Tuba, a novel switch.

Although this recording was designed to demonstrate the many orchestral and organ voices of the instrument, the musical acumen of Johnny Kemm dominates. Recording is okay. The arrangements cover a very wide range of frequencies and they are grooved faithfully. We experienced some distortion during loud passages. This may be a fault of one particular pressing, rather than the initial taping.

During his recording career, Johnny Kemm cut nine discs, most of them (if not all) on Lowrey models. While we would like to have heard him on other brands just for variety and comparison purposes, if we had to choose one to remember him by, we would select this one. □

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Q. Our ATOS chapter takes care of the three-manual theatre organ in our local high school. We have a problem with tuning because of the great variation in temperatures. The school will not heat the auditorium unless there is to be an event. The heating system is tied in with the organ chambers, so we have to tune the organ with cold temperatures in winter. Do you have any suggestions as to tuning the organ with our handicap?

A. You will never have an organ that stays in tune if you tune the organ at different temperatures throughout the year. Much of your efforts will be wasted. I would suggest that you negotiate with your school to have the swell shades reversed if they don't already operate "normally closed." Then make arrangements for the organ chambers to have their own heating system. The least expensive would be portable electric heaters. You will have to consult with an electrician on this to make sure the electrical system can stand the extra load. If your school does not approve of this expenditure, your chapter would be much better off using some chapter funds to heat the chambers. You will reap great benefits, as you can at least tune the organ and keep it reasonably well in tune.

Do you have any questions?

Send them direct to:

QUIZMASTER
and Organbuilder
LANCE JOHNSON
Box 1228
Fargo, ND 58102

Q. We are about to refinish our chapter console in white and gold. We are uncertain as to the procedure for applying the white finish. Would you suggest paint, lacquer or what?

A. I am assuming that you have removed ALL the old finish down to the bare wood, and the wood has been carefully sanded, finishing with 220 grit, so all sanding scratches have been removed. Your first step is to prime it with gray lacquer primer. You can spray this generously so that it can be sanded and still have no bare spots showing through. Sand with 220 grit so that all wood grain texture has been covered over and the surface is as smooth as glass. Now you are ready for the white treatment. If you prefer an antique effect such as used by Wurlitzer, you will need to tint your white with a very small amount of lacquer yellow and lacquer brown. You should experiment by filling a small paper cup halfway with white and then just add a drop or two of the two tinting colors until you have found it to your satisfaction. Try it on a piece of wood, allowing it to dry sufficiently so you see the true color. To prepare the material for spraying, allow much more mixed material than you think you need. The reason is obvious; if you run out, there is very little chance that you will be able to exactly match with a new batch. After you have sprayed three heavy coats (without sags) you are ready to prepare for the finish coat. Obtain some 400 grit wet-or-dry sandpaper, tear it in half along the short side and fold in thirds. Then using water with your paper, sand with the grain to remove any pock marks so that you indeed have a glassy surface. You then thoroughly clean the surface of all sanding dust and spray your finish coat. As you will be using gloss white lacquer which you have tinted, you may not want a high-gloss surface, but a semi-gloss antique look. The gloss can be reduced in one of two ways: Using powdered pumice stone and linseed oil on a rag and rubbing with the grain; or using 4-0 steel wool. The steel wool treatment will leave the surface less glossy than the pumice and oil. Whatever you do, *don't* use paint and *don't* apply your material with a brush. Good luck!□

Closing Chord

Llelyn J. (Lee) Haggart was born on June 4, 1905 in Pasadena, California. He attended grammar school in Hawthorne, and when he was ready for high school the family was living in Inglewood, California. In this third year of high school, he noticed a theatre being built. When he went around back, he found two men unloading a truck full of organ parts. "Want a job, kid?" The questioner would play a prominent part in Haggart's organ career — Frank D. Rogers. So would the other man, James H. Nuttall, a former chief reed voicer for Robert Hope-Jones in Elmira, New York. So, Lee Haggart started what would be a distinguished career, unloading Robert-Morton Bourdon pipes behind the Inglewood Theatre.

Lee had to make a decision. He was into athletics and in high school had distinguished himself in the high jump, discus, hurdles and shotput. His prowess was sufficient to rate an offer of an athletics scholarship from USC. But before he could graduate he was noticed by Morton's Leo F. Schoenstein.