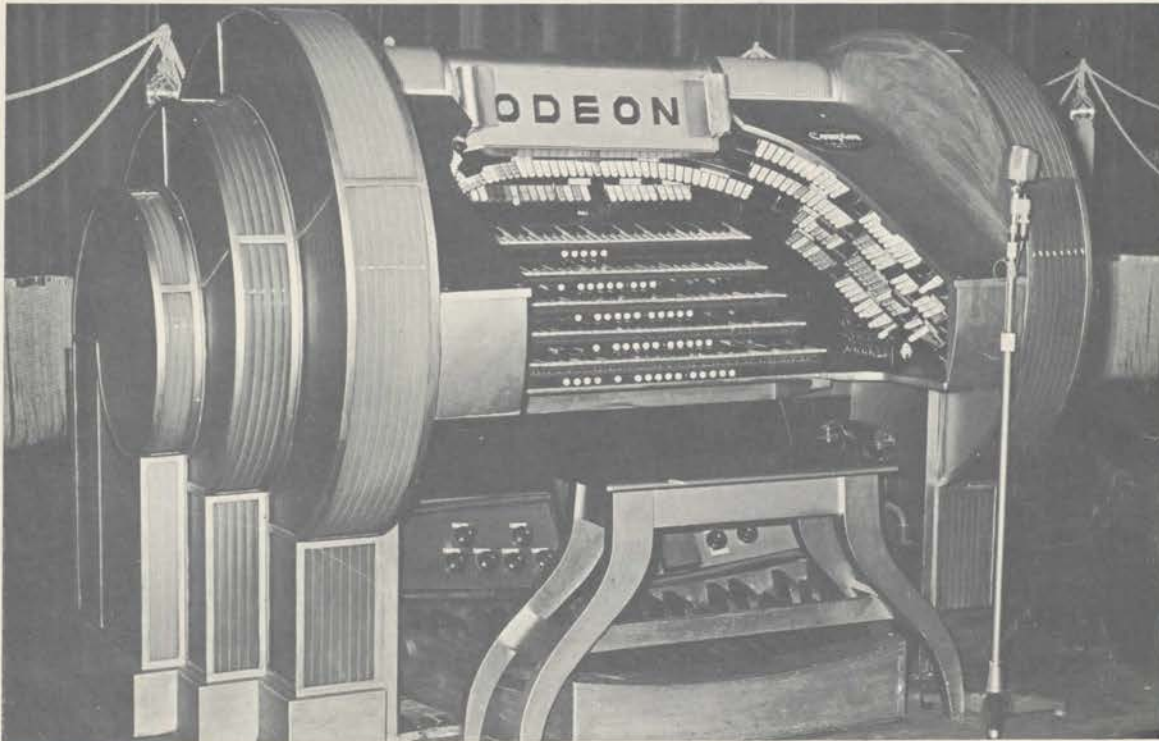


# JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



(Upper) 5/17 Compton—Odeon, Leicester Square, London, England  
(Lower) 4/16 Morton — Carl Greer Inn, Sacramento, California

*—Also In This Issue—*

SANDY MacPHERSON PROFILE — THE LEGENDARY CAPITOL MOLLER  
EASTMAN SCHOOL OF MUSIC — ORGANS IN NORTH CAROLINA  
JOE GIBBS SPRING, ORGANIST — CHAPTER NEWS — OTHER FEATURES

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## LETTERS TO THE EDITOR

Dear Mr. James:

Just received the latest issue of Theatre Organ. Excellent as usual. It's nice to be on the receiving end of such a top-quality publication.

Here in Miami there is a group of 120 volunteers who operate a full-size steam-powered railroad train. It's rather interesting that of these 120, three are ATOEers--Jim LaVake, E. J. Quinby and I. There must be some correlation between old-time railroading and theatre organs.

T. O. might be interested in the following "sad but true" story. It happened to me last August:

When planning my western vacation this past June, I explored the idea of flying back to Miami by way of Atlanta, rather than taking a non-stop flight. Sole purpose for this was to hear Big Mo in the Atlanta Fox. Since I had never heard a pipe organ played before a theatre audience, I wrote the Fox management to see if Bob van Camp still played at the at the Fox on weekends. The Fox replied, and I made plane reservations. A stopover of 4 hours or more increases the total fare, so I got space on a flight leaving Atlanta 3 hours and 59 minutes after arrival there.

Arrived in Atlanta on a dreary, rainy Sunday and, never having been to Atlanta before, took a cab to the Fox. I had already seen the movie in Miami, so after exploring the balcony for awhile, I decided to ask the doorman when Bob van Camp would be heard. Imagine how I felt when he replied, "Oh, he's on vacation; nobody's playing the organ today!"

So it was back to the airport and on to Miami. It cost me about \$10 to see a half-hour of a movie I had already seen, and I lost \$200 in travelers cheques somewhere between Atlanta and Miami. But I did see the stars and clouds in the Fox, so it wasn't a total loss.

I hope for better luck next time. Maybe I can coordinate next year's vacation with the ATOE convention which I gather will be in Chicago.

Cordially,  
"Buck" Price

✕ ✕ ✕ ✕

Dear Sir:

Well, the May Issue of Bombarde finally did it. The sly and slightly snide references to various artists who occasionally played a passage reminiscent of the Crawford era and one reporter's reference to 'plug in operators' and 'undulating sound emanating from loud speakers' has made my blood boil. The rumblings deep within me

akin to the lowest pedal note of a 32' Bombarde have caused my swell shutters to open up and pour forth this blast.

I was a theatre organist in the late 20's and played some decent sized Mortons & Wurli's I was not great, but feel I could cue a picture as well as other mediocre organists of the time. Who of us didn't use our beautiful tibias a la Crawford when playing sad and tender love scenes? We older ATOE'ers are actually living in the past and that's the way we want it. Most of us enjoy closing our eyes and in our deepest consciousness can hear the T.O. changing our moods as scenes shift from love to anger to the chase.

Jon Brent (it is reported) avidly avoids listening to Crawford recordings because he feels it would influence his style. This makes him more or less of a bystander as a theatre organ enthusiast, he apparently being interested only in his own concertizing. It would follow that he should not listen to ANY recorded artist nor should he attend any concert. All artists have their own distinctive styles.

For my money, Theatre Organ is exactly what it's name implies and I'm trying to recapture some of my old stylings - stealing a little here and there from a number of the greats of the past and present, including Crawford.

Another gripe. Theatre Organ belongs in the theatre and most ATOE'ers are dedicated toward trying to keep it there where large auditorium acoustics make for the most beautiful sound this side of heaven. The average home is completely unsuited for a decent size installation with the chambers only 15 to 20 feet away from the listener. Almost invariably these installations become just boxes of deafening whistles combined with the sound of escaping air, thumping of regulators and tremuloes, coupled with blower and motor noises.

Granted that the home installed pipe organ is assembled with loving care, great ingenuity and expense are a source of pride to their owners, but they become the product of the tinker's art and sound more like steam calliopes rather than theatre organs.

Now a slight brief for the plug in electronic gadget with the undulating sound emanating from loud speakers - so despised by your correspondent referred to earlier.

I happen to own one - that is, the Bank of America and I. Some day it will be all mine. In my home during the past two years, I've had three different makes and eight models before I finally settled on the what I feel is the electronic gadget with the closest approach to the theatre sound. Let's face a fact to begin with, an electronic tone generator cannot duplicate the overtones and

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# THE ROBERT MORTON

Story by Major H. A. Sommer

Those travelling almost any direction in California will pass within 100 yards of the largest theatre organ of its kind in a hotel dining room. We are referring to the organ in Sacramento's newest motel, the Carl Greer Inn. Completed in early September and representing a two million dollar investment, the Inn has 100 centrally air conditioned guest rooms, a mammoth dining room and cocktail lounge, banquet room, a coffee shop, beauty shop, swimming pool and in the lobby, an FM stereo broadcasting station.

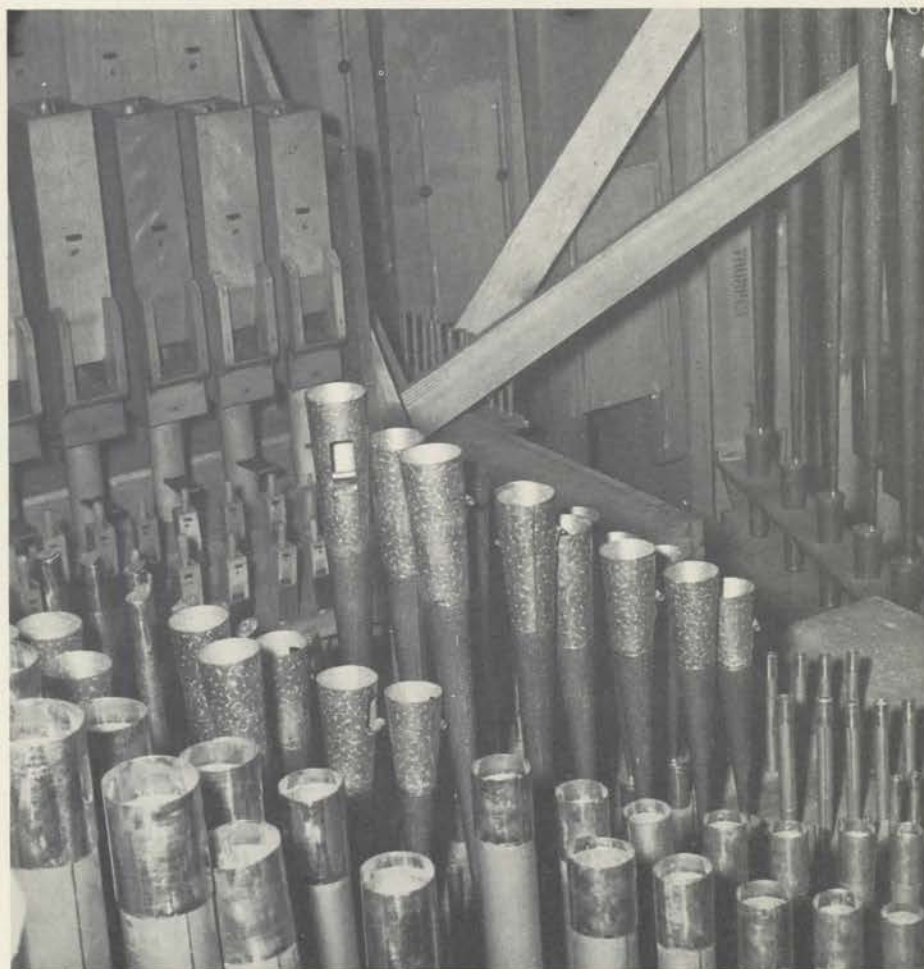
Because this motel is located at the crossroads of California traffic, it is expected that theatre organ enthusiasts from all over the country will include the Carl Greer Inn on their itinerary. Two major transcontinental highways pass through Sacramento, US Highway 40 and US Highway 50, and the Carl Greer Inn is located right on Highway 40 and only a short distance from Highway 50. In addition, the major highway route from Southern California into Oregon and Washington, US Highway 99, passes right in front of the Carl Greer Inn. Easy exit and access to the freeway is provided by taking Fulton Avenue turnoff which is northeast of Sacramento itself.

Now that you know where it is and what there is that will interest you, let's take a look inside. Entering the dining room one gets the feeling of spacious luxury with its seating capacity of 220. Setting off the exquisite detailing and splendor of the regal purple dining room, lounge and bar are beautiful striking raspberry colored pendant lighting fixtures. While standing ankle deep in the plush carpeting one cannot help but observe the "piece d'resistance" of the Inn, the Robert Morton theatre organ! The "King of the Instruments" in its newly refinished walnut console, reposes in throne-like glory encircled by a 21 seat organ bar. In rapport with the atmosphere, the swell shades are located in rich walnut panelling to the rear of the organ.

Clyde Derby is the resident organist, assisted by Aletha Bowman who plays for luncheon and dinner, with Tom Thompson providing relief. In honor of the opening, on September 8, the motel manager sponsored a cocktail party for head organist, Clyde Derby. Over one hundred guests attended. As the guests proceeded through the lounge to the banquet room, the organ was heard, with Aletha at the console. She was dressed in a smart turquoise cocktail dress with a bun on top of her head. She must have brought nostalgia to the old timers who remember her from the California (Sacramento) Theatre days. Clyde, looking dapper in his pink silver threaded



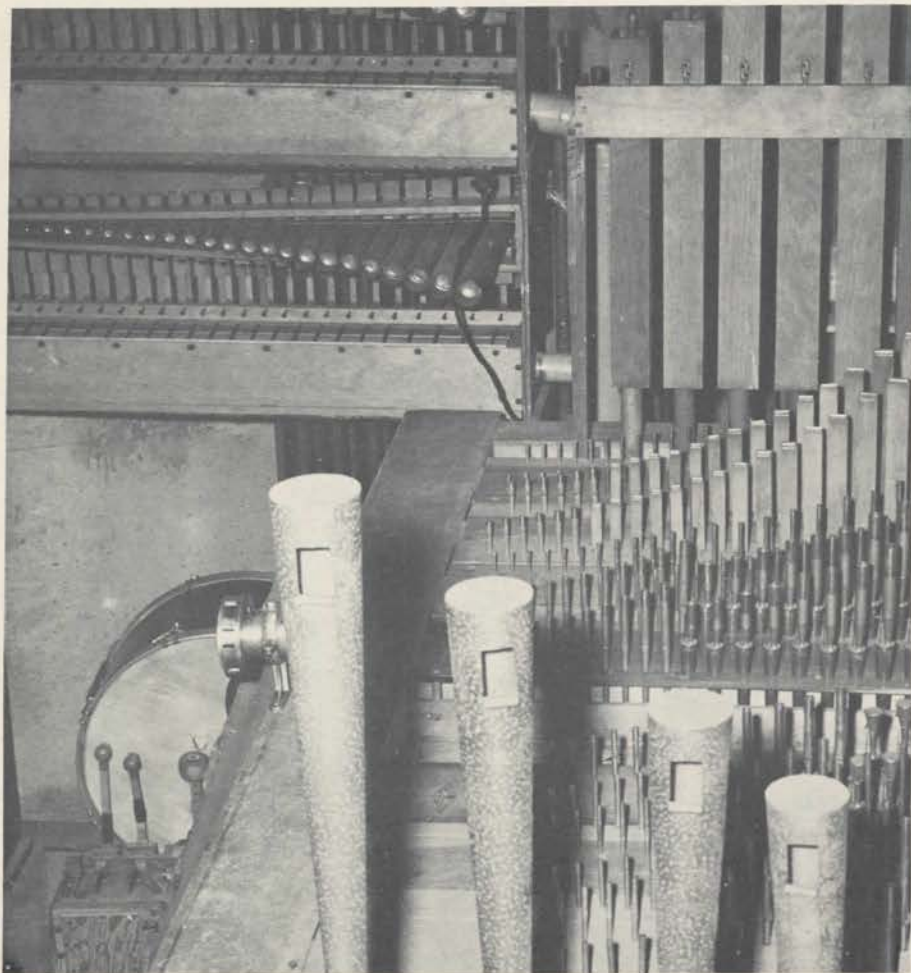
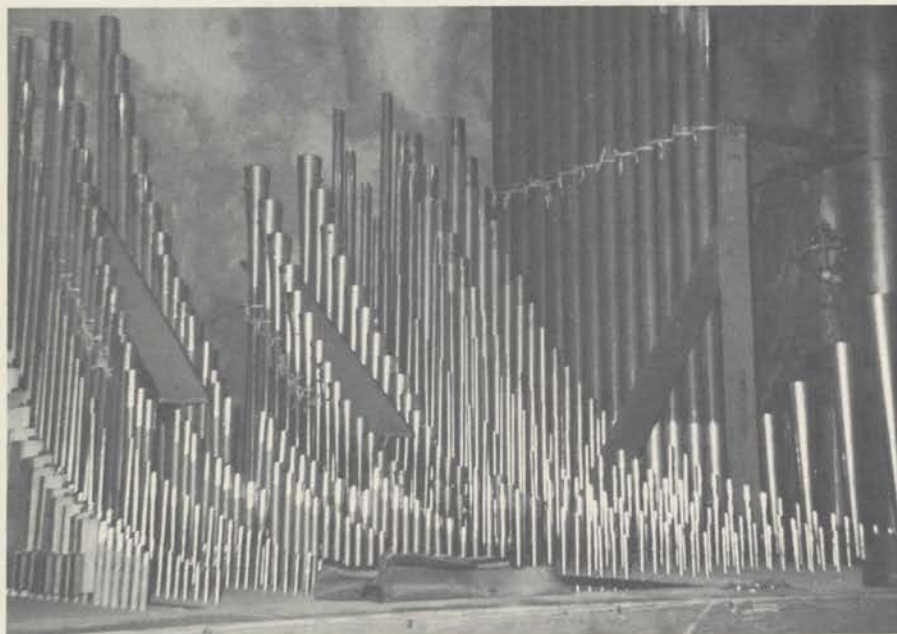
Clyde Derby at the Robert Morton, Carl Greer Inn



Pipe Chambers 4/16 Robert Morton, Carl Greer Inn

# IN THE CARL GREER INN

Photos by Dave Schutt and Ray Sawyer



Pipe Chambers 4/16 Robert Morton, Carl Greer Inn

coat with purple velvet lapels, boutonniere and bow tie (yes, he had pants on) came on later and presented a one-hour recital. Clyde's program was also broadcast over KHIQ, Sacramento's stereo FM station. Both organists were in excellent form and the audience was most appreciative. Larry Vannucci, prominent Bay Area organist, was also persuaded to play and was tremendous in several renditions. Larry said it was mighty sweet sounding and the best he'd heard outside of a theatre.

