

Metrolina Organ Quarterly

The journal of the Metrolina Theatre Organ Society

March 1992
Vol. 3, No. 1

NEXT MTOS MEETING

SATURDAY, MARCH 14, 1992
5:00 p.m.

at BAKERS UNLIMITED BISTRO

131 East John Street
Matthews, N. C.

Bakers Unlimited is located on Monroe Road (East John Street) just east of the main intersection in old downtown Matthews, close by the post office. It's on the left heading out of Matthews, a one-story building with a glass-enclosed porch on the front, and plenty of parking. Excellent food, comfortably priced -- somewhere between Hardee's and The Lamplighter.

Please call John Apple (365-4300) or Rod Glasgow (334-0366) by March 11, so that reservations can be completed.

AND AFTER DINNER

we will adjourn to

>>> CALVARY CHURCH <<<

where our host will be

DAN MILLER

Dan will provide us with a demonstration of the small organ there, allow the fearless to brave the console, and perhaps come up with a few surprises. Dan is organist for Calvary Church and a member of MTOS.

RICHMOND

JOHN APPLE was in Richmond for the 1991 Wurlitzer Weekend, and sends this report:

This writer had the opportunity to see first-hand what Richmonders have experienced for decades: two large Wurlitzers and three great theatres. This November provided me and approximately 100 others with glorious sights and sounds.

The first venue was the Mosque, a vast auditorium owned by the City of Richmond. A 3-17 Wurlitzer is situated in this room. It was on this organ that the first LP recordings were made by Reginald Foort (early record covers stated his name as Michael Cheshire). Local celebrity Eddie Weaver performed before and during intermission for the Kiwanis travelogue. It was wonderful to hear this person from the "Golden Age" perform so effortlessly, for example, on a medley from "The Sound of Music."

A second program, after the travelogue, was played by Ty Woodward, from California. His classical training provided him with the facility to perform Joplin's "Maple Leaf Rag" as well as lead a sing-along and to accompany a short comedy feature.

Later I found out that this organ will be featured when Garrison Keillor's "American Radio Company" program comes to Richmond in the spring. In fact, the organ was a reason that Keillor chose the Mosque for this one program. VTOS will keep busy to get the organ in top shape for the program.

Saturday morning the group met at Richmond's beautiful Byrd Theatre. This 4-17 Wurlitzer is known for Dick Liebert's recordings, as well as a recent one by Ron Rhode (this is available at Camelot Music on Independence Blvd).

The theatre had been in a family trust into the 1970's, and under one manager from the 1930's to the 1970's. This accounts for its largely unaltered appearance to this day. The organ is kept in perfect shape by VTOS. Ken Double, a TV sportscaster for Purdue University and MC for 1990 ATOS in Indianapolis, performed a wonderful concert of ballads (his favorite style) and light pieces that kept you wanting more.

After a luncheon at the soon-to-be-closed Thalheimer's downtown store, I attended the VTOS annual meeting (they have about 80 active members). We then saw the restored atmospheric Loew's Theatre, now the Carpenter Center. The original Wurlitzer is being installed (only the piano was working). I met Greg Owen from New Bern, who has a lot of natural ability, which he demonstrated that night. We had a tour of the theatre building, as well as the organ chambers.

Saturday evening all of us were invited to a party at David Barnett's house. On the second floor he has installed a 2-manual Wurlitzer, which was played by a number of the attendees. Greg Owen performed a beautiful medley from West Side Story. VTOS was impressed with him, so that he played in concert at the Byrd Theatre in early February.

If possible, you should plan to attend next fall. Richmond is rich in history (Jefferson Davis' house, battlefields) as well as theatre organs.

CAROLINA THEATRE, CHARLOTTE

[The Charlotte Observer, December 5, 1991]

Today's focