "window"! It usually appears at point "X", but with excessive strain could also show up at point "Y". In actual practice, this "flat" spot or "window" is the main cause of a "buzzy" reed; provided it has been properly cleaned. Removal of the "buzzy flat spot" is a very difficult operation and usually meets with utter failure. Under an extremely skilled hand, a fraction of such reeds could be corrected.

There is one additional cause for "buzzy" reeds; and that is caused by a metallurgical reaction caused by the metal surface of the "tongue" rolling against the metal surface of the shallot. This action is called "fretting". Fretting is a form of corrosion that occurs on the contacting surfaces between loaded materials which are subject to slight relative movement. In the case of a "rolling" reed tongue there is always a very small amount of play between such surfaces. This gives rise to the galling and tearing off of tiny metallic particles, which sift out and gradually become oxidized. This oxide is found deposited between the tongue and shallot. It is formed by the action of moisture in the air acting on the metallic brass particles. The green oxide is either copper chloride or copper carbonate. It is easily removed by dipping the corroded parts in a solution of boiling water and sulfamic acid. It takes only a few seconds to remove and care must be taken not to erode the metal. The cleaned brass can than be polished with "crocus" cloth wetted with water. Under no circumstances, should a reed tongue or

shallot be subjected to abrasive cleaning.

These notes and experiments are in no way intended to contradict the findings and opinions of those more expert than this writer in the art of organ technology. It is hoped that these humble efforts may spark others to conduct similar investigative experiments into other areas of organ mechanics.

Part II of this treatise will illustrate and detail the actual construction of reeds and the voicing techniques employed by one of the foremost reed voicers in the world, Mr. Adolph Zajic of the M.P. Moller Organ Company, Inc., of Hagerstown, Maryland. □



I see as how all the organ enthoosia-sticks will be congregatin at Detroit next month for there Annual Convention, and I wonder if they will be any streakin goin on. The reason is that in Los Angeles last month at the Sunday mornin concert at the Wiltern Theayter which Mr. Bud Iverson had come down from San Francisco to play at, they was a streaker showed up. When the first people come in to take there seats around 9 A.M., all of a sudden they noticed a guy sittin right plum in the middle of the stage startin to take his close off. He got on there without nobody noticin him, and when the officers see him they didnt know just what to do, and the mgr. of the theayter sez we dont want no trouble except the poleece handles it because we dont want to get into no law suits or nothin like that.

Some of the boys was all for rushin him off the stage but on acct. of what the mgr. said they closed the doors and didnt let no one else in and then they had the electrickian put out all

the lites and the people that had come in just had to sit there in the dark. So the mgr. put in a fone call for the fuzz and pretty soon they come in and by that time the guy didnt have nothin on, so they made him put his shorts on and one officer took him by the arm and put handcuffs on him and marched him off the stage and the other officer gathered up all his close, so then the show was over and they put the lites up and let the rest of the people in and when Mr. Bud Iverson come up in the spotlight he says well I know the Los Angeles chapter of the ATOS always puts on a good show, but I never expected this. Later on he made a gag out of it and says well they got him outa the theayter before I could pay him the five bucks I promised him, and somebody else says probaly it was a member of the AGO that did it, but anyways it made a lot of excitement.

So I suppose most anywheres they is any kind of a meetin you never know but some streaker is goin to get into the act. I was lookin at Mr. David Nivens on TV at the Academy Awards, and sure enuff while I was lookin along comes a streaker runnin past the camera, and it broke Mr. Nivens all up. These streakers is all tryin to outdo each other, and one of em some place got nabbed and fined when he went streakin on a bicycle. But the one I liked the best was the two streakers that took there close off in there car, and when they got back to the car they found they locked thereselfs out.

I see by the peace the Detroit ATOS sent out about how to get there you can go by dog sled or the Iron Horse as they say or in a open cart or by bicycle. So on acct. I aint got the price of the R.R. fare, Im goin to start out this month by bicycle and if I can once get over the San Bardoo mountains maybe I can get to Detroit by July the 12th. If they's anybody tries to streak acrost the stage on one of them organ concerts I sure want to be there to see it. I just hope the organ player can think up somethin cute like The Streak of Araby, or Runnin Wild. □

**SAN FRANCISCO  
IN 1975**

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**NATIONAL CONVENTION**