The Robert Morton organ was originally installed in the Music Hall Theatre, Seattle by Balcom and Vaughan of that city. It was moved from Seattle and re-installed at the Inn by Dan Adamson, Don Myers and Wayne Puckett of the B & V firm. Clyde Derby, Dave Schutt, Ray Anderson, and other ATOE'ers made final adjustments; Bill Reid and Clyde completed the final tuning. The console was completely refinished in the natural walnut, some re-leathering accomplished, and several dead notes chased down. Additional work on the combination action is in progress.

The chambers are constructed of reinforced concrete, 40 foot square, 16 feet high, divided in the middle and located underground below the console. Sound is conducted through ducts to the shades which are located about 20 feet from the rear of the console facing the organist. Although deafening within the chambers, the heavy carpeting and furnishings of the lounge and dining room absorb the sound and maintain a normal balance. The volume has been acclaimed as perfect, just right to satisfy the organ enthusiast who prefers loudness, yet subdued sufficiently so that less enthusiastic customers are not annoyed. All sound reproduction and relays are contained in the divided chamber. The blower is in a separate room some 40 feet from the chambers at floor level.

As can be noted in the specifications, this instrument is typical of most Mortons, yet is unique in some aspects. It is abundantly supplied with percussions such as two snare drums, two wood drums (Chinese Blocks), two tom-toms, three cymbals, Chinese Gong, etc. To all this has been added a siren operating on 110 volts that is almost loud enough to stop traffic on Highway 40! The entire organ is voiced on 15 inches pressure, except the Vox Humana, yet the over-all sound is very pleasing to the ear.

The layout of the manuals differs from what we tend to consider standard in that the top manual is called Orchestral, with the next manual being the Solo, then Great and Accompaniment. Also one finds the Great stops starting at the extreme left on the lower bolster

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Continued from page 5

with the Pedal stops just above. The Orchestral stops are located at the extreme right on the top bolster with the Solo stops just beneath, while the Accompaniment stops start just to the left of the center of the horseshoe below the middle bolster.

### SPECIFICATIONS

ROBERT MORTON 4/16 OPUS 2375-1927. CARL GREER INN, SACRAMENTO, CALIFORNIA. Ex-Music Hall Theatre, Seattle, Washington.



Dan Adamson (Seattle) at the console during installation.

#### PEDAL

32 Diaphonic Resultant  
16 Tuba Profunda  
16 Diaphone  
16 Bourdon  
16 Bass String (Gamba)  
8 Tuba  
8 English Horn  
8 Open Diapason  
8 Tibia Clausa  
8 Gamba  
8 Violin  
8 Celeste Viol  
8 Oboe Horn  
8 Clarinet  
4 Octave  
Bass Drum, Kettle  
Drum, Cymbals,  
Crash Cymbal,  
Triangle  
Pedal to Pedal 8  
Accomp to Pedal 8  
Great to Pedal 8  
Solo to Pedal 8

#### PEDAL 2ND TOUCH

Chimes  
Bass Drum  
Kettle Drum  
Cymbal  
Crash Cymbal  
Chinese Gong, roll, Tri.

#### ACCOMPANIMENT

16 Contra Viol  
16 Celeste Viol  
8 Tuba  
8 English Horn  
8 Open Diapason  
8 Tibia Clausa  
8 Concert Flute  
8 Gamba  
8 Viol d'Orchestre  
8 Celeste Viol  
8 Dulciana  
8 Kinura  
8 Vox Humana  
8 Oboe Horn  
8 Clarinet  
8 Krumet  
8 Orchestral Oboe (Syn)  
4 Octave  
4 Flute  
4 Viol  
4 Celeste Viol  
2 2/3 Twelfth  
2 Piccolo

#### ACCOMP. Cont'd.

Marimba Harp  
Harp  
Chrysoglott  
Orchestral Bells  
Snare Drum Roll  
Snare Drum Tap  
Snare Drum Tap Muffled  
Tambourine  
Castanet  
Tom Tom  
Tom Tom Muffled  
Wood Drum  
Wood Drum Muffled  
Sleigh Bells Muffled  
Chinese Gong  
Drum Cymbal  
Accomp to Accomp 16  
Accomp to Accomp 4  
Great to Accomp 8  
Solo to Accomp 8

#### ACCOMPANIMENT 2ND TOUCH

8 Tuba  
8 English Horn  
8 Diaphonic Diapason  
8 Tibia Clausa  
Chimes  
Triangle  
Bird  
Orchestral

#### GREAT

16 Tuba Profunda  
16 English Horn  
16 Diaphone  
16 Tibia Clausa  
16 Concert Flute  
16 Gamba  
16 Violin  
8 Tuba  
8 Trumpet  
8 English Horn  
8 Open Diapason  
8 Tibia Clausa  
8 Concert Flute  
8 Gamba  
8 Violin  
8 Celeste Viol  
8 Dulciana  
8 Saxophone (syn)  
8 Kinura  
8 Vox Humana  
8 Oboe Horn  
8 Clarinet  
8 Krumet

#### GREAT Cont'd.

8 Orchestral Oboe (Syn)  
4 Tuba  
4 Octave  
4 Tibia Clausa  
4 Flute  
4 Gamba  
4 Vox Humana  
2 2/3 Twelfth  
2 Piccolo  
2 Fifteenth (Viol)  
1 3/5 Tierce  
Harp  
Chrysoglott  
Glockenspiel  
Orchestral Bells  
Xylophone  
Chimes  
Great to Great 16  
Great to Great 8  
Solo to Great 16  
Solo to Great 8  
Solo to Great 4

#### GREAT 2ND TOUCH

16 Tuba  
16 Diaphone  
16 Tibia Clausa  
16 Gamba  
8 Orchestral

#### ORCHESTRAL

8 Tuba  
8 Trumpet  
8 English Horn  
8 Open Diapason  
8 Tibia Clausa  
8 Gamba  
8 Violin  
8 Celeste Viol  
8 Dulciana  
8 Kinura  
8 Oboe Horn  
8 Krumet  
4 Tibia Clausa  
4 Gamba  
4 Violin  
2 Piccolo (Tibia)  
2 Fifteenth (Viol)  
Harp  
Chrysoglott  
Glockenspiel  
Orchestral Bells  
Xylophone  
Chimes

#### SOLO

16 Tuba Profunda  
16 Tibia Clausa  
16 Solo String  
16 Clarinet  
8 Tuba  
8 Trumpet  
8 English Horn  
8 Open Diapason  
8 Tibia Clausa  
8 Solo String  
8 Violin  
8 Celeste Viol  
8 Saxophone (syn)  
8 Kinura  
8 Vox Humana  
8 Oboe Horn  
8 Clarinet  
8 Krumet  
8 Orchestral Oboe (syn)  
4 Tuba  
4 Tibia Clausa  
4 Oboe Horn  
4 Violin  
4 Celeste Viol  
2 Piccolo (Tibia)  
Harp  
Chrysoglott  
Solo to Solo 16  
Solo to Solo 4

#### TOE STUDS

Crash Cymbal  
Chinese Gong  
Auto Horn  
Siren  
Train Whistle  
Boat Whistle  
Fire Gong  
Pedal Combons  
Tibia  
Vox Humana

#### EXPRESSION

Master expression  
ON-OFF

#### UNISONS

SOLO, GREAT, ACC.  
General ON-OFF

#### BALANCED PEDALS

Left, Right  
Crescendo

#### BLOWER

15 HP Orgoblo

#### PISTONS

8-8-8-8

#### KICK SWITCHES

Sforzando 1st Touch,  
Stops/couplers  
2nd T.  
Triangle 1st Touch,  
Kettle Drum/cymbal  
2nd T.  
Thunder  
Horse Hoofs

# SANDY MacPHERSON

## ... Organist - Friend of Millions

By Lloyd E. Klos

"Hello, Everyone! This is Sandy at the BBC Theater Organ."

How often have those words been beamed into hundreds of thousands of homes throughout the British Commonwealth of Nations! Although considered as one of the top theater organists of England, this man is not an Englishman by birth. He is Canadian-born Roderick Hallowell Macpherson, a musician of great talent who has had one of the most remarkable careers in theater organ annals. The rise of Sandy Macpherson to fame should be of considerable interest to all theater organ enthusiasts.

He was born on March 3, 1897, in Paris, Ontario, a little Canadian town. His father was manager of the local branch of the Canadian Bank of Commerce, and his mother was the daughter of the manager of another bank in town. With this proximity to the realm of high finance, one would be led to believe that the young boy would turn his thoughts to a career in this field. It is fortunate for the theater organ lover that subsequent events steered him from the path of banking to the road as a cinema organist.

Sandy began studying piano at about six, his mother instilling in him an early love of music. It was the custom in those days for Sandy's father to invite the young bank clerks into his home for Sunday afternoon tea. An hour or two of group singing, featuring religious songs and popular ballads with Mrs. Macpherson at the piano, was part of this custom. When he was nine, Sandy created a furor in Paris by absenting himself from home. He had been reading Horatio Alger, and was bound and determined to follow his hero's life. After a few hours of wandering about, he was returned to his home by the town's mill manager whom he had encountered.

In 1910, the family moved to Amherst, Nova Scotia, the father having been made manager of the bank in that city. It was here that Sandy began organ lessons in the First Baptist Church, and it was most intriguing to the lad, because of the wide range of expression and great interpretation possible on this instrument. He kept up his piano study as well, and at the age of 14, he received his first theater engagement.

The small picture house in Amherst seated 100. Admission was 5¢, and the pictures were single-reel features of 10 to 20 minutes' duration. The piano accompaniment was provided by a lady



"Hello everyone, this is Sandy . . ."

A characteristic photograph of Sandy Macpherson at the console of the B.B.C. Compton, taken at about the time of his appointment as resident organist in 1938.

whose ability at the keyboard was equaled by her ability with the gin bottle. When the theater manager heard Sandy's piano style, he hired him as a replacement for the lady each time she was "under the weather." It meant 35¢ to the young pianist for each performance.

For two years, Sandy was enrolled at the Amherst Academy. Later, he entered St. Andrew's College in Toronto. It was here that his musical education expanded. He continued studying the organ, and also became conductor of the school orchestra. After leaving the college, he returned to Amherst where it had been decided that he join the bank. He was a member of the staff only a few months when World War I broke out. In 1915, after a six-week course, Sandy was commissioned a lieutenant in the Army Service Corps. Lacking an assignment because of the slow-turning official wheels, he held various jobs in the meantime. He helped guard German prisoners-of-war, was a night watchman in a New Jersey factory, was a stock-keeper in a stationery firm, and worked in a lumber camp. With war's end, he decided that music was to be his forte, but before embarking seriously in this field, he had a brief career as a tobacco salesman. It was vigorous work, and took a lot out of him, travelling about.

Sandy enrolled in the Hamilton Conservatory of Music as a piano student. His instructor was W. H. Hewlett, principal of the Conservatory, and organist and choirmaster of the Centenary Methodist Church. While a student, Sandy helped his finance by selling pianos. One day, he visited the Temple Theater in Hamilton, and promptly recognized the pianist accompanying the films as an old friend. Since the musician was handling two jobs, he asked Sandy to fill in for him during the lunch period. The job meant \$5 a week. Trouble between the regular

pianist and the theater's musical director developed, and Sandy was appointed regular pianist. He gained valuable experience in this position, improvising by the hour-agitatos, hurrys, mysteriosos etc., and remained at the Temple for a year and a half while continuing his studies. Wishing to further himself, he moved to Hamilton's Lyric Theater, a vaudeville house on the Keith circuit.

Sandy fondly remembers his days at the Lyric. The leading variety artists of the time appeared there, among them Alice Lloyd, Chic Sale, and the Marx Brothers. In 1921, Macpherson moved to Hamilton's Loew's Theater, coming under the management of MGM. Appointment was secured through James J. Lindsay, musical director of Loew's Theaters Inc. Sandy had reached a milestone in his career. Heretofore, all positions were as pianist. This was his first as organist, and he hesitated before accepting. He had performed on a church organ, but the new job's better pay won him over. In time, he persuaded the theater manager to insert a film strip into the main reel, proclaiming "Special Musical Accompaniment by Hal Macpherson at the Organ!" Another big event for him in 1921-he was married.

While at Loew's Theater, he followed the elaborate scores for such pictures as "The Birth of a Nation", "Orphans of the Storm", "Scaramouche", "Monsieur Beaucaire", "The Covered Wagon", "The Four Horsemen of the Apocalypse", and "Ben Hur". These scores came neatly bound and bristling with cues. They consisted of excerpts from the classics and semi-classics, carefully edited, timed and written, complete with musical bridges, and all the organist had to do was to keep a sharp eye on the cues, and play the music according to the instructions. In comparing the music of the silents with

Continued on page 8

the mood music of today's motion pictures, Sandy believes that the former had more appeal, because that music was used as a substitute for the action, whereas the latter merely establishes a mood.

He remained at Loew's Hamilton from 1921 to 1923, and his ambition began to make him restless. He made a trip to Buffalo, and was advised by the manager of a small theater near the railroad station to stop at Shea's Hippodrome, and try out for the organist post. This he did, playing for Mike Shea, whose name was "Mr. Big" in theater circles in the Buffalo area. Shea knew nothing about music, and relied upon his musical director for advice on talent. A short story confirms this. He and his musical director were present when an organist auditioned, then asked the director what he thought. "He's not quite up to the standard we want, he's a bit heavy on the pedals", said the director. "Oh", replied Shea, "You don't need to worry about that—I'm going to have those things ripped out, anyway!"

Sandy succeeded in getting the job at the Hippodrome, which at that time boasted the largest Wurlitzer in Buffalo, a 3M 19R instrument, installed in late 1922. (The organ is now reposing in the luxurious home of ATOE member Harold Logan, successful attorney in Niagara Falls, Ontario). Sandy tended to play with full organ, and that seemed to irk Mike Shea, as his native character was directly opposite. Give him "Londonderry Air" or "Come Back to Erin", and he was completely happy. Even so, Sandy remained at the Hippodrome for over a year. Next stop was Loew's State Theater in Buffalo, a cinema which featured an orchestra. It was here that Macpherson was first labelled "Sandy". One of the orchestra members noticed his sandy hair and complexion, started calling him "Sandy", and the nickname was stuck ever since.

The theater management retired the old organ, substituted a Moeller, and as a result, Sandy began solo programs. Here were the beginnings of his "organ personality". He had to experiment with his audiences, playing certain semi-classics some days, popular music other days. During this time, Macpherson became Director of the Theater Organ Division of the Elmwood School of Music in Buffalo. The President, R. M. George, saw that organs were being installed in most of the theaters in America, and the demand for good organists exceeded the supply. He fitted into his own studio a Link 2-manual organ, providing every stop an organist would find on a full-sized organ. A film projector was installed so that the student would be working under the same conditions he would find in a theater. The Link was manufactured by the same firm in Binghamton, N.Y., which made the Link Trainer in World War II. Sandy made friends with some well-known people

during the years in Buffalo. One was Jack Yellen, writer of Sophie Tucker's songs. Another was Harold Ramsay, a fellow organist playing the 4M 28R Wurlitzer in Shea's Buffalo Theater. Sandy and Harold had double and triple-decked sandwiches named after them in Buffalo restaurants, more evidence of his rising popularity.

