

hold will celebrate, if only in memory, the organists whose work has delighted and taught us so much and whose persons remain to us only in dreams. With love and affection, we summon the spirits of Henry B. Murtagh who wrote and published organ arrangements for all of us; of Dick Liebert, whose lovely compositions "Come Dance with Me" and "Under Christmas Mistletoe" make the world lovelier; Arthur Gutow, who taught us to register tastefully and to play for movies beautifully; Mr. and Mrs. Jesse Crawford, who brought popular solo work to its highest point; Albert Hay Malotte, a fine all-around theatre organist and composer of "The Lord's Prayer." We shall salute Don Miller, Con Maffie, Jack Ward, Preston Sellers, Ambrose Larsen, Eddie Dunstedter, Dessa Byrd, Fred Feibel, and Pearl White. There will be others. Rummaging through our scrapbooks and record collections, we shall see and hear these fine players again. To their ghosts we shall say "Welcome!" There will be room for them in our hearts, even if they cannot come to our hearths in this happy, solemn time. □

## QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

**Q.** Can you or your readers suggest a technique for repainting the brass Wurlitzer Nameplates, and do you know how the Wurlitzer factory did it? It seems very impractical (and imperfect) to use a brush, yet other methods I have tried fail because it is hard to remove the excess paint from the surface of the plate.

**A.** From Bob Arndt, at Arndt Organ Supply, comes this informa-

tion: Take the old paint out of the engraving completely. Using colored lacquers, brush in the letters and do not smear over the engraving any more than necessary. After the lacquer is completely dry, take a sheet of no. 499 wet or dry sandpaper and attach it to a rubber sanding block (the type sold in hardware and paint stores) and sand the surface of the plate. Finish off with no. 600 and spray with clear lacquer to prevent tarnishing.

**Q.** I have a Wurlitzer Model B theatre organ (four ranks on one chest) to which I am adding four ranks of Wurlitzer pipes on single Marr & Colton unit and off-note chests. The lowest twelve pipes of each rank will be winded from two separate regulators without tremulant. On the regulators to have the tremulant, the wind goes through a larger conductor to a manifold box and from there branches out in smaller conductors to the various single unit and off-note chests. I would like to use the electronic tremulants with the valve dump boxes on

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the added four ranks and was wondering if it would be more effective and better to wind the tremulant dump boxes direct from the regulator rather than from the opposite end of one of the single rank chests that is fed from that regulator. One situation has three single rank chests and one 12-note off-note chest, each with separate conductors from one manifold box which is connected to that particular regulator.

**A.** I see no reason why you cannot connect your dump box directly to your regulator. You will find that it will be necessary to dump with a hole at least 4" in diameter in order to shake the wind enough to effect your Marr & Colton chests which are now to be located quite a distance from the tremulant.

Do you have any questions?

Send them direct to:

**QUIZMASTER**  
and Organbuilder  
**LANCE JOHNSON**  
Box 1228  
Fargo, ND 58102

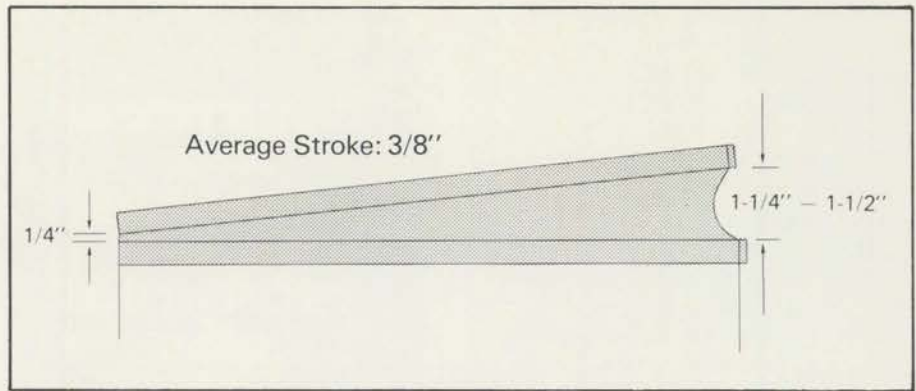
**Q.** About how high should a small Wurlitzer regulator rise to the point where all the valves (2 flapper, 1 cone) are completely closed?

**A.** From top of regulator to bottom should be about 6".

**Q.** What material would you suggest that I recover my trem with?

**A.** Heavy bellows rubber cloth, the type with soft linen face and rubber on back. You may wish to try heavy leather, too, but would suggest you contact an organ supply firm for their recommendation.

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**Q.** What is the best and easiest way to remove chamber indicators?

**A.** Drill a hole one size larger than 1/8" from the back of the bolster and directly toward the indicator. Then take a nail 1/8" in diameter, file the point flat and set it in the hole. Tapping it lightly with the hammer will pop the indicator out. Be careful not to tear the wood along with it!

**Q.** During the rebuilding of my tremulants, my girlfriend and I recovered the pallets. The proper thickness of felt was not available so we used one layer of felt and two thicknesses of leather. It turned out fine and is completely airtight. BUT, when the head of the trem is up, the pallet makes a loud noise, louder than usual. I would like to know if this would harm the trem in any way?

**A.** It sounds to me as if you used the wrong adhesive. Either that or the pallet is not sufficiently padded enough to operate quietly. The glue must not penetrate deeply if it dries hard. Hot animal glue is usually used. Contact cement will also work because it stays somewhat flexible and will not harden the felt and leather. Glueing felt and leather is tricky to say the least. Organ manufacturers will occasionally struggle with this procedure if the felt and/or leather is not uniform in thickness. I don't see any harm being done to the tremulant, only to your nervous system. I would recommend sending it to an organ supply house such as Klann, Inc. in Waynesboro, Virginia, or, Organ Supply Industries in Erie, Pennsylvania, and have them recover it for you.

**Q.** I understand that the trem height is relative to the adjusted speed and depth and what the trem is shaking. Mine is working on 10" wind with the Violin, Flute and Trumpet. About what, on the average, is the height of the head of the trem when it is fully up? Also, how high does the head of the trem go from top stroke to bottom stroke? How much space is between the head and the board that the head is hinged to?

**A.** See drawing. □

## Closing Chord

Lois Miller McGill, who performed at the console of the Atlantic City Convention Hall Midmer-Losh organ for over 25 years, died on October 6th at a nursing home in Hightstown, N.J. She was 77.

A native of Pittsburgh, she played Loew's theatres in that city while attending Carnegie Tech. She also played over KDKA there. Coming to Atlantic City in 1937, she was organist at the old Heinz Pier. Thru the years, she became acquainted with show business personalities Ginger Rogers, Jack Benny, Phil Baker, Dick Powell, Fred Waring, Perry Como, Guy Lombardo and Dave Garroway. Playing for a number of Miss America pageants, she also was heard by Presidents Eisenhower, Kennedy and Johnson from whom she received letters of commendation.

She was the widow of Westinghouse executive Byron McGill, who died in 1954. There is no immediate family surviving. □