

Pipe Organ Quiz Answers

(from Quiz on Page 49)

1. False. Lowering the pressure will result in slower action response, slow speech, and reduced harmonic development on almost all pipe work.
2. False. The Symphonic Registrator was used on small instruments only to aid marginally trained organists in registration.
3. True. Wire sizes ranged from # 8 through #12 stranded and were too small to take care of surges in power. Since oscilloscopes were not available to theatre organ manufacturers, this sudden drop in voltage was not noticeable since recovery took place in a fraction of a second. The result is a sluggish key action on full organ registration and pronounced arcing at the key and relay contacts. Even small theatre organs should have at least a #6 stranded wire and larger ones #4. For more information write to Reisner, Inc. Box 71, Hagerstown, Maryland 21740 and ask for "Rectifier Wiring Data."
4. The Wurlitzer style D Trumpet is soft and mellow compared to other full length chorus reeds on theatre organs. It was an ideal reed blending stop on small organs which never dominated the ensemble.
5. The solo scale Tibia on the Wurlitzer was large scaled and built for organs placed in larger auditoriums.
6. Organs that have not been played for many years will have sluggish tremulants due to the fact the bellows cloth or leather becomes stiff. The bellows cloth must be very soft and pliable in order to have an easily adjusted tremulant.
7. The three five-manual Wurlitzers were installed at the Michigan Theatre in Detroit and the Paradise and Marbro Theatres in Chicago.
8. Multiple tremulants were used in theatre organs because of the

The following literary effort was contributed to THEATRE ORGAN Magazine by organist Lowell C. Ayars. Author of the piece is unknown.

The Movie Organist

A latter-day Athenaeum
With classical proscenium and
Chastely-chisled columns of Carrara marble white,
Devotes its vast mosaical
Confines to such prosaic
Use as showing photoplays from noon 'til twelve at night.

And there a soulful organist
Contentedly keeps daily tryst:
Sonatas and contatas now no longer test his skill
No hymnals old does he persue
As criminals bold and ingenues
In sexy views the hordes enthuse and blase flappers thrill.

He plays for screen Lotharios,
Arranges for scenarios
Melodies in motif keys, while fittingly he schemes
Tremolos funereal,
Pompous paeans imperial
Or fantasies ethereal, depending on his themes.

Once his fingers classical
Played ecclesiastical
Anthems in an ancient church, but oft in mournful mood,
"Why should I", he'd sadly muse,
"Waste my art on empty pews
When my songs could hearten throngs and cheer a multitude?"

Allof, alone in shrouded gloom,
He makes his mighty organ boom
Stirring strains and soft refrains or dirges of defeat
Works by Verdi or Bizet,
Hurdy-gurdy jingles gay,
And thousands hear him every day at fifty cents a seat.

- variation in wind pressures used. Most installations were two chambers or more, and the manufacturers discovered a new sound by the use of multiple tremulants which helped set the theatre organ apart from the church organ.
9. The three types of magnets were:
 1. Half moon style, made until about 1916. Proved unreliable on higher pressures.
 2. Die cast lead base used until late twenties. Because four little pins served as a guide for

the armatures, the magnet was very prone to ciphering. The armature could hang up on the pins with or without dirt getting into the armature seat.

3. Bakelite cap. This one proved the most reliable due to the fact that the recess for the armature was machined out and the four pins were eliminated. The bakelite held its shape and did not warp like die cast metal.

Submitted by Organ Builder,
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