In 1927, he sailed for a vacation in England. Armed with a letter of introduction to the European chief of the Wurlitzer Company in Paris, Walter Pearce, Sandy was introduced to Pearce's partner in London, Major S. J. Wright, who showed the organist the Wurlitzer installations—the Plaza, Finsbury Park Rink and others. The Empire Theater in Leicester Square was being built. Sandy was asked to stay, but the pay was not as good as in America. He returned to the States in October 1927 to resume his work in Buffalo's State Theater until May 1928, when the theater was closed.

He was not out of work long, because the Empire Theater in Syracuse, N.Y. was reopening, and he accepted the post of organist there. Re-opening night was a big event, with flowers, telegrams, well-wishing, excitement. After listing the distinguished guests of the evening, the local newspaper added, "The only other newcomer is Sandy Macpherson, the organist. He's a long, tall drink of water with personality". The heat and humidity were fierce, and at the completion of his recital, Sandy was thoroughly soaked with perspiration. The newspaper further stated, "He got 'em community-singing at the first attempt, patted the town and the house on the back a couple of times, and took a few bows on his own account to the loudest applause of the evening."

When he first appeared in Syracuse, Sandy was billed as a "hot organist", the Turkish Bath atmosphere of the theater notwithstanding. The audience thought it part of the act during one performance when smoke and flames emitted from the console. A short-circuit was the cause, and electricians hurriedly cut the power.

One day, Sandy received a cablegram from London. An organist with American experience was wanted for the opening of the new Empire Theater. Would he take a six-months' engagement? He did, and soon the Macphersons were off to London's West End.

The opening of the Empire on November 8, 1928, was a major event in British cinema history. The magnificence of the building was overwhelming. A black marble box office; the huge auditorium, seating 3,500, the largest in England; marble pools with goldfish; fountains of iced drinking water; and oak-paneled men's smoking room; ladies cosmetic rooms; rare antique furniture; feather bed-like carpets all added to a picture palace unequalled in Britain at the time.

The musical program was impressive. A 40-piece orchestra under Dou Albert from the Capitol Theater in New

York, plus the organ console, rose into view on an electric lift. Reginald Foort, organist in the New Gallery Theater in Regent Street, was brought in to accompany the pictures, and Sandy Macpherson provided the organ interludes.

The Empire Theater was indeed THE theater in London. The elite attended its offerings. Members of the foreign legations and embassies were frequent visitors. The Prince of Wales was often in attendance. Sandy had the problem of playing the right kind of music before the right kind of audience. Tuesday afternoons, for example, he could play Franck, Ravel, Beethoven, Handel, Brahms, and Bach, but on Saturdays, it was Gershwin and Berlin. Often he had to steer the "middle line" in his selections so that all listeners would be satisfied. In the autumn of 1929, the orchestra left the Empire, so Sandy was given the added job of accompanying the second feature. His organ interludes were steadily growing in popularity. He discovered that while the theater organ had a ten-year start in America, the Americans still preferred current music, whereas the English audiences desired the older melodies.

Sandy instituted new ideas in organ playing. He talked to himself over the microphone as he played, the people howling with laughter. He presented a routine entitled "Liszt, Chopin and Mendelssohn". Then, he hired a Duo-Art grand piano which would play pianola rolls featuring a Chopin Scherzo, Mendelssohn's "Bee's Wedding" and Liszt's transcription of the Quartet from "Rigoletto." Sandy would play the composition, while portraits of the three masters appeared on the screen. He would press a console button, and as the piano would rise on a lift, playing the three masters' works, Sandy would finger one manual of the organ with stop keys off—a mesmeric communication between piano and organ!

Jesse Crawford visited England in 1933, and played a four-week engagement on the Empire Organ while Sandy toured the Paramount circuit. Then Mac returned to the Empire, for 10 years, and during that span, met more famous show business folk—Eric Coates, Binnie Barnes, Charles Forsythe. The Empire Theater presented the first full-length American musical in England—"Broadway Melody." From 1936 to 1938, Sandy's popularity increased through frequent quest shots on the BBC organ, the programs emanating from St. George's Hall.

A regular series followed, the sponsor recording 15-minute programs in advance. On Sunday mornings, a recording van with all the necessary equipment and technicians would arrive at the Empire Theater stage door. At the same time Carroll Levis at the Odeon across the street was also recording.

In 1938, Reginald Foort left the BBC to take a 5M 27R Moller organ on tour. Sandy thought that aspirants for the

Continued on page 25

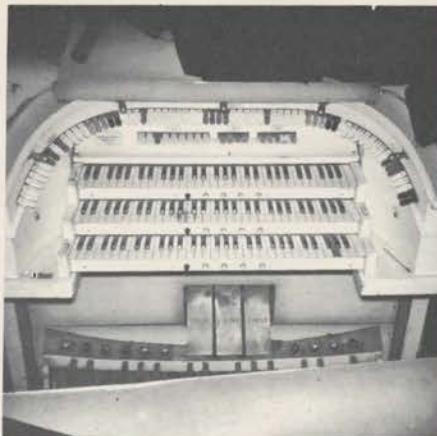


# That Legendary CAPITOL MOLLER

By David L. Junchen

Once the largest theatre organ in the Midwest, outside of Chicago and St. Louis, the 4/23 Moller which was in the Capitol Theatre in Davenport, Iowa, is now just a memory. George Bickford, former Capitol organist and now Hammondist at the Davenport Club, recalls that this was a "very fine" instrument. Although some people can't see how 23 ranks could be squeezed into the available chamber space, George recalls that all the chests were on the same level except the 4' pipes on the solo side, which were double decked.

This instrument, installed in 1920 at a cost of \$14,405, was unfortunately badly water-damaged several years after its installation. In March of 1928, Wicks rebuilt what was salvageable of the organ at a cost of \$6,375. Included in this figure were a new ivory and gold 3 manual console, new direct electric chests, and a new generator, although only 10 ranks and part of the percussions could be saved. These remains of a once-glorious instrument



Console as rebuilt by Wicks in 1928.

were water damaged again in the early forties and still again in the fifties, with the result that the organ is no longer playable, because of both water and pipe damage. Various individuals have worked on the organ in recent years, but too much work needs to be done to make it practicable. The Capitol manager extends a warm welcome to anyone wishing to see the organ, and has indicated a desire to sell the instrument.



Solo (Left Chamber)

Piano never connected to Console. There is also a Piano and Harp under the right chamber grilles.

In addition to its 23 ranks, the original organ also had triangle, castanets, Indian blocks, tom tom, snare drums, bass drums, cymbal, marimba-phone, celeste, glockenspiel, orchestral bells, xylophone, and cathedral chimes. The organ as it now stands has the following, from the shutters back:

## Specifications - Moller in Capitol Theatre, Davenport, Iowa

	No. of Pipes	PEDAL	ORCHESTRAL Bottom Manual	ACCOMPANIMENT Middle Manual	SOLO Top Manual
<b>SOLO CHAMBER</b> Left Side Of Theatre					
Kinura	73		8	8	8
Gross Flute	73	8	8	8-4	8-4
Violin D'Orchestral	73		8	8	8
Tibia Clausa	85	8	8-4	8-4-2 2/3-2	8-4-2
Tuba	85	16-	8	16-8	8
<b>ACCOMPANIMENT CHAMBER</b> Right Side of Theatre					
Vox Humana	73		8	8-4	8
Bourdon-Flute	97	32 Res 16-8-4	16-8-4-2	16-8-2 2/3-2	16-8
Violin	73	8	8	16-8	8
Diapason	73	8	8-4	8-4	8
Violin Celeste	61		8	8-4	8
Marimba Harp	49 Bars		x	x	
Xylophone	37 Bars		x	x	
Cathedral Chimes	20 Tubes		x	x	
Bass Drum		x			
Snare Drum		x		x	
Cymbal		x			
Tympani		x			
Tambourine				x	
Tom-Tom				x	
Sub-Octave Coupler			x	x	x
Super Coupler			x	x	x



The Eastman Theatre Building. On the sixth floor was situated the studio in which was housed a Wurlitzer for Motion Picture Organ instruction. The theatre housed a 4M Austin organ, which all MP students used as part of their graduation examinations.

In 1922, the Eastman School of Music, which was slated to become world-renowned, opened in Rochester, N.Y. The Kodak King, George Eastman, admitting he couldn't "hold a note," though being a staunch music lover, had been the benefactor, contributing \$17½ million for establishing the school and the building of the adjacent 3300-seat Eastman Theatre, dedicated to "the enrichment of community life."

Courses in voice, composition, theory, and all the major musical instruments were provided through a staff of extremely competent instructors under the directorship of Dr. Howard Hanson, who joined the school in 1924.

The organ department included 11 practice studios, 9 of which were equipped with 2-manual organs; and two teaching studios, each furnished with a 3-manual organ. All of these organs as well as the 4M Aeolian-Skinner in Kilbourn Hall, and the 4M Austin in the Eastman Theatre, had consoles which were standardized as far as possible to enable students to progress easily from the smaller to the larger instruments.

The studios contained only consoles; the pipes being housed in soundproof chambers in the attic above the ceiling.

A special studio adjacent to the front corridor on the sixth floor in the Eastman Theatre Building was equipped for a Motion Picture Organ course. There were not many music schools throughout the country offering this specialized instruction. In this room was installed a 2M 8R Wurlitzer, Opus No.

553. The orchestral effects included chimes, auto horn, castanets, cymbal, bass drum, snare drum, orchestra bells, sand block, tambourine and xylophone. The studio, which seated about 35, contained a complete outfit for the projection of motion pictures, and the student was given practical experience in learning how to accompany the silents. Both classwork and individual instruction were provided. According to a 1922 catalogue, this course, under guidance of a teacher, was "an advantage not heretofore afforded in the teaching of this increasingly-important branch of organ playing." The course was of three year's duration, and following is an outline of it as prescribed about 1927:

	Subjects	Hrs. Per Week	Units Per Sem.	Teachers
First Year	Organ I	1	4	Abel Marie Decaux
	Piano 7	½	2	Warren Gehrken
	Theory I	5	3	Melville Smith
	History of Music	1	1	Dr. J. Barlow Penney
Second Year	Motion Pic. Organ I	1	4	Robt. J. Berentsen; H. O. Smith
	Theory IC	1	1	Melville Smith
	Theory II	4	4	Melville Smith
	Musical Form	2	2	Donald Tweedy
	Scoring I	2	2	Robt. J. Berentsen; H. O. Smith
	Repertoire I	1	1	Robt. J. Berentsen; H. O. Smith
Third Year	Extemporization I	1	1	Robt. J. Berentsen; H. O. Smith
	Motion Pic. Organ II	1	4	Robt. J. Berensten; H. O. Smith
	Orchestration	2	2	Donald Tweedy
	Scoring II	2	2	Robt. J. Berentsen; H. O. Smith
	Repertoire II	1	1	Robt. J. Berentsen; H. O. Smith
	Extemporization II	1	1	Robt. J. Berentsen; H. O. Smith

# EASTMAN

## SCHOOL OF MUSIC

### Course for Motion Picture Organists

by Lloyd E. Klos

Subjects as Described in the Catalogue

*Motion Picture Organ I.* A thorough training in organ technique, in classical and popular style will be given, emphasis being placed upon the attainment of a repertoire of sufficient size and variety for actual performance in the theatre; also a sufficient knowledge of extemporization to improvise short compositions of some musical merit.

*Motion Picture Organ II.* The work of the first year is continued, including a more detailed study of popular and classical numbers, and of special types of playing as required in the theatre.

*Repertoire I.* The student is given instruction in the classification and recognition of music suitable for solo performance and picture accompaniment until a complete picture library is attained; further, the study of musical dramatic devices, theatre routine, organ construction, and subjects of general musical knowledge particularly necessary for theatre work.

*Repertoire II.* This class includes historical development, covering the music of all periods and countries and particularly the dramatic devices of the opera composers. Further attention is given to organ construction, including the preparation of organ specifications, picture play and cue sheet writing, theatre routine, psychology of the audience, etc.

*Extemporization I.* This class includes the study of harmony, counterpoint, form, transposition, registration, characteristic rhythms as used in the accompaniment of motion pictures.

*Extemporization II.* This is a continuance of Extemporization I, and includes instruction in the fugal and sonata forms.

*Scoring I.* This class is given with the aid of a motion picture operator and includes the scoring of scenes, news reels, cartoons, feature programs, etc. The student prepares and performs complete programs under the supervision of the instructor.

*Scoring II.* The subject of thematic development, coherence and emphasis as required in picture-playing form the major content of this class, students being required to improvise complete picture programs.

SEE CHART NO. 2

The catalogue continues: "For graduation, the student must have satisfactorily passed examinations in all subjects as outlined in the course, and must present a complete motion picture program as given in the Eastman Theatre."

Short Motion Picture Organ courses were given in summer school also. Following is the description of the course taken from the summer school bulletin, dated June 25 to July 28, 1923, entitled "Organ Accompaniment of Motion Pictures":

"This is a special course offered to a class limited to 12 students whose

Continued on page 12

CHART NO. 2

1927 Scoring Class Film Library

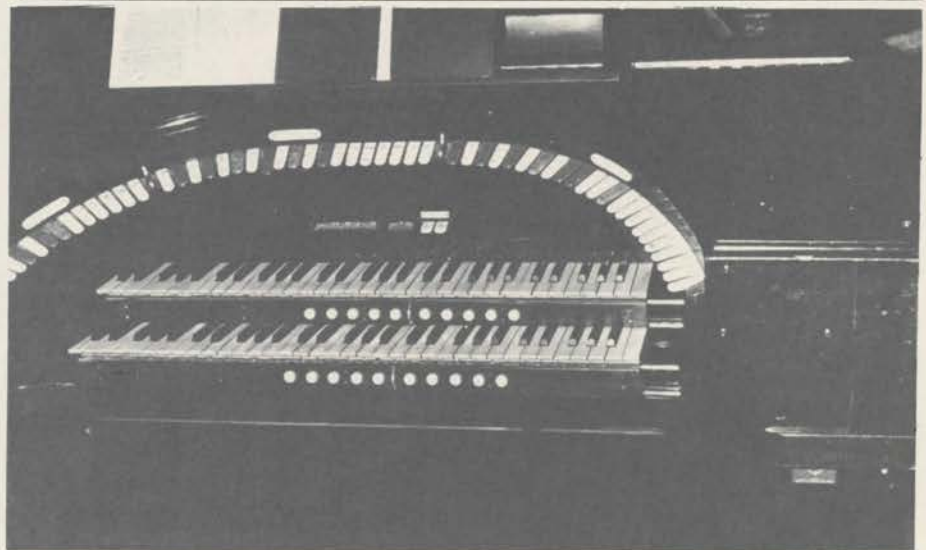
Title	Featured Actor	No. of Reels	Film Studio
Deception	Emil Jannings	8	Paramount, 1921
Disraeli	George Arliss	7	Pathe, 1921
Dr. Jekyll & Mr. Hyde	Lionel Barrymore	7	Paramount, 1920
Gypsy Blood	E. Jannings, Pola Negri	6	First National, 1921
Irish Luck	Thomas Meighan	7	
Passion	E. Jannings, Pola Negri	9	First National, 1921
Peter Pan	Betty Bronson	10	1925
Polly of the Follies	Constance Talmadge	7	First National, 1920
Potash & Perlmutter			Goldwyn, 1923
Primitive Lover	Constance Talmadge	6	First National, 1922
Ruling Passion	George Arliss	7	United Artists, 1922
The Golem	German	6	FPL

Comedies

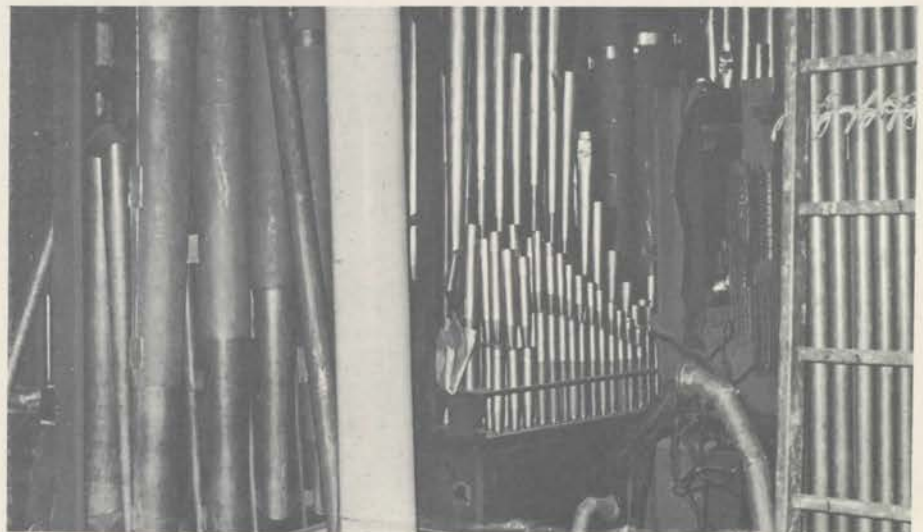
Cops	Buster Keaton	2	First National, 1920
Dog's Life	Charlie Chaplin	3	First National, 1918
Gobi	Larry Semon	2	Vitagraph
Homemade Movies	Ben Turpin	2	Mack Sennett
Shoulder Arms	Charlie Chaplin	5	First National, 1918

Weeklies

4 News Reels  
Tony Sarg's Almanac



Console of ex-Eastman School Wurlitzer as it looks today in Groveland Presbyterian Church. Woodwork was given a coat of dark stain in an effort to hide the scars of age. The percussion and trumpet rank were removed in the "churchifying" process. -L. Klos Collection



Pipework adjacent to percussion section in ex-Eastman School Wurlitzer. Organ was being dismantled prior to installation in church. -L. Klos Collection



A group of Motion Picture Organ students pose for the camera at the Marr & Colton Organ plant, Warsaw, NY in the spring of 1927. Standing, left to right, are students Alma Lissow, Sally Mossman, unidentified and Edith Mansion; David J. Marr, President of the M&C Co. and host to the occasion; students Doris Germer, Marion Taylor, Eda Roman and Elizabeth Scurry.

