

Questions and Answers

Q How can I make all notes of a rank of pipes sound the same?

A The process is called tone regulation. After the pipes are manufactured, the voicer adjusts the pipes so they all have similar tone quality. When the pipes are placed in the organ, some notes may be louder or softer than its neighbor depending on the acoustics of the organ chamber and the auditorium. This can easily be adjusted. First for flue pipes, by opening or closing the hole in the toe of the pipe its tone can be loudened or softened. Care should be taken to keep the toe concentric. Professionals use a toeing cone to close the hole, but tapping the toe with the back of a chisel will do it. A tapered punch or awl will open up a pipe and make it louder.

To regulate reed pipes, the usual procedure is to flatten the pipe with the reed tuning wire, and re-tune with the resonator tuner to go louder, and sharpen the reed re-tuning on top to make the pipe softer.

O O P ' S

Our sincere apologies for misspelling Farny Wurlitzer's name in the last issue. We put an "e" in "Farny." But we didn't mean it, honest. The only trouble is, we did it twice. So herewith **DOUBLE** apologies!

WHAT IS A THEATRE ORGAN? (concluded from Page 3)

malice, is not offensive in any sequence, breathes a throbbing sweetness that no other pipe has produced. So, one may answer the question a bit better now. If any pipe is responsible more than some other, then the tibia is that pipe that makes a theatre organ develop its most characteristic tones and combinations.

To those of us who share the opinion just expressed, the tibia referred to is the sweetly sobbing pipe, with a deep tremulant which carries it just to the point of overblowing. Without this, no square wooden pipe is a tibia. And without a tibia, any organ finds itself deficient when trying to follow the wide range in human emotions, musically. Its most obvious imperfection lies along those finer and nobler emotions; so the contribution of the tibia is a great one. Its development was no accident, its recognition not due to chance. It stands as a musical paragon -- virtue with enduring beauty.

Q In many of the pictures of Theatre Organs, I have noticed a row of white buttons under each keyboard. What are these used for?

A These white buttons, or pistons as they are usually called, are the control switches for the combination action. This is a method of making rapid combination changes by pre-setting. A flick of the finger and there is a new combination.

There are several methods used for making the desired pre-sets. Wurlitzer used a setting panel which was usually mounted on the back of the console. Rows of switches in the form of spring contacts similar to safety pins allows one to set each stop to go on or off for each piston. Robert Morton used a similar system except the panels are mounted in drawers under the key bed. Some organ builders use a complicated system which lets the organist capture his de-

sired combination by setting the combination with the stop keys and then holding a setting switch and next pressing the piston he wishes this particular combination to be on.

Q I have recently acquired a two manual theatre organ....The keys are in pretty fair shape, but there is an excessive amount of side slop to them. Is it possible to repair them or will I have to buy new manuals?

A The slop in the keys is due to wear of the guide pin bushing. This is a felt bushing inserted in the underside of the key. If the bushing is worn thru to the wood of the key, the bushings will have to be replaced. Any piano repair supply house can furnish new bushings. However, the usual case calls only for adjustment. The guide pin is oval so that it can be turned to take up the play in the key. Any open end wrench of the correct size will reach in to the pin and do the job.

LEONARD MacCLAIN VISITS WEST COAST

Leonard MacClain, known throughout the eastern part of the United States for his many years of fine musicianship as an organist in the Philadelphia area, was a recent west-coast visitor. Accompanied by his charming wife Dottie, he visited A.T.O.E. members from the state of Washington down through Oregon, the San Francisco Bay Area and Los Angeles. He appeared as guest organist for the Los Angeles Theatre Organ Club early in August, then returned to San Francisco to play for the Northern California Chapter of A.T.O.E.. "Myrtle", the fine 9 set Wurlitzer in Joe Chadbourne's barn, responded to his magic touch for the A.T.O.E. Chapter as did Loren Whitney's Studio organ for the Los Angeles Club.

Equally at home on either size organ, MacClain can be heard on several records with the EPIC label, and is soon to have released his latest recording session both in Monaural and stereo. He records the Tower Theatre 3/17 Wurlitzer in Philadelphia and can be heard at the famous Wanamaker Store organ in Philadelphia.

"JOCELYN McNEIL" RECORDING AVAILABLE.

MEMBER Clay Holbrook, Jr., advises the A.T.O.E. staff that he has the elusive Jocelyn McNeil recording available at \$3.79, including postage and packing. His address: Dr. C. E. Holbrook, Jr., 301 Hamilton Ave., Bremen, Ga.

LODERHOSE ACQUIRES ROXY ORGAN

THE FIVE manual console, which was virtually intact; the relays, and most of the pipe work of the five manual Kimball Theatre Organ installed in the Roxy Theatre, New York City, has been purchased by A.T.O.E. member Dick Loderhose. Included in the purchase was some of the pipe work. Fortunately most of the fancy reeds were complete and undamaged. Loderhose plans to connect the console to his studio Wurlitzer, and to offer most of the sets of pipes for sale. Many of the reed sets go to 16' and include the Military Bugle, Bassoon, etc.

COMPLETE SETS OF "THE TIBIA" AVAILABLE

About 15 complete sets of "The TIBIA", comprising eight issues, are still available. Members interested should write direct to Ed Newman, Circulation Director, Radio Magazines, Inc; P.O. Box 629, Mineola, New York. Checks to cover the cost of the complete sets should be made out to Radio Magazines, Inc., in the amount of six dollars (\$6.00). The number of complete sets has declined from about 50 to the 15 now available in the last six months. Last Call!

L.A. DOWNTOWN PARAMOUNT WURLITZER SOLD

Unsuccessful in attempting to raise bids over \$4000 for the model #285 Wurlitzer, the organ recently has been sold as parts to many prominent ATOE'ers.

C B S TO BROADCAST GEORGE WRIGHT!

Word has been received that beginning about September 1, 1960, a nightly George Wright Organ Concert will be released over CBS Pacific Coast Network at 11:05 p.m. There will be five programs weekly. ATOE wishes to acknowledge this brilliant programming first and to thank CBS and all concerned for bringing the George Wright Organ and its Master to the ears of the listening public.