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right into the heart of thousands of listeners, hundreds of them many miles outside the guaranteed "circle," thousands right here in Rochester.

There was a reason why Tom, even in his lush Theater Organ days, leaned toward religious music, and why, along with his theater and radio work, he spent each Sunday morning with a church organ. His early years enabled him to do this—a "split organ personality." For seventeen years, he was organist at First Universalist Church, seven years at Brick Presbyterian, and had a shorter stint at the Church of the Ascension.

With this background, Tom frequently received assignments to play in various parts of the country and elsewhere. In December 1931, he was selected to play the new \$60,000 organ in dedicatory services at the Basilica de Guadalupe in Mexico City. (Wurlitzer 4m Opus 2168.) This huge basilica, seating 10,000, fea-

tures, in actual fact, two organs. One is in the choir, the other 375 feet away, both controlled by one console. The choice of an organist for the first service narrowed to 5 men, including some of America's greatest. Just how Tom was selected, the clippings don't say. The schedule called for four recitals with programs running from Palestrina and Bach to the best type of modern church music.

When the news of his going reached his fans, Grierson was besieged with requests. One that he go to Yucatan and probe the merits of a certain oil well. Others asked for Mexican jumping beans and recipes for Chili Con Carne. The price one pays for popularity!

During his time at the Palace, Tom Grierson played for such vaudeville performers as Bing Crosby, Bob Hope, Morton Downey and Kate Smith—at that time, young performers on their way to fame and fortune. Features on his broadcasts included birthdays and special re-

quests for shut-ins.

When he gave up his post at the Palace, he devoted his time to his church work and teaching. In looking back, he says that theaters were becoming machines in a big mill in the middle 30's. Vaudeville was gone, and the theater organ was becoming a thing of the past. The desire for profits was another factor in motion picture houses. All "needless expense" was being eliminated.

In 1935, Laurens Hammond brought out his electronic organ. Tom had a hand in developing that instrument's popularity in Rochester. On October 1, 1935, borrowing the Hammond from Lutheran Church of the Peace, he played a recital in the Tower Restaurant of Sibley's, Rochester's largest department store. The newspapers of the day quote Tom as saying "one of the most responsive and enjoyable instruments I have ever played." According to the newspaper account of the day, "surging out in thunderous

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SPECIFICATIONS OF STRUNK 4 MANUAL CITY THEATRE ORGAN

In answer to the many requests, ATOE is pleased to publish specifications of this organ. Original article appeared in Vol. II, No. 3 of The Tibia. Spelling is authentic. Rene D'Rooy is still at the theatre and sends his greetings.

PEDAAL	ACCOMPAGNEMENT	Piccolo 2'	Octaviact 4'
Acoustikbas 32'	Violone 16'	Nachthorn 2'	Octaaf 2'
Subbas 16'	Bourdon 16'	Terz 1-3/5'	Vox Humana 16'
Zachtbas 16'	Diapason 8'	Majik Terz 1-3/5'	Vox Humana 8'
Sousaphone 16'	Jazz Trumpet 8'	III = IV	Kinura 16'
Cello 8'	Viola 8'	III - IV Sub	Kinura 8'
Open Bas 8'	Celeste 8'	Kloken (Chimes)	Saxophone 8'
Gedektbas 8'	Krumhorn 8'	Marimba Harp 8' & 4'	Tremolo IV
Trombone 8'	Tibia 8'	SOLOORGEL II	Vibrephoon (Marimba)
Octaaf Bas 4'	Holpy 8'	Diapason Major 16'	Tremolo Generaal
Viol Celeste 4'	Vox Humana 8'	Manual IV 16'	Tremolo Tibia
Pedaal I	Violina 4'	Manual IV 4'	Tremolo Tibia
Pedaal II	Celeste 4'	Violin 16'	Tremolo Vox Humana
Pedaal III	Octaaf 4'	Viola Orch. 8'	Solo II-Six Pistons
	Tibia 4'	Viola de Gamba 4'	Solo I-Eight Pistons
	Fluit Dolce 4'	Celeste 8'	Great 7-Eight Pistons
	Vox Humana 4'	Celeste 4'	Acc.-Eight Pistons
	Quint Tibia 2 3/5'	Majik Fluit 8'	Pistons on either side of the eight
	Nachthorn 2'	Quint 5 1/2'	on the great manual are,
	Harp (Marimba) 8'	Forest Fluit 4'	Siren
HOOFDORGEL (Great)	SOLOORGEL I	Twelfth Tibia 2 3/5'	Whistle
Bourdon 16'	Violon 16'	Piccolo 2'	Flute (train)
Fagot 16'	Vox Humana 16'	Nineteenth 1-3/5'	Triangle
Trombone 16'	Bourdon 16'	PEDAAL	Drum Roll
Prestant 8'	Tibia 16'	Groote Trom (Big Drum)	Cymbal
Trompet 8'	Fagot 16'	Bekken (Cymbal)	Four Swell pedals,
Celeste 8'	Jazz Trumpet 16'	Roffel (Snare Drum Roll)	Echo
Tibia 8'	Diapason 8'	ACC.	Chamber I
Gamba 8'	Tibia Clausa 8'	Jazz Blok	Chamber II
Clarinet 8'	Jazz Trumpet 8'	Castagnetten	General
Viol D'Orch. 8'	Viola 8'	Sleebellen	30 Note Pedaal Board
Major Flute 8'	Celeste 8'	2nd Touch	2 main chambers on the right of
(above now Kinura)	Vox Humana 8'	Jazz Trumpet 8'	the theater, Echo on the left (in-
Tibia 4'	Concert Fluit 8'	Acc. 16'	operative)
Piston (trumpet) 4'	Krumhorn 8'	Acc. 4'	Voltage Meter
Quint 2 3/5'	Viola Amour 4'	ECHO	Amperage Meter
Nachthorn 2'	Celeste 4'	Tibia 16'	Manuals from bottom to top are:
Terz 1-3/5'	Prestant 4'	Tibia 8'	Great, Acc., Solo I, Solo II. (Yes,
Progress Harm 5 1/2' plus 4'	Jazz Piston (sax) 4'	Tibia 4'	the Great Hoofdorgel) is the bot-
Harm Aether 2 3/5' plus 2'	Tibia 4'	Tibia 2 3/5'	tom manual, and the Acc. is the
Scharf Regal 1 1/2' plus 1'	Zacht Gedecht 4'	Tibia 2'	second manual, just the reverse
Sub Coupler	Majik Nazard 2 3/5'	Tibia 1-3/5'	of our standard practice.
Super Coupler	Nazard Fluit 2 3/5'	Hoorn Diapason 8'	The pedal is very weak except
I - III			the Trombone which is a real fire
I - III Sub			breather.
I - IV			
I - IV Sub			
I - IV Super			