Seated are Frank "Gus" Clement, student; Bryant G. Parsons, organ repairman and lecturer; Robert G. Berentsen, teacher; Ira Shirk and Chester Klee, students. Through a trip to an organ plant, students were given the added knowledge of how organs were constructed and how they operated.

—L. Klos Collection

Continued from page 11

preparation is adequate to make intensive study of organ accompanying of motion pictures immediately possible. It should be considered as a post-graduate course if considered in relation to the regular organ course of the school. In addition to proficiency as a player of the organ, the candidate for this course is requested to have a fundamental knowledge of harmony, modulation, transposition and some knowledge of counterpoint.

"This course is conducted by Deszo D'Antalfy and John Hammond, the organists of the Eastman Theatre. In the regular sessions of the school, it is arranged on a 12-week schedule. The course may be thus taken as a summer session course since the

instructors will be on duty in the Eastman Theatre during the entire summer period.

"Students who are not prepared to meet the requirements of this course, may take private instruction which will furnish such preparation."

Later on, the courses were changed somewhat, and following is their description, taken from the summer school bulletin, dated June 22 to July 25, 1925:

"The Department of Organ Accompaniment of Motion Pictures of the Eastman School of Music offers two courses of 5 weeks' duration for the summer session. The first is a Preparatory Course, designed for those who work to equip themselves for entrance to the regular Motion Picture Course or advancement therein. The second is a

Master Course designed for those who have had thorough organ training and extensive theatrical experience.

"Students taking the Preparatory Course receive two individual 1-hour lessons per week at the organ, and a class scoring period with projection, 2 hours per week.

"Students in the Master Course receive 2 individual 1-hour lessons per week at the organ with private projection for each lesson, and also a weekly 2-hour class conference at which questions pertaining to the work of the motion picture will be discussed.

"All students are advised to take the summer course in theory, consisting of a daily lesson in harmony.

"Those not wishing to take the

Continued on page 13



Harold Osborn Smith, who, with Robert Berentsen, taught a course in Motion Picture Organ at the Eastman School of Music in the late Twenties and early thirties. Mr. Smith also accompanied the silents at the Eastman and Regent Theatres. —L. Klos Collection

courses may study privately with the regular instructor."

The first instructors of the Motion Picture Organ Course were John Hammond and Deszo Von D'Antalfy. They were extremely competent teachers, and there are many organists who up to this day regard John Hammond as pure genius. Deszo D'Antalfy will be remembered as having gone on to fame as one of the members of the first pipe organ trio at the 6200-seat Roxy Theatre in New York, beginning in 1927.

Later on, two men succeeded to these positions. Robert J. Berensten and Harold Osborn Smith, two more excellent organists, taught the course in addition to accompanying the silent pictures in the Eastman Theatre.

Mr. Berentsen came to Rochester in 1923 to become organist at the Eastman Theatre, later to teach both Motion Picture Organ and regular organ courses in the Eastman School. Born in Chicago of Norwegian descent, he studied music in Minneapolis and later in Europe. While overseas, he was the only organist to participate in Norway's choral celebration in 1914 of the 100th anniversary of the adoption of its constitution.

Before joining the Eastman Theatre staff, he was organist at the William Fox Academy of Music at the Broadway Theatre, organist and orchestra leader at the new Atlantic Theatre, and Chief Organist at Major Bowes' Capitol Theatre in New York City. He was a former president of the Society of Theatre Organists of New York.

Mr. Berentsen was organist at the Eastman until the end of the silent movie era. For 14 years, he was organist and pianist for the Rochester Philharmonic Orchestra, and for 24 years was organist and choir director at Central Presbyterian Church, providing music for 1500 services and hundreds of other church meetings. Three times he was elected Dean of Rochester Chapter, AGO.

Harold Osborn Smith came to Rochester in 1925 at the invitation of Chief Organist Berentsen at the Eastman. Mr. Smith was born in Columbus, Ohio in 1880. He studied music at Cleveland

University School of Music and Ohio State University, then studied abroad in London and Berlin. For ten years following his musical study, he toured as piano accompanist with concert artists.

Upon assuming his duties in Rochester, he and Mr. Berentsen shared the task of accompanying the silent movies in the Eastman Theatre until the advent of the talkies in the late twenties. A member of the Eastman School faculty, starting in 1925, he began in the opera department, later teaching courses in Motion Picture Organ and regular organ. For a number of years, he served as official organist of the Rochester Philharmonic, and from 1926 to 1953, was organist and choirmaster of First Presbyterian Church, missing only 6 services in that time — a most enviable record.

Former students will argue into the night as to who was the better organist-instructor. Each had his loyal supporters, and the writer will not take sides in a controversy whose answer cannot be determined one way or the other.

Suffice to say, these men turned out some excellent students. One was J. Gordon Baldwin, who hailed from Warsaw, Ohio. A terrific improviser, according to his contemporaries, he had several positions in Rochester — organist at the Monroe Theatre, one of the "Console Twins" at the Piccadilly's two-console Wurlitzer, and finally musical director and organist at WHEC. He is in the middle west at last report. Joseph L. Briggs of Cheston, West Virginia played the Arnett, Princess and Regent organs in Rochester, and when theatre organs were stilled, he became a teacher of the Hammond, a job in which he is still very busily engaged.

Frank A. "Gus" Clement played nine Rochester Theatres, and is now on the staff of Rochester Institute of Technology. George C. Garis of Pen Argyle, Pa. played four west-side theatres in Rochester, achieving much popularity while at the Madison, by broadcasting over WHAM. Possessor of a unique style and friendly personality, his theme song "Beyond the Blue Horizon" drew many listeners. Thoroughly enjoying his work, he played up to the final days of the theatre organ in the city. Harold W. Geschwind, who played nine theatres in Rochester, spent three years in a downtown Richmond, Va. theatre, then returned to this city where he is a music instructor for the Board of Education. He harbors fond memories of his theatre organ days, saying he got his greatest feeling of enjoyment and accomplishment which succeeded anything he has done since. Chester E. Klee played in five Rochester houses, then moved to Olean, N.Y. where his is a busy schedule — music teacher, church organist, President of the Olean Civic Music Assn, Kiwanis musician, and a writer of a music column for the Olean Times-Herald. Ira F. Shirk from Ephrata, Pa. played ten theatres in Rochester, eventually becoming a church organist and teacher when the silents went out. There were many others who returned to their home towns to serve in theatres until they were forced by the trend of the times to seek other lines of endeavor.

By examination of Eastman School records, the last Motion Picture organ students were graduated in 1930. The handwriting was on the wall for a pro-

Concluded on page 14



Student Harold W. Geschwind at the console of the Eastman School Wurlitzer. The organ, situated in a sixth floor studio, was used almost constantly by students who loved to play the tunes of the Roaring Twenties. The picture was taken in 1925.

—L. Klos Collection

## EASTMAN SCHOOL OF MUSIC'S COURSE

Continued from page 13

fession which had flourished for three decades.

Following are the students of the classes of Motion Picture Organ who received degrees or certificates upon completion of the course. Not included were many who majored in the regular organ course for church and concert work, but took short courses in theatre organ. These students were able to get jobs accompanying the silents in local houses, and thereby augmenting their income to defray school expenses. There are some, like Margaret Culp Morrow and Harold Geschwind who insist that the MP organ course made them better church musicians. Others, however, do not readily talk of their experiences in theatres, considering them "degrading."

The Wurlitzer in the MP studio was a great favorite of the students, and was used night and day, albeit it was practically worn out, say those who used it. It was a bit disconcerting to the teachers of regular organ to try to teach the works of Bach, only to have someone down the hall push the crescendo pedal on the Wurlitzer while giving out with a hot chorus of "Yes Sir, She's My Baby." Soundproof studios had not reached the zenith they enjoy today. Students paid 50¢ an hour for practice time, and had to sign up well in advance, so popular was the Wurlitzer.

An interesting facet of the course was the contribution of Mr. Bryant G. Parsons, a well-known local pipe organ maintenance man. President of his own firm, which was organized in 1914, Mr. Parsons was engaged by the Eastman School to lecture on the mechanics of the pipe organ. Gist of his presentations were "What happens when you push the starting button" and "What to do until

the serviceman gets there."

In connection with his talks, students were taken on tours of the Eastman Theatre Organ chambers, thereby gaining first-hand knowledge of the workings of the King of Instruments. Also on the agenda were visits to the Marr & Colton organ factory in Warsaw, N.Y. where the students, escorted by Mr. David J. Marr, were able to see the building of a theatre organ from raw material to finished product. It is doubtful if many organ students today are given such specialized instruction to enable them to understand the workings of the modern pipe organ.

According to former organ student, Doris Germer Stang, now living in Kingston, N.Y., her class visited the Marr & Colton plant in the spring of 1927. She remembers: "At that time, the organ factory in Warsaw was a modern, very up-to-date plant. They appeared to be very busy at that time. I remember some of the group tried out the various organs, and they were very modern with many new and different stops which we were not used to."

When the Motion Picture Organ course was terminated, the organ was removed, churchified, and installed in South Presbyterian Church. After a span of time, the church decided to substitute an electronic, and the pipe organ became the property of the organ dealer-repairman, who later re-installed it, minus the trumpet rank, in the Groveland Presbyterian Church where it is today.

The studio where the course was taught is still in evidence. It is used for a classroom, and upon visiting it, one may see where the pipes were located, as the chambers have been closed in. The room is rather odd-shaped, not rectangular or square, its dimensions roughly about 20' x 40', and has five uneven sides to conform with the outside contour and the interior design of the 40-year old building.

Both the instructors who served the Motion Picture Organ course during most of its existence are deceased. Mr. Smith died in Rochester in 1955 at the age of 75. Mr. Berentsen died in 1962 in Florida.

Thus, we come to the end of our story of the Motion Picture Organ Course which ran for 8 years in the Eastman School of Music. It is regrettable that the school wasn't in existence at least ten years earlier, as the country would have been blessed with more theatre organists of proven merit. That the school turned out scores of good ones during its existence offers proof that the Eastman School is indeed top caliber. For, no matter what instrument is taught there, the superb teaching staff upholds jealously the original intent of George Eastman when he founded the school: "Dedicated to the Enrichment of Community Life."

*Have something on your mind? Why not write a "Letter to the Editor"? Do it now!*

CHART NO. 3

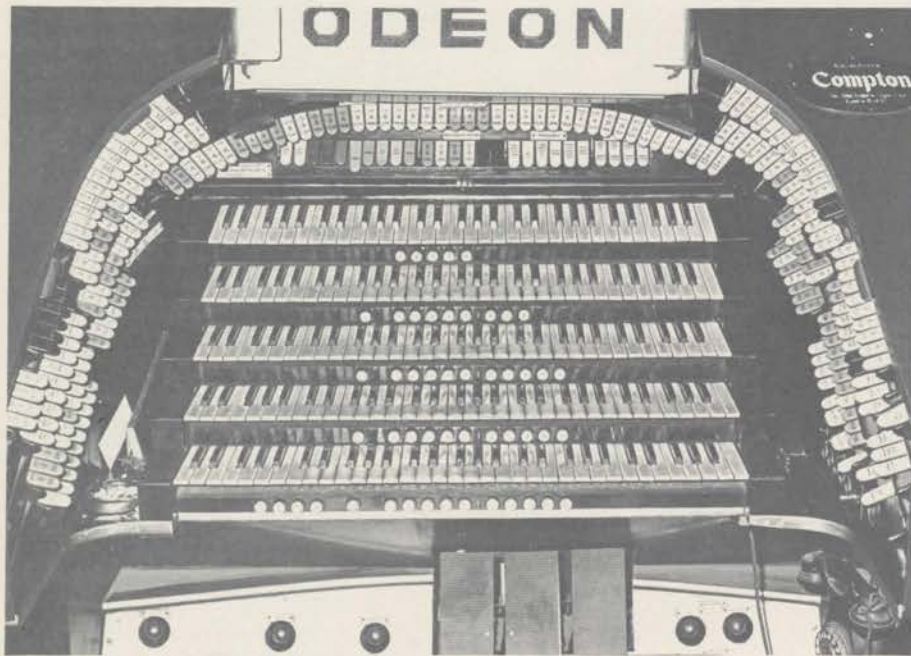
Student	Home Town	Year Grad.	Certificate or Degree
Ashbaugh, Joseph	Kane, Pa.	1928	D
Baldwin, J. Gordon	Warsaw, Ohio	1928	C
Barreuther, Harry	New York, N.Y.	1925	C
Briggs, Joseph L.	Cheston, W. Va.	1927	C
Brown, Gladys E.	Warren, Pa.	1930	C
Clement, Frank A.	Rochester, N.Y.	1930	C
Crane, Iva P.	Endicott, N.Y.	1930	C
Davidson, Tura	Boston, Mass.	1926	C
Disque, Charlotte L.	Rochester, N.Y.	1929	C
Dougherty, Buena Vista	Lewiston, Mont.	1930	C
Forbes, Theron G.	Batavia, N.Y.	1930	C
Garis, George C.	Pen Argyl, Pa.	1928	C
Germer, Doris L.	Angelica, N.Y.	1929	C
Gershwind, Harold W.	Boyertown, Pa.	1928	C
Goodwin, Jeanette	Rochester, N.Y.	1926	C
Harper, Harold	Rochester, N.Y.	1925	C
Hipwell, Hazel	Fredonia, N.Y.	1925	C
Irvine, Katherine J.	Bradford, Pa.	1930	C
Jerge, William	Buffalo, N.Y.	1927	C
Jolles, Harold	Cattaraugus, N.Y.	1925	C
Klee, Chester E.	Rochester, N.Y.	1929	C
Lehn, Edgar V.	Youngstown, Ohio	1929	C
Leisle, Dorothy C.	Nebraska City, Neb.	1930	C
Mansion, Edith	Sherman, N.Y.	1929	C
McKibben, Fred	Dallas, Texas	1926	C
Merrill, Philip	Augusta, Maine	1926	C
Miller, Paul J.	Gowanda, N.Y.	1927	C
Mills, Ernest	Albion, N.Y.	1928	C
Myers, Fred	Rochester, N.Y.	1925	C
Nicholls, Charles R.	Claremont, N. Hamp.	1930	C
Nickerson, Mercedes	Willsboro, Pa.	1927	C
Ogborn, Owen O.	Charlotte, N. Car.	1928	C
O'Neill, Morris Conn	Warren, Pa.	1929	C
Peris, Mildred	East Rochester, N.Y.	1925	C
Rogers, LeRoy E.	Salt Lake City, Utah	1927	C
Roman, Eda Hannah	Red Lodge, Mont.	1929	C
Roobenion, Seenooch	Boston, Mass.	1927	C
Rosenberg, Frances D.	Rochester, N.Y.	1929	C
Rudnicke, Stanley P.	Plymouth, Pa.	1929	C
Schrengost, Kneal	New Kensington, Pa.	1927	C
Scurry, Elizabeth	Seattle, Wash.	1929	C
Shirk, Ira F.	Ephrata, Pa.	1930	C
Snyder, Elvin R.	Minersville, Pa.	1927	C
Stratton, Robert	Greensboro, N. Cr.	1927	C
Switzer, Marie	Olean, N.Y.	1928	D
Taylor, Marion	Rouses Pt., N.Y.	1930	C
Treat, Edna	Rochester, N.Y.	1929	C
Triplett, Ruth	Spokane, Wash.	1927	C
Van Slyke, Harold W.	Carthage, N.Y.	1930	C

# The Odeon, Leicester Square Its Organ and Organists

By British A.T.O.E. Member  
DAVID HAYES

with

Photos By  
JOHN D. SHARP



Odeon, Leicester Square Compton.

## THE COMPTON ORGAN

The five manual console is on a lift in the centre of the orchestra pit, and the organ is in two spacious chambers underneath the stage, and extending the full width of the stage. The 16 ranks or 17 if you count as two units the double rank of strings - In Chamber "A" we have - Diapason, Geigen, Stopped Flute, Salicional, Gamba, Violin, Strings (two ranks) and Posaune. In the other Chamber "B" is - Harmonic Flute, Tibia Clausa, Clarinet, Krumet, Vox Humana, French Horn, Tuba and Trumpet.

In 1952 when John Howlett was resident organist, he made some observations about the organ in No. 24 issue of "Theatre Organ Review" from which I have permission to quote some extracts - "The chorus-reeds contrast well and combine well, and are perhaps the outstanding feature of the job. From the ultra-smooth and faithful French Horn through the fairly bright Tuba and free Posaune to the Trumpet (voiced on Willis lines with brass loads) there is reed tone of more than usual good quality and character, and worthy in every way of Compton voicing at its best. Apart from the saucy Krumet (the comedian of the outfit) the other reeds are Clarinet and Vox Humana.

The medium-powered Harmonic Flute is exceedingly useful, and I feel strongly that it should have a place in every theatre organ. With or without the slow beating tremulant, it is invaluable. The Tibia is of wood, and it is of large scale (what John Howlett did not mention in his article is that it is a Wur-litzer tibia on a Compton chest).

As for Strings; take your choice from the pianissimo Salicional with effective Haskell-bass in the 16 ft. octave, through the placid two rank Strings with slow beats for the Celeste rank, to the rather thin and keen Violin, and broad and very keen Gamba; a well contrasted family and a happy one. The Geigen is an excellent rank complete from 16 ft. T.C. right up to four ranks of mixtures (12.19.22 plus fifteenth) and including a 5-1/3 ft. Quint.

There are the usual 'toy-shop' effects and traps. Originally a grand piano was provided but disconnected because of its size and a marimba substituted. A feature of the Compton Organs are their Melotones, and the one of this organ was completely rebuilt in 1960 and is now the finest example of this stop in the world. As well as the standard loudspeakers for this stop in the chambers, there are two extra loudspeakers (controlled by a switch at the



Gerald Shaw at the Odeon Compton.

console) at the back of the circle, giving a unique 'echo' effect. About 1950 a set of solid tubular chimes were added. The Solo and Orchestral manuals have a sustainer stop.

Another interesting feature of this installation is the depth of the chambers. Most of the chests stand 6 ft. above floor level, making maintenance of the magnets a pleasure. The console lift too goes right down to the chamber floor level, which is below the level of the orchestral lift, which means that when required, it can be covered over so that the orchestra has full use of the entire floor area of the pit, and can be raised or lowered independently. This is one cinema where the console need never be disconnected and removed backstage for the occasional stage shows, a fate which has overtaken many other installations.

## THE ORGANISTS

There have only been three resident organists since the Cinema opened. James Bell from 1937 until his untimely death in 1947 - he was actually taken fatally ill after a broadcast, and died almost immediately.

John Howlett took over immediately and remained there until he retired in November 1958. He was succeeded by Gerald Shaw, who has been in residence ever since.

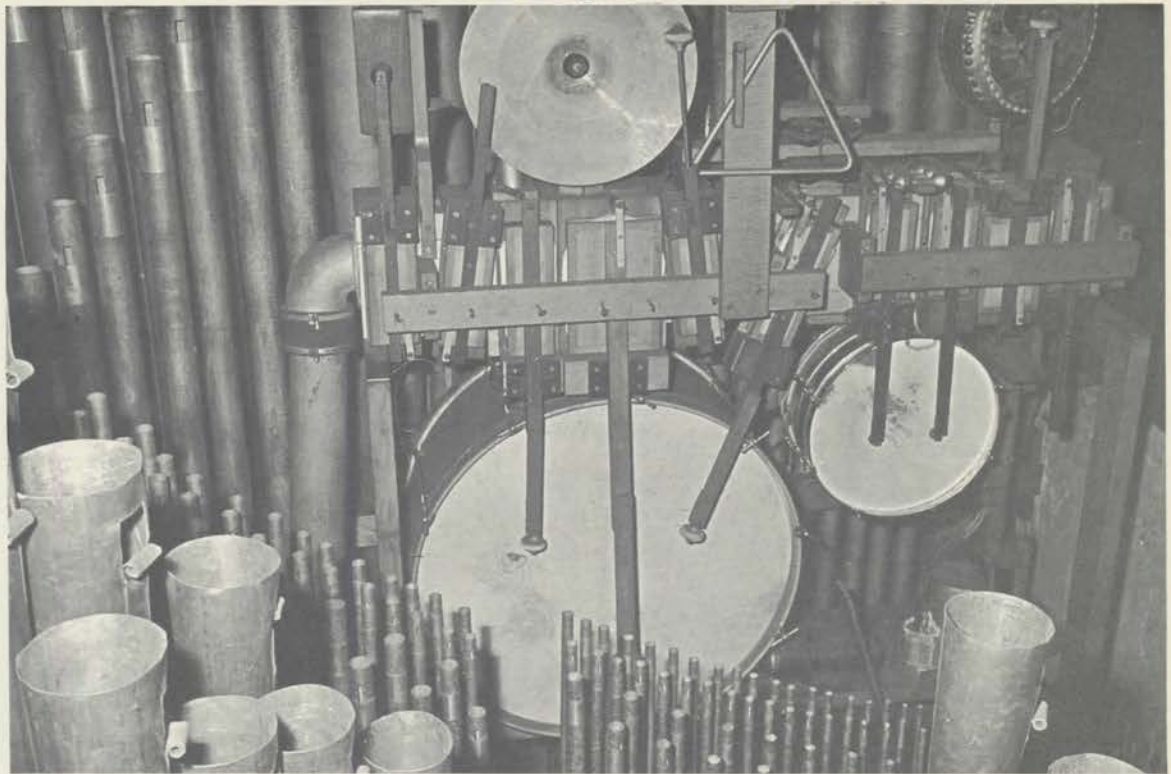
Gerald Shaw with over one thousand broadcasts to his credit, is the son of Capt. Frank Shaw, the well known author of sea stories. After four years as a

Continued on page 17

# SPECIFICATIONS - 5/17 COMPTON

## PEDAL

- 32 Subbas
- 32 Accoustic Bass
- 16 Tuba
- 16 Posaune
- 16 French Horn
- 16 Diaphone
- 16 Tibia
- 16 Salicional
- 16 Bourdon
- 8 Tuba
- 8 Posaune
- 8 Trumpet
- 8 French Horn
- 8 Octave
- 8 Tibia
- 8 Clarinet
- 8 Strings (2 rks)
- 8 \*Cello
- 8 Salicional
- 8 Flute
- 4 Tibia
- 16 Marimba T.C.
- 8 Marimba
- 4 Marimba
- Drum F
- Drum P
- Drum Roll
- Snare Drum
- Cymbal
- Crash Cymbal
- Triangle



Accompaniment Chamber (Foreground) Posaune, Gamba, Strings and Salicional  
16' Metal Bourdon and Salicional behind traps.

Accompaniment to Pedal  
Great to Pedal  
Solo to Pedal

- 4 Orchestral to Pedal
- 4 Orchestral to Pedal
- Traps second Touch
- \* Pedal to Manual
- Pistons Second 1
- Touch
- 2 Ditto
- 3 Ditto
- 4 Ditto

## ACCOMPANIMENT

- 16 Vox Humana T.C.
- 16 Viola T.C.
- 16 Salicional
- 16 Bourdon
- 8 Tuba
- 8 Posaune
- 8 Trumpet
- 8 French Horn
- 8 Diapason
- 8 Tibia
- 8 Vox Humana
- 8 Clarinet
- 8 Krumet
- 8 Geigen
- 8 Gamba
- 8 Strings (2 rks)
- 8 Violin
- 8 Salicional
- 8 Concert Flute
- 4 Tuba
- 4 Tibia
- 4 Posaune
- 4 Vox Humana
- 4 Geigen
- 4 Gamba
- 4 Strings (2 rks)
- 4 Viola

- 4 Salicional
- 4 Concert Flute
- 4 Stopped Flute
- 2-2/3 Nazard
- 2-2/3 12th
- 15th 2
- 2 Piccolo
- 2 Flautino
- III Acuta
- 8 Marimba
- 4 Marimba
- 8 Chrys.
- 4 Chrys.
- Snare Drum
- Castanets
- Tambourine
- Block
- Tom-Tom
- Sleigh Bells
- Sand Block
- Choke Cymbal
- Solo to Accomp.

## SECOND TOUCH

- 8 Tuba
- 8 Tibia
- 8 Krumet
- 4 Tibia
- 4 Gt. to Accompaniment
- 8 Solo to Accompaniment

## GREAT

- 16 Tuba
- 16 Posaune
- 16 Diaphone
- 16 Tibia

- 16 Geigen T.C.
- 16 Gamba T.C.
- 8 Tuba
- 8 Posaune
- 8 Trumpet
- 8 French Horn
- 8 Diapason
- 8 Tibia
- 8 Vox Humana
- 8 Clarinet
- 8 Krumet
- 8 Geigen
- 8 Gamba
- 8 Strings (2 rks)
- 8 Violin
- 8 Salicional
- 8 Concert Flute
- 8 Stopped Flute
- 5-1/3 Quint
- 4 Tuba
- 4 Posaune
- 4 Trumpet
- 4 Octave
- 4 Tibia
- 4 Gamba
- 4 Violin
- 4 Geigen
- 4 Concert Flute
- 4 Stopped Flute
- 2-2/3 Tibia Twelfth
- 2-2/3 Twelfth
- 2-2/3 Flute Twelfth
- 2 Ocarina
- 2 Fifteenth
- 2 Flautina
- Cornet IV
- 16 Marimba
- 8 Marimba

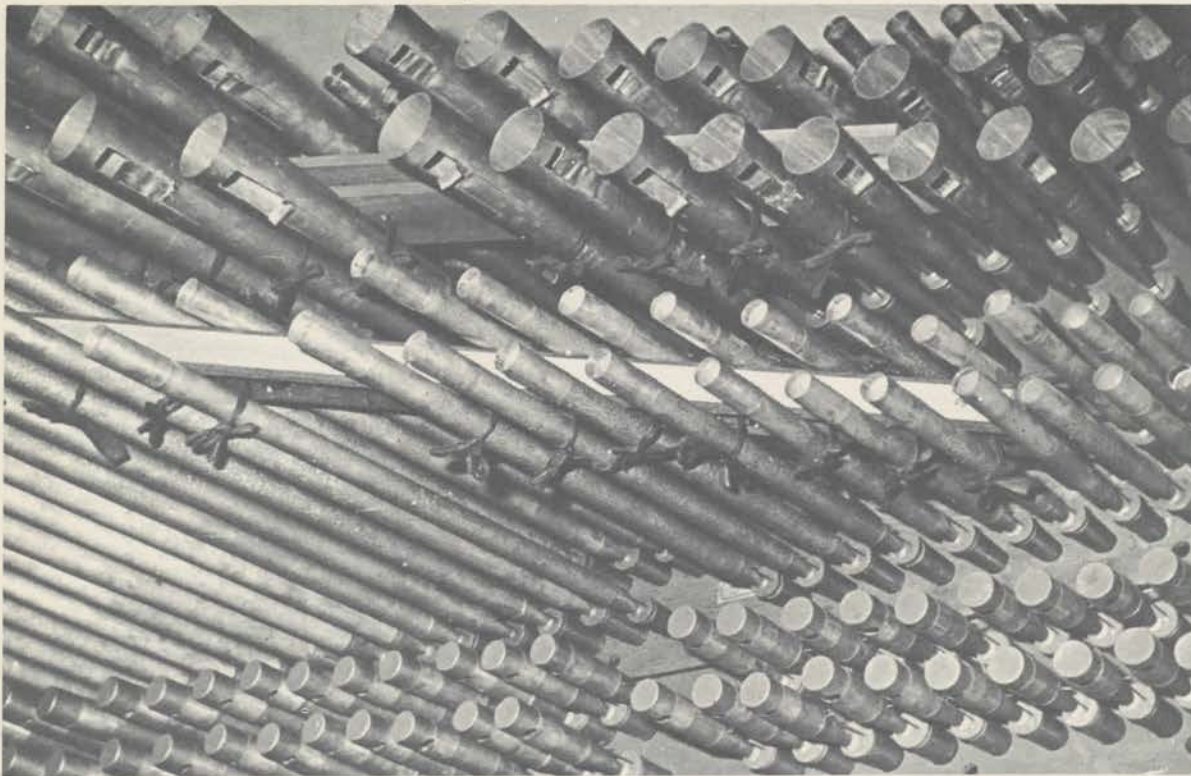
- 4 Marimba
- I Solo to Great
- II Orchestral to Great
- III Traps to Great

## SOLO

- 16 Trumpet T.C.
- 16 Tibia
- 16 Vox Humana T.C.
- 16 Gamba T.C.
- 8 Tuba
- 8 Posaune
- 8 Trumpet
- 8 French Horn
- 8 Diapason
- 8 Tibia
- 8 Vox Humana
- 8 Clarinet
- 8 Krumet
- 8 Geigen
- 8 Gamba
- 8 Strings
- 8 Violin
- 8 Salicional
- 8 Concert Flute
- 8 Stopped Flute
- 4 Trumpet
- 4 Tibia
- 4 Geigen
- 4 Gamba
- 4 Strings
- 4 Violin
- 4 Salicional
- 4 Concert Flute
- 4 Stopped Flute
- 2-2/3 Tibia Twelfth
- 2 Ocarina
- 2 Piccolo



# ODEON, LEICESTER SQUARE



Solo Chamber showing Vox Humana, Krummet, and Trumpet.

## SOLO (Continued)

III Quartane  
1-3/5 Tierce  
8 Marimba  
Chimes  
4 Glockenspiel  
4 Cathedral Chimes  
Vibraphone  
Melotone 8  
Vibraphone  
Melotone 4  
Octave  
Sub-Octave

## ORCHESTRAL

16 Tuba  
16 Posaune  
16 Trumpet T.C.  
8 Tuba  
8 Posaune  
8 Trumpet  
8 French Horn  
8 Tibia  
8 Vox Humana  
8 Krummet  
4 Tuba  
4 Posaune  
4 Trumpet  
4 Xylophone  
4 Glockenspiel  
4 Orchestral Bells  
8 Piano

## MELOTONE UNIT

(on Orchestral)  
16 Schalmel  
8 Melotone  
4 Melotone  
2-2/3 Melotone  
2 Melotone  
1-3/5 Tierce  
8 Krummhorn

(MELOTONE)  
8 Cor Anglais  
8 Musette  
Chimes  
Carillon  
Echo Control  
Vibrato  
Octave  
Sub-Octave

## MANUAL V

8 Great  
3-1/5 Great  
16 Solo  
5-1/3 Solo  
4 Solo  
16 Orchestral  
8 Orchestral  
4 Orchestral  
4 Vibraphone  
Melotone Off  
Melotone  
Speaker Switches  
1 Organ 2 Circle

## TREMULANTS

Tuba  
Concert Flute  
French Horn  
Tibia  
Clarinet, Trumpet  
Krumet  
Vox Humana  
Posaune, Diapason  
Stopped Flute,  
Geigen,  
Salicional  
Strings, Violin,  
Gamba

## TRAPS AND EFFECTS

Syren  
Auto Horn  
Firebell  
Railway Whistle  
Steamboat Syren  
Bass Drum Roll  
Cumbal Roll  
Surf  
Aeroplane  
Telephone  
Slapstick

## PEDAL PISTONS

Bird Whistle  
Snare Drum and 2nd  
Touch Crash  
Crash Cymbal  
Solo Sustainer  
Orchestral Sustainer  
Operator's Cue

Ten pistons each to Accompaniment, Great, Solo; Eight to Orchestral, adjustable at keyboard by patent mechanism each with double touch suitable pedal.

Five general pistons to Manual V. actuating similar pistons on other four manuals.

Four toe pistons to Pedal Organ, adjustable at keyboard, duplicated by pistons at right hand of Acc. Manual.

Two balanced Swell Pedals, with indicators.

Balanced Crescendo Pedal, with indicators.

Continued from page 15

schoolmaster, his first professional appointment was at the age of 21 opening a small Compton 3c/6 in the Regal, St. Leonards, Sussex; thence to the Regal, Glasgow with its larger Compton (3/12). Later he moved south for a short spell at the Astoria, Brixton (Compton 3c/11) then back to Scotland to the Glasgow Paramount (Compton 4c/10) until he joined the army in 1940.

At the end of 1945, Gerald Shaw rejoined Odeons at the Manchester Paramount/Odeon (Wurlitzer 4/20) for a short period and thence to his base cinema, The Odeon Swiss Cottage (Compton 3/8). Other organs at which he was featured for the next few years included the Rivoli, Cairo, Egypt (Compton 4/10) the 3m. Compton electronic Theatre in the Sao Jorge Cinema, Lisbon, Portugal, and the Paramount/Odeon Tottenham Court Road, London (Compton 4c/10).

In March 1953 he moved to the then largest Cinema Organ in Europe, the Odeon (Regal) Marble Arch (4/36) to become its last resident organist, when he soon got the instrument back on the air after 12 years absence. He left in November 1958 to go to Odeon's No. 1 premier cinema, The Odeon, Leicester Square.

*NOTE - The small c after the figure denoting the number of manuals denotes that the top manual is only a coupler one.*

## THE CINEMA

Leicester Square has always been and will probably always be, a centre of

Concluded on page 18

**Conclusion – ODEON  
LEICESTER SQUARE  
from page 17**

London's entertainment. Many of the theatres which were sited in and around this famous square have gone, and rising up on their sites have appeared showplaces of the various film companies. These were named cinemas to differentiate them from the traditional theatre where live stage plays were performed.

The old Empire Variety Theatre of Victorian days was replaced by the Empire Cinema, where all M.G.M. Films had their British premieres. When the old time Music Hall shows lost their appeal, the old Empire Theatre was pulled down and the magnificent Empire Cinema was built on the site as a showplace for all M.G.M. premieres.

This cinema contained a 4/20 Wurlitzer with some beautiful stops selected for accompanying silent films. Sandy Macpherson was the organist, and he made many records on the HMV Label on this organ as did Jesse Crawford when he was guest organist on his only visit to England. These records are still eagerly sought after by collectors.

The changing pattern again, now this Empire Cinema has been pulled down (its organ purchased by up and coming organist, Len Rawle) and a smaller luxurious but organless Empire Cinema stands on part of the site, the rest of the space now being a large dance hall.

Warner Films have their showplace in Leicester Square, aptly named the Warner Cinema, which stands on the site of Daly's Theatre, and as this article is being written it is undergoing internal structural alterations and modernization, but the fine Compton Organ has been saved and will sound again in the chapel of Christ Church Training College at Canterbury.

In 1936 the Odeon circuit were looking out for a west-end location for their premier cinema, and purchased the old Alhambra theatre, which as the name suggests was of eastern style with many minarets. The theatre extended from Charing Cross Road (where the entrance was situated) to Leicester Square where the stage scenery docks and artistes entrance were found. When Odeons built the present Odeon Cinema, the layout was reversed. The stage is now the Charing Cross Road end, so

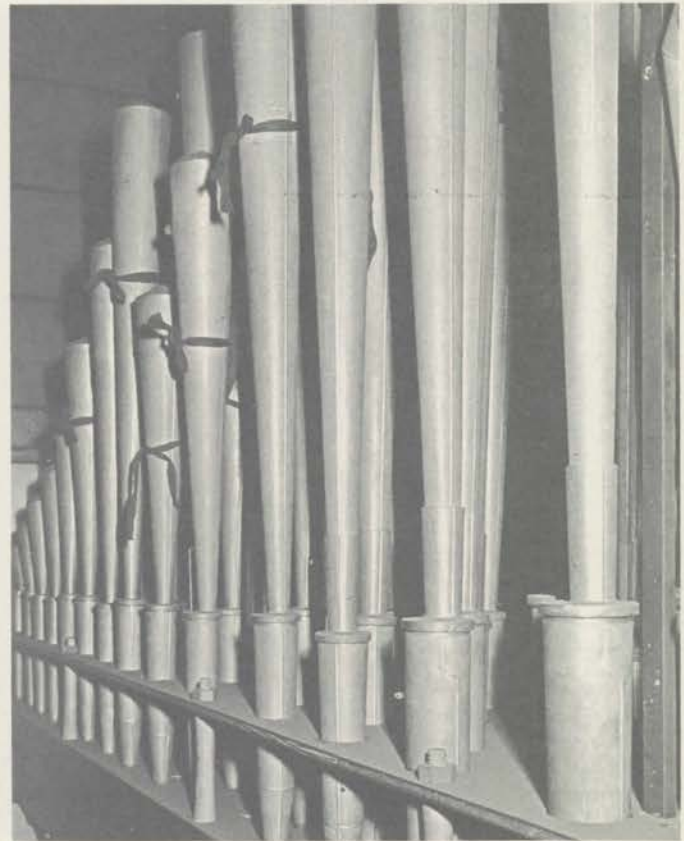
the entrance with spacious foyers is in Leicester Square. The design which was known at that time as the 'futurist' style is in black marble, the whole being dominated by a tower 230 feet high. The interior design is modernistic, and the organ console sides are circular to blend with the theme of the interior wall design scheme. The original seats were covered in leopard skin, but the cinema was completely re-furnished recently, with blue carpeting and the 2066 seats in a rich red cloth. The cinema is still the number one house of the Odeon Circuit, and is regularly patronised by Royalty for Premieres, charity shows, etc.

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Accompaniment Chamber – l to r – Posaune, Gamba, Strings, Salicional.

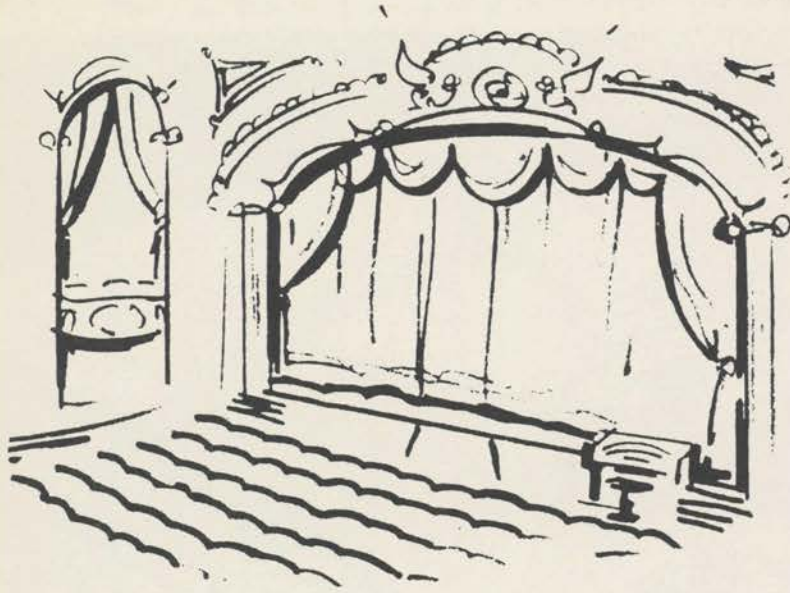


Tuba (Solo Chamber)



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# TWO NORTH CAROLINA'S



Jane Sparks looks up from a late night practice session at the newly refinished console of the Center Morton.

—Picture by Jim Sparks

## **CENTER THEATRE, DURHAM, NORTH CAROLINA**

By

Henry B. Aldredge

Live theater organ returned to Durham, North Carolina in March 1963 after an absence of 13 years with the restoration of the Center Theater's 2/8 Robert Morton.

An 11 pm. concert late in March climaxed almost a year's hard work by Don Hall (Piedmont ATOE) and Clay Ross, both from nearby Chapel Hill.

The Center Theater, which opened in 1939, obtained the Morton from the National Theater in Greensboro, where it was originally installed in 1922. From 1939 until 1950, the organ solo and community sing were regular intermission features, and during W.W. II, a daily program featuring the instrument was broadcast by a local radio station.

In 1950, the staff organist position at the Center Theater was discontinued, and for the next 13 years, the Morton lay unused, although students from neighboring colleges played and worked on the organ for brief periods of time.

In June, 1962, Don Hall, who is an avid theater organ fan, spotted the console one evening. He asked for and was granted permission to play it. The blower fired up beautifully at the first try, but unfortunately so did most of the pipes. Although amazingly free from major damage, the Morton sounded pretty sad indeed. During the first few weeks of work, Don did a little tuning which improved matters greatly, and traced many ciphers to short circuits. By this time, much of the organ was playable, but wiring and some leathers were badly in need of repair.

In October, 1962, Don was joined by Clay Ross and together they succeeded in putting the organ in top shape.

Their first major project was to trace bad connections and broken wiring. Upon completion of this project, many dead notes had been revived and both swell and crescendo pedals worked properly. Tremulants were also in need of adjustment as were the often temperamental traps. The original Morton rubber tubing for the combination action

had long since rotted away and all of this was replaced. The combination action was extensively releathered until it was restored to proper working condition.

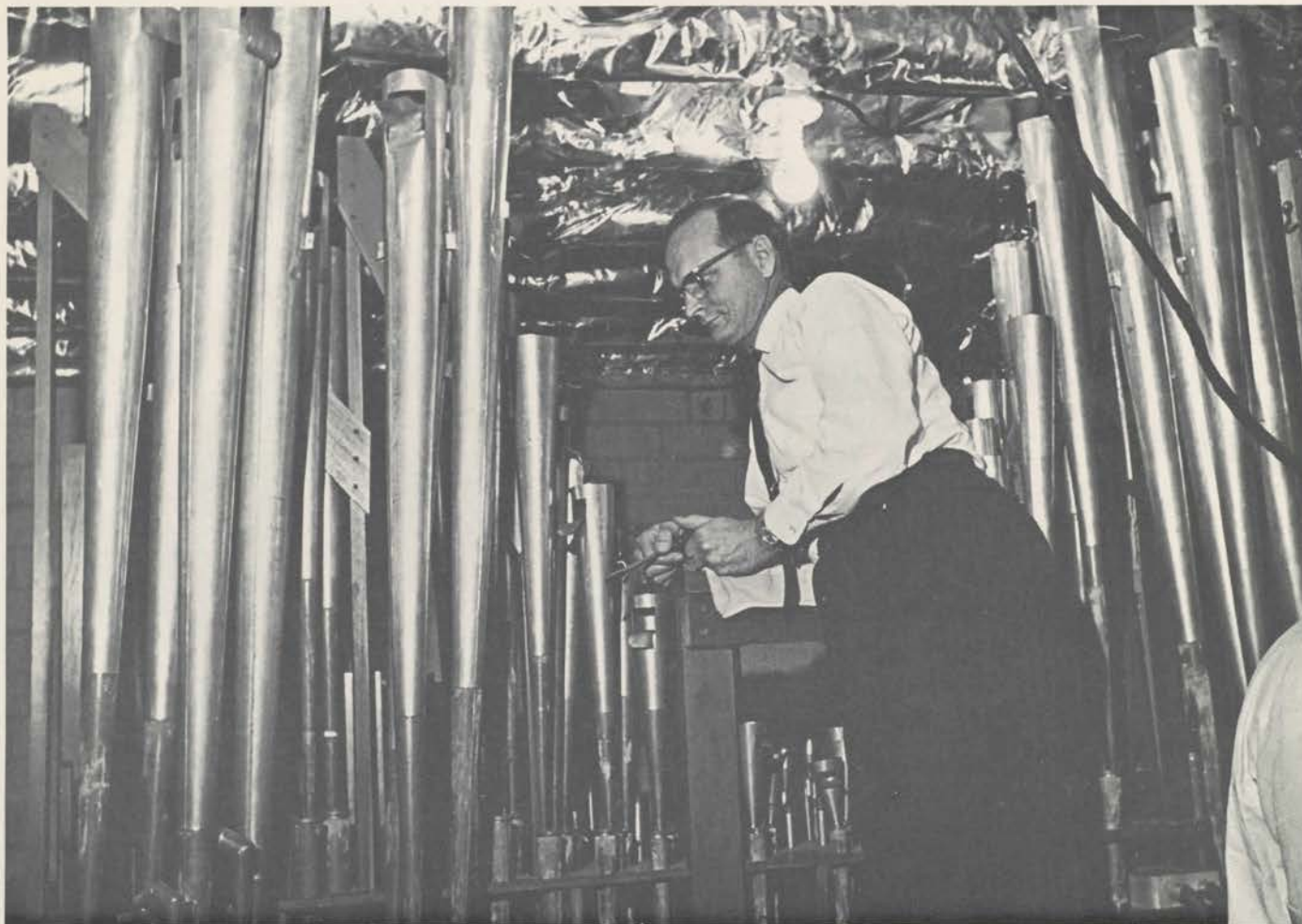
By this time it was March. The console was finished in off white and shades rigged for the console lights. (The original shades had long since disappeared) The Morton was now ready for its first public performance in many years.

Local newspapers wrote feature articles on the work of Halland Ross which were released prior to the opening concert, and a Chapel Hill radio station ran a special tape of the newly restored instrument. The concert which featured both Hall and Ross at the console was well received by local citizens.

But work on the Morton was not not finished. Through the summer months Halland Ross tackled leaky swell engines and replaced leather on several

Continued on page 22

# THEATRE PIPE ORGANS



Frank Netherland of Stuart, Va., at the Abernethy Console.

—Photo by Jim Sparks

## DOCTOR ABERNETHY ACQUIRES OPUS 1371

By Don Hall

For years Dr. Paul Abernethy has been thinking about the sound of the mighty theatre pipe organs that used to hold movie audiences spellbound with their varied sounds and wondered if he would ever hear those sounds again.

Well, thanks to HiFi sound, ATOE, and many other things, the doctor found that the theatre pipe organ was not completely lost, and following the lead of another Piedmont Chapter (ATOE), he started looking for his own pipe organ. George Anthony struck pay dirt first by locating a Robert Morton in the Paramount Theatre, Lynchburg, Virginia, which he now owns.

The first nibble came last spring when word reached Burlington, that the First Baptist Church in New Bern, North Carolina wanted to get rid of its old Wurlitzer to replace it with a new electronic organ. That was all that Dr. Abernethy needed, he and five healthy friends piled into a rented truck



Dr. Paul Abernethy and friends.

—Photo by Jim Sparks

and spent most of the Easter week-end taking the organ out of the church.

The organ (Opus 1371, Model 105) was shipped from the factory 6/22/26,

and was originally installed in the Athens Showshop, New Bern, North

Continued on page 22

## ABERNATHY OPUS 1371

Continued from page 21

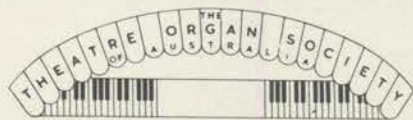
Carolina in November 1926. It was moved to the First Baptist Church four years later after the advent of talking pictures did away with the use of organs in theatres. It is a five rank organ with Flute, Tibia, Trumpet, Vox Humana, and Salicional, with all the percussion missing. Dr. Abernethy has been able to acquire a set of percussions from a Catholic Church in a nearby town that has another theatre organ in storage awaiting installation. The percussions include a Xylophone, Orchestra Bells, Harp, and Chimes, plus a collection of traps including a Bass Drum, Snare Drum, Tom-Tom, Chinese Block, Tambourine, Castanets and Cymbals.

The re-installation job took nearly 9 months to complete using the expert services of E. C. White, an organ technician from Greensboro, plus the amateurish but enthusiastic help of friends with plenty of time to kill. "Considering the age of the organ, it was in real good shape. We spent most of our time just hooking it up and making small repairs on the electrical and air systems", said Abernethy.

When Abernethy built his new home on the outskirts of Burlington, he had made provisions for making his dreams come true, by having the architect design a special room in the basement to hold his prospective 'beast'. This has certainly paid off as there was no major remodeling necessary to install his Mighty Wurlitzer.



Dr. Abernethy 'doctors' the relay and switch stack. —Photo by Jim Sparks



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## CENTER THEATRE MORTON

Continued from page 20

of them. Leaks in the console were cured and heavy sound absorbers were constructed about the tremulant units. As a result, superfluous noise was eliminated.

Later Hall and Ross cured a rather temperamental second touch and succeeded in rerigging the crash cymbal and tympani which for some reason had never been attached when the instrument was moved to the Center Theater.

Don Hall presented a second concert in August of 1963 and a pre-Christmas concert by guest artist Steve Brown, organist from the Tennessee Theater in Knoxville, completed the 1963 season.

During this past summer, work was once again started on the Morton, this time to take the squeaks out of the Kinura. This stop was of such overpowering

brilliance that it dominated the entire organ, even when played full. The Kinura was winded so that it received air from the same chest which supplied air to the Tibia. The very deep Tibia tremulant would modulate the air' so much that the Kinura would nearly stop functioning with the trem on. It was decided to reroute the air line to the Kinura chest so that it would get air from the lower pressure and more lightly modulated Vox reservoir.

For this first venture in the craft of metal working, Hall was joined by Jim Sparks, a Durham resident whose photographs accompany this article. The old air line was taken loose and the original supply hole covered. Then the line was cut, bent, and refitted to the Vox reservoir. After this work was completed the Kinura was returned to its new wind pressure and now makes a useful contribution to the sound of the Wonder Morton. Hall said, "It's like



The organ technicians work over one of the pneumatics inside the console.

—Photo by Jim Sparks



Hall tries the Morton to see how the morning's work went while Ross lends his critical ear.

—Photo by Jim Sparks

## CENTER THEATRE MORTON

Continued from page 22

having an entire new rank added to the organ."

During October, Don and the author began the job of properly restoring the finish of the console. The console was washed, sanded and filled in with plastic wood and painted with two coats of flat cream enamel. After this had dried, gold enamel antiquing was applied with an air brush borrowed for the occasion. The accompanying pictures will show the improvement in the appearance of the console. At this time a signal light from the projection booth was added to the console to facilitate exact timing for intermission performances, a la Radio City Music Hall.

The organ is now used mainly for the late night and early Sunday morning pleasure of the Piedmont Chapter members and their guests. The organ is frequently played for Saturday night intermissions by Hall, Jane Sparks and the author. A joint concert is planned with the A.G.O. in late April, 1965, with Richard Smith of Baltimore as guest artist.

Robert Morton Organ - 2 manual 8 rank. Originally installed in the National Theatre, Greensboro, N.C. 1922. Moved to Center Theatre, Durham, N.C. 1938.

### PEDAL

32 Resultant  
16 Diaphone  
16 Bourdon  
8 Trumpet  
8 Diapason  
8 Flute  
8 Tibia  
8 Cello  
Bass Drum  
Tympani  
Cymbal  
    Second Touch  
Bass Drum  
Cymbal  
Tympani  
Crash Cymbal

### ACCOMPANIMENT

16 Bourdon  
16 Cello tc  
8 Trumpet  
8 Diapason  
8 Tibia  
8 Flute  
8 Violin

8 Violin Celeste  
8 Kinura  
8 Vox Humana  
4 Diapason  
4 Flute  
4 Violin  
4 Violin Celeste  
2-2/3 Twelfth  
2 Flute  
Chrysaglot  
Snare Drum  
Tambourine  
Castinets  
Chinese Block  
Tom Tom  
    Second Touch  
8 Tibia  
8 Trumpet  
Chimes

### SOLO

16 Bourdon  
16 Diapason  
16 Vox Humana tc  
8 Trumpet  
8 Diapason  
8 Tibia  
8 Flute

8 Violin  
8 Violin Celeste  
8 Kinura  
8 Vox Humana  
4 Diapason  
4 Tibia  
4 Flute  
4 Violin  
4 Violin Celeste  
4 Vox Humana  
2-2/3 Twelfth  
2 Flute  
1-3/5 Tierce  
Orchestra Bells  
Xylophone  
Chimes  
    Second Touch  
16 Tibia tc  
16 Trumpet tc  
8 Diapason  
    Couplers  
16 Solo to Solo  
4 Solo to Solo

### TREMULANTS

Right  
Left  
Vox Humana-Trumpet-Kinura



Ross takes his turn at tuning a Trumpet while Hall asks one of the Kinuras to say "Ah." Entrance to this chamber is gained by sliding between the Diaphone resonators and under the Right wind chest.



A Vox Humana in the Right Chamber gets Hall's attention. On the chest in front of him are the Kinura, Vox with off set trumpets behind that and in the foreground.

-Photos by Jim Sparks - Herald-Sun Papers, Durham, N.C.

# Theatre Organ Activity in the UTICA - ROME Area

By  
Don Robinson

Until last year positive theatre organ activity in this Central New York area was confined to the recorded sounds of theatre organ music coming from the Organ Loft Program over WUFM.

After a year of continued efforts to get a project started, August 1963 saw a major breakthrough in getting started in restoring the Organ of the Capitol Theatre in Rome, N.Y.

The instrument is a Three Manual Moller Deluxe Theatre Organ, with 7 ranks of pipes installed with 5 additional ranks prepared for in the console and relay.

Console rests on a lift.

The following is the placement of the seven ranks and percussions:

### CHAMBER ONE (on right side)

16' Tibia Clausa	97 pipes
16' Viole D'Orchestre	97 pipes
8' Viole Celeste	85 pipes
8' Cinura	73 pipes
Chimes	20 bells
Orchestral Bells	37 bars
All drums and traps	
Unit a. Bass drum and cymbal	
Unit b. Castanets, Triangle, and sleigh bells	
Unit c. Slap sticks	
Unit d. Snare drum, chinese block, tom tom, etc.	

### CHAMBER TWO

8' Diapason	73 pipes
8' Tuba Harmonic	73 pipes
8' Vox Humana	73 pipes
Xylophone	49 bars

The organ presently is in fair condition. The drums as well as most of the other traps work.

The faithful staff who have devoted many hours working on the instrument were:

Father John Quinn  
Howard P. Teller  
Ralph I. Jackson  
Don Robinson

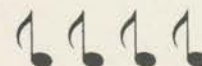
John and Gordon Sergie, two teenagers who presently are occupied with school activities, deserve mentioning for their time and efforts during summer vacation.

The manager of the theatre, Bill Keener, has given us full cooperation. He as well as the owner, Bob Kallet, are quite anxious to have the Moller play again.

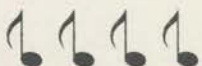
It may be of interest to note here that the Organ Loft Program on WUFM played an important part in bringing together this group.



Father John Quinn at the console of the 3/7 Moller Deluxe Theatre Organ. Father Quinn is a member of the N.F. Chapter and is assistant priest at St. Paul's Roman Catholic Church in Whitesboro, N.Y. Organ is in Capitol Theatre, Rome, N.Y.



Father John Quinn and Don Robinson tuning pipes in the Diapason section of 3/7 Moller Deluxe in Capitol Theatre, Rome, N.Y. Don Robinson is a N. F. Chapter member also and organ programs director at WUFM-FM, Utica, N.Y. He hosts the "Organ Loft" program.



Don Robinson using his critical ear to check tone in the 16' Diapason section of 3/7 Moller in Capitol Theatre, Rome, N.Y.





# JOE GIBBS SPRING

SANDY MacPHERSON

Continued from page 8



Joe Gibbs Spring at the console of the Golden-Voiced Barton in the Orpheum Theatre, Springfield, during the opening in August, 1927.

by James Somath

Heaven was not a band of angels, pearly gates and beautiful clouds to Joe Gibbs Spring. It was a beautiful new 28:0 seat Orpheum Theatre in Springfield, Illinois in August of 1927. Heaven was coming up out of the pit on a brand spanking new 3 manual Barton pipe organ with a glorious burst of sound that would shame the celestial choir. Reams of publicity and pictures had flooded the local papers for days before the opening and a fine pit band and five choice acts of Orpheum circuit vaudeville was on the bill, but Joe and the organ were the featured attraction.

The talented youngster had with unerring instinct picked the great Arthur Gutow for a teacher and had absorbed his art with startling speed. Art, at the time was playing a 3/9 Kimball at the old Woodlawn Theatre in Chicago. As soon as Gutow felt that Joe Spring was qualified he landed him with the old theatre chain of Lubliner and Trinz. From this point Joe worked into the Orpheum organization and wound up as the headliner at the opening of the Springfield Orpheum. After a very successful season with the Orpheum Theatre, Joe Spring felt the pang of the displaced Chicagoan and went back to

preside at the Aragon Ballroom Wurlitzer for seven years.

Feeling a call to the Southwest, Joe and wife, Bayne, first settled in Albuquerque and then bought a radio station in Santa Fe, New Mexico. Successful in this endeavor, he bought out his competition and operated both stations for several years. Strangely enough, there was quite a bit of organ music on the air-waves from Santa Fe for the next few years.

Several years back Joe sold the radio stations and retired to Albuquerque. Tiring of the inactivity he accepted a job as staff engineer of KGGM Radio in Albuquerque and again started playing the organ several nights a week at the local Elks Club.

Joe and Bayne were married in 1927 shortly after signing the contract for the opening of the Orpheum and 37 years of marriage have drawn them closer together than ever. Very devoted, very happy and very much ORGANIZED!

The Springs are frequent visitors in the El Paso, Texas area where they are guests of John R. and Lela Thomas. During these visits Joe Gibbs Spring often demonstrates the old theatre organ techniques for the benefit of the El Paso Theatre Organ Clubbers on the Plaza's Mighty Wurlitzer

BBC post would be many, so he didn't apply for the job immediately. Then, contacting Foort, he was told to apply as "he had as much chance as anyone else". This he did, and after several auditions and interviews with BBC executives, was notified on November 20, 1938 that he was chosen to succeed Foort at the Compton organ in St. George's Hall, which was then the most famous theater organ in Europe. Night and day, it was used in broadcasts to Britain and her dominions overseas.

The 4M 20R Compton organ, the first organ in Britain to be designed specifically for broadcasting, had 260 stop tabs, 54 pistons, a grand piano, and a Compton Electrone. The console was on wheels, and the three pipe chambers were the percussion, main, and solo. The Electrone section produced, by electric means, all sounds produced by reeds and pipes. The sounds were amplified, and then emitted from a loudspeaker suspended from the ceiling.

Sandy's first broadcast on this organ was on November 22, 1938. Before this, he worked out a little melody in 4/4 time for his signature tune. Accepting the advice of a professional composer, he changed the tune to a 3/4 and the result was "I'll Play to You", the number which has been his theme ever since.

Not only was he playing regular broadcasts, but he was also accompanying stage shows. St. George's Hall was a beehive of musical activity. Concerts, operas, minstrels, tragedies, drama--all were presented there, and Sandy was a big part of much of it. This was to carry through until the summer of 1939 while war clouds gathered ominously. In August, the government ordered the BBC Variety Department to move to Bristol, the only personnel remaining were two or three producers and Sandy Macpherson. On September 3, Sandy played his first war-time program. Hundreds were to follow. Twenty-three organ programs were broadcast in the first week! One lady wrote the BBC, "I could be reconciled to an air raid, if in the course of it, a bomb would fall on Sandy Macpherson and his everlasting organ, preferably while he is playing his signature tune."

During a late evening air raid, Sandy had made his way to the shelter in pajamas, bathrobe and slippers. The all-clear was sounded 15 minutes prior to his broadcast, and since he had no time to change, dashed to the studio, and began playing in this unorthodox get-up. The slippers kept falling off, so he kicked them away, finishing the recital in bare feet!

Sandy's fan mail was becoming voluminous. One letter he received from a group of servicemen in France launched an idea for a long series of programs. These men, having access to a radio, had requested some numbers to

Concluded on page 26

**SANDY MacPHERSON**  
Continued from page 25

be played for the folks back home. After official approval, the program "Sandy's Half-Hour" was launched in February 1940. At first, requests had to come from servicemen, but later that was altered to include requests from civilians for service personnel. After five programs, Sandy was getting 5,000 letters a week. The backlog of request letters totaled 40,000, and his staff had to be enlarged to reduce it. After three months, a program was inaugurated for Canada on the overseas service. Every fourth program was spoken in French in deference to the French-Canadian contingents in Quebec and the Maritime provinces. In each program, following Sandy's organ stint, 8 Canadian soldiers talked to the folks back home.

On August 24, 1940, a team of foreign correspondents worked with Sandy on a program beamed to America, and called "London After Dark". After Sandy opened the program on the BBC organ, the correspondents, spotted in various locations throughout the city, gave their wartime impressions. These men included Edward R. Murrow, Larry Leseur, Cecil Madden, Eric Sevareid and Gerry Willmot. Ed Murrow had grimly remarked prior to going on the air, that it would be apropos if an air raid should start during the program. And that is precisely what occurred! Throughout the show, the sirens wailed, anti-aircraft barked, bombs exploded. A perfect backdrop!

The bombing of London was intensified, and the authorities felt that St. George's Hall might be a coming target. Therefore, Sandy was ordered to Evesham where a Hammond electronic was installed. A week later, on September 24, 1940, incendiaries were dropped on St. George's Hall, and the 70-year structure, dry as tinder, went up in flames, the BBC organ with it.

At Evesham, Sandy's programs continued. His Canadian program "A Message From Sandy" was extended to 30 minutes. The electronic was seldom out of use, as some top British organists came by to perform while on their leaves from the services.

Just as Sandy was doing his bit for the war effort, the other British organists were doing theirs. Those in the Royal Air Force included Reginald Dixon, Al Bollington, Frederick Bayco, Horace Finch, Jack Dowle, John Madin, Duely Beaven, Stanley Tudor, and Lloyd Thomas. The Army claimed Frank Newman, Phil Park, Donald Thorne, Gerald Shaw, and Dudley Savage, while the Navy had John Howlett and Bobby Pagan.

In 1941, Reginald Foort offered his travelling organ to the BBC which it readily accepted. It was installed in the Grand Theater, Llandudno, and in April, it became the official BBC organ. In November 1941, the program "Sandy Calling the Middle East" was begun. This show was run differently. Sandy broadcast from theaters having

organs in the major cities of Britain, travel restrictions preventing the relatives of servicemen to come to London to appear on his program. Red Cross shows, special broadcasts, benefits—Sandy did them all. In one performance, he was supposed to do a tap dance. He practiced the rudiments, tried the dance later, and promptly fell into the drums in the pit! Never a dull moment for this versatile fellow!

In 1943, Sandy was asked to take over a program "Tom, Dick and Harry in Uniform". The MC, John Hilton, had just died. His program had been tremendously popular. This was a sort of Mr. Anthony-type affair which sought to solve the problems of servicemen and their dependents. With misgivings, Sandy took it over, but like all his previous programs, it became a great success.

With the war's end, the BBC sought to find a building large enough in London to house its big theater organ with the 2-ton console. After months of searching, Hoxton Chapel was selected. The John Compton Organ Company overhauled it, and installed the organ in its new location. Renamed the Jubilee Studio, the building appears from the outside as the last place in the world for broadcasting.

The organ, built and designed in America by Reginald Watson in cooperation with Reginald Foort, is thoroughly English in style. Foort toured about three years with this instrument, and needed 5 vans to transport it. It was installed in over 200 locations. After 20 years of touring and solid playing, the organ is still going strong, used an average of eight hours a day for broadcasts and rehearsals. According to those who have heard it in person or on tape, its voicing is exceedingly pungent and incisive, and the strings and reeds have a dry quality. In a small studio, the Post Horn really sings out! Within the last five years, the organ has undergone some modifications. For a time, the top manual was removed in favor of

the electronic "Clavioline". The top manual had been a coupler, having no relays of its own, but coupling other manuals to it at various pitches. The No. 1 Tibia was silenced, its stopkeys being wired to the Doppel Flute rank.

Sandy's new programs were "I'll Play to You", which was a travelling show; "From My Post-Bag"; and "At Your Request". Even though the war was over, the veteran organist was still going as strong as ever. He visited Canada and his home town in 1947, and what fond memories he had! Many of those who participated in his war-time soldier programs made themselves known. It was a grand reunion. He played some concerts and benefits while there.

Many homes in Britain during recent years have been tuned in regularly on Sunday mornings to Sandy Macpherson's "Chapel in the Valley", a small chapel in the country conjured by the organist from the sombre reality of Jubilee Chapel. Since Sandy first invited listeners on May 29, 1949 to "slip inside without disturbing the music", the mythical Mr. Drewett, village postmaster, plays the organ, and Mr. Edwards leads the singing of the hymns. The chapel has become a reality for many, and has continued in spirit the original purpose of the Jubilee Chapel. There have been several series of this program, each series separated by several months.

Sandy Macpherson's sign-off words are "Cheerio, everyone, goodbye and all the best". To this, the writer believes that every theater organ enthusiast, whether he be American, English, Canadian or Australian, would reply "All the best to Sandy Macpherson—a wonderful personality, great organist, a humanitarian, and truly a friend of millions."

The author expresses his thanks to Jess G. Littlefield of Rochester, N.Y., and J. R. T. Hopper of the BBC, London, for help in the preparation of this feature.

☆ ☆ ☆ ☆

# THEATRE ORGAN REVIEW QUARTERLY

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13967 Mettetal  
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**CHICAGO AREA CHAPTER**

Although it was the night of Chicagoland's first blizzard of the season, about 50 brave souls turned out for CATOE'S Annual Election of officers meeting, held this year at Karnes Music Co. in Des Plaines. Following the business part of the meeting, which included the voting of an Honorary Life Membership for Stadium organist Al Melgard, everyone gathered around the organs that Karnes Music had provided for the membership. Included were a 3 manual Rodgers and various models of electronic Wurlitzers.

CATOE'S Christmas Social was held at the MontClare Theatre with Tony Tahlman as featured artist at the 3/10 Barton. Tony's program included many favorites both old and new with the final part of the program being devoted to Christmas music including the rarely heard "Friendly Beasts" and "Rise Up Shepards and Follow". The conclusion of the program was the Barton giving its all as Tony played the regal Hallelujah Chorus, and the organ then descended into the pit.

**NEW YORK CHAPTER**

On November 29, 1964 over 150 members and guests assembled in the Rahway Theatre, Rahway, New Jersey. After the talented members tried their hand at the organ, Tom Wayne, the featured artist for the day put the beautiful 2/7 Wurlitzer to a real test.

The organ is Wurlitzer, Style E-X, Opus 1923 with the seven ranks divided left and right. The perfect condition of the organ is credited to Wendell Rotter, whose diligent and skillful work has placed this Wurlitzer in mint condition. The left chamber is on 10" of wind, while on the other side the Trumpet and Tibia are voiced on 16", with the Vox set on 5".



Wendell Rotter at the Rahway 2/7 Wurlitzer.

Wendell Rotter who is a professional musician and teaches accordian and organ opened and closed this meeting including in his program a tour through the organ showing off the percussions, traps, and fine pipework.

Allan H. Day, Program Chairman

**NIAGARA FRONTIER CHAPTER**

Harvey Elsaesser, popular Buffalo organist, was the featured artist at the Christmas meeting of Niagara Frontier Chapter held on the evening of December 14th at Skate Haven Roller Rink.

Harvey had arranged a concert of familiar favorites intermixed with Christmas music that really showed off the beauty and variety of the Mighty Wurlitzer. Xmas Carols were sung by the members, led by the soprano voice of (Mrs.) Edna Elsaesser. An excellent way to get in the Christmas spirit.

**PUGET SOUND CHAPTER**

The last meeting held at Stan Smith's was one of the most enjoyable we can remember. It was kicked off by a performance of old favorites by our member Ken Gallwey presiding at the 3/8 Smith console. Smith's son and daughter, who are fast becoming excellent masters of the pipes followed their fathers performance.

The next meeting is scheduled for Sunday, January 31, 1965 and will feature EDDIE DUNSTEDTER at the 3/12 Robert Morton in the Bill Morrison residence, Everett, Washington.

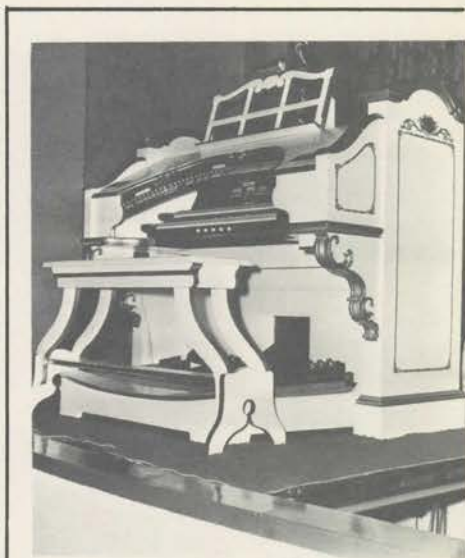
Roger Johnson, Secretary

**ROCKY MOUNTAIN CHAPTER**

The second meeting of this newly

formed ATOE Chapter was held Sunday morning September 28, 1964 at the Chief Theatre, Colorado Springs, Colorado. (See August, 1964 BOMBARDE for story on rehabilitation of this Wurlitzer) Dick Hull was the featured artist who presented an excellent and well rounded program. Following the performance by Hull, the organ was turned over to the members for a jam session.

Rodney Stich,  
Secretary/Public Relations



The above photos are reprinted with our apologies for the excessive cropping that occurred in the last issue of BOMBARDE. (Upper) Wurlitzer 190 Special, Opus 2067, in the State Theatre, Portland, Maine. (Lower) Pine Tree Chairman, Forest Perkins going over plans for chapter's October concert with Mrs. George E. Francis, Manager, State Theatre.

-Photos courtesy of Gannett Publishing Company

VALLEY OF THE SUN

The January meeting of the Valley of the Sun Chapter was held on Sunday evening, January 17th, at the warehouse home of Southwest Organs, Incorporated. This relatively new Phoenix firm deals primarily in restoration and resale of pipe organs, and the occasion was the first public performance of the restored 3/23 Moller church organ removed from Mt. Sinai Jewish Church in El Paso, Texas, last summer. Host for the evening was Al Comtois, vice-president and general manager of the corporation.

The organ was not under expression, and the console and pipework alike were most effectively lighted. Trems were jacked up to please theatre organ buffs in the audience. Southwest Organs' staff organist, Donna Bechhoefer, was first artist of the evening and demonstrated the theatre organ sound with the popular portion of her program, particularly pleasing the crowd with "Exodus." Her classical selections closed with Bach's "Tocatta and Finale in D Minor."

After a brief intermission the audience was treated to Wade Bray, a young man whose classical and popular talents are becoming increasingly admired and respected. His crisp style caused much favorable comment from his opening of "There's No Business Like Show Business" to his "Psalm XIX" by Marcello, and he was called back to demonstrate the individual stops of the instrument.

Voting members remained after the program to elect the following slate of officers for 1965: Chairman, Karl Warner; Vice-Chairman, Don Story; Secretary, Laurel Ruby; and Treasurer, Ron Cress.

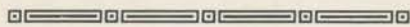
Respectfully submitted,  
Karl R. Warner



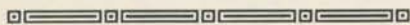
NEWS FROM HARVEY ROEHL  
Vestal, New York

Harvey's Welte Automatic Pipe Organ expected to be playing in mid-January.

Edwin A. Link has purchased (re-purchased) the 12 rank Link Theatre Organ from Duane Arey. After a complete refurbishing, it will be installed in the Roberson Memorial Building in Vestal, New York. Luckily, the auditorium is being planned around the pipe-organ installation instead of the other way around as is so often the case. Link is anxious to locate more chests for the instrument for planned enlargement. Readers knowing of any should write Harvey Roehl, 3533 Stratford Drive, Vestal, N. Y.



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LLOYD KLOS REPORTS

The plant of the Wurlitzer Company in North Tonawanda, NY is being sold to Irving Levick, a realtor, who owns millions of square feet of industrial and commercial property in the Buffalo area.

Wurlitzer will lease back about 60% of the 750,000 square feet of plant facilities where it will continue the production of juke boxes and certain defense products. Mr. Levick is also acquiring the Wurlitzer-owned Melody Park which surrounds the plant. Altogether, he is buying 160 acres, which lends itself to housing development. The price of the property was not disclosed, but it runs into the millions of dollars.

Wurlitzer has owned the plant since 1908, when it manufactured the earliest versions of automatic music-making machines. Later it became the home of the "Mighty Wurlitzer pipe organ, and advertised this with a huge sign atop the main building which showed a horse-shoe console. When the theater organ died out in the 1930's, the juke box came into its own which Wurlitzer pioneered and is still the leader in their manufacture.

The company has been following a policy of disposing of real estate, mostly stores. This transaction is the first of its major plants to be sold in a leaseback arrangement. Part of the plant has been unused for some time, and has been for rent with no takers.

Wurlitzer's headquarters are in Chicago. R C Rolwing, president, said that

the firm bought the surrounding area many years ago as an investment. The sale of this property opens the way to development of the area.

\*\*\*\*\*

Mrs. David J. Marr, widow of the founder of the Marr & Colton Organ Co. will celebrate her 83rd birthday on January 29. ATOE fondly wishes her many happy returns.

\*\*\*\*\*

According to Bob Wilson, ATOE'r from Yakima, Washington, the Capitol Theater in Vancouver, BC is about to be extensively remodeled, reducing the seating from 4,000 to around 1,800. Fate of the Wurlitzer 260, opus No. 1657 is uncertain in view of plans to install a wide screen.

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- 1964 - Volume 1, Numbers 1, 2, 3, 4.

# DON BAKER PLAYS FOR OPENING OF NEW OAKBROOK THEATRE

"The days of old" when the theatre organ and its master at the console were headlined as star attractions were relived in Oak Brook, Ill., a western Chicago suburb, on December 18-20.

Don Baker, long-time theatre organist of yesteryear and now a Conn Organ and Kapp recording artist, and Balaban & Katz, Chicago based giant among the nation's theatre operators, teamed up for this revival of the old days. The event marked the special preview festivities for the new million dollar Oakbrook Theatre, the first new facility to be constructed by this chain since 1938.

Don played the new Conn Deluxe Theatre organ at all of his performances during the three days. His program was arranged to include something for everyone, regardless of age, and ran the gamut from present day pop tunes, to "White Christmas" and other all-time holiday

favorites, and selections from the theatre organ days of long ago.

Friday night at the Oakbrook was a special invitational affair for members of the press, radio, TV, movie industry and special guests only with an estimated 300 in attendance. Saturday and Sunday were billed as "open house days" for the general public. An estimated 6,000 took advantage of the opportunity to thoroughly inspect the 1200 seat house which rightfully boasts of many new innovations including: Rocking Chair seats with each row on its own level; unprecedented "stretch-out" room between each row; perfectly proportioned screen; foyers and lounges with continuous music and other luxurious appointments all keyed to the comfort and convenience of moviegoers, even to the extent of pushbutton telephones.



This smile of complete approval is worn by Don Baker, Conn Organ concert artist, as he sat at the console of the new Conn Deluxe Theatre Organ and turned back the clock recently to briefly relive his many years of theatre organ playing, which included a 13-year engagement at the famous Paramount Theatre, New York City. The event which prompted Don's smile here marked a 3-day "open house" on December 18-20 to herald the opening of a new million dollar theatre in Oak Brook, Ill., a western Chicago suburb.

## LETTERS - Continued from page 3

resonances of wood & metal pipes. We really don't expect that miracle nor can we expect our "plug-ins" to produce a sound that can compare with that of the beauty and majesty of well voiced pipes emanating from lofty chambers. But the deftly controlled loud speakers are still better than a blast of shrill whistles in the ear which can hardly be dampened even by tight closing swell shutters in the average living room. How many of us can afford the proper installation of several sets of ranks plus the monstrous consoles we all love? I'll venture to guess that 95% of all members and readers own and enjoy an electronic gadget.

I've said my piece and probably have trod on a number of toes, but this is the way I feel. I wonder how many agree with me?

Yours very truly,  
Maurice Scharman  
member L.A. A.T.O.E.

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PEARL WHITE, one of the outstanding performers of the 1964 Convention in Buffalo is seen at the 3/10 Geneva Theatre Organ in the Baker Hotel. (See December BOMBARDE for

details of this organ.) We certainly hope that she is on the program for the 1965 Chicago ATOE Convention.

—Photo by John McCarthy

# The Rodgers Custom Theatre Organ



<b>PEDAL</b> 32' Diaphone 16' Ophicleide 16' Tibia 16' Bourdon 16' Contra Viol 8' Tuba Mirabilis 8' Tibia Clausa 8' Cello 8' Flute 4' Piccolo 16' String Bass Pizz. Bass Drum Brush Cymbal Chinese Block 8' Solo to Pedal 8' Great to Pedal 8' Accomp to Pedal		4' Tibia 4' Viol d'Orch 4' Piccolo 2-2/3' Twelfth 2' Piccolo 2' Fifteenth Harp Chrysoglott Bongo Drums Chinese Block Brush Cymbal Sand Block Castanets Tambourine Snare Drum Roll Accomp Unison Off 4' Accomp to Accomp Accomp Main Off Accomp Echo On Accomp Reverb On		<b>ACCOMPANIMENT</b> 8' Brass Trumpet 8' Diaphonic Diapason 8' Tibia Clausa 8' Concert Flute 8' Flute Celeste 8' Flute 8' Clarinet 8' Viol d'Orch 8' Viola d'Amour 8' Viola Celeste 8' French Horn 8' Krumet 8' Vox Humana		<b>ACCOMPANIMENT</b> 2nd TOUCH 8' Tuba Mirabilis 8' Tibia Clausa 4' Tuba Clarion 4' Tibia 8' Solo to Accomp 8' Great to Accomp 8' Accomp to Accomp		<b>GREAT</b> 16' Tuba 16' Tibia 16' Contra Viol 16' Clarinet 8' Tuba Mirabilis 8' Harmonic Tuba 8' Open Diapason 8' Tibia Clausa 8' Clarabella 8' Flute 8' Clarinet 8' Kinura 8' Viol d'Orch 8' Salicional 8' Vox Humana 5-1/3' Quint 4' Tuba Clarion 4' Tibia 4' Viol d'Orch 4' Piccolo 2-2/3' Twelfth 2' Piccolo 2' Fifteenth 1-3/5' Tierce 1' Fife Piano-Harpsichord Harp Celesta Glockenspiel Orchestral Bells Marimba Xylophone Cathedral Chimes 16' Great to Great Great Unison Off		4' Great to Great 16' Solo to Great 8' Solo to Great 4' Solo to Great 16' Accomp to Great 8' Accomp to Great 4' Accomp to Great Great Main Off Great Echo On Great Reverb On		Solo Main Off Solo Echo On Solo Reverb On	
		<b>SOLO</b> 16' Tuba 16' Tibia 16' Contra Viol 8' Tuba Mirabilis 8' English Post Horn 8' Horn Diapason 8' Tibia Clausa 8' Concert Flute 8' Flute 8' Concert Clarinet 8' Musette 8' Solo String 8' Viol d'Orch 8' Orchestral Oboe 4' Tibia 4' Viol d'Orch 4' Piccolo 2' Piccolo 16' Solo to Solo Solo Unison Off 4' Solo to Solo		<b>VOICING</b> Tibia ff Flute ff Flute becomes Open Flute Celeste Viol ff Viol becomes Diapason Perc ff		<b>ECHO</b> Tibia Main Off Tibia Echo On		<b>TREMULANT</b> Echo Tremulant Tibia Vibrato Tibia Tremulant Flute Vibrato Flute Tremulant Viol Tremulant Accomp Tremulant Great Tremulant Solo Tremulant Perc Tremulant					

*Rodgers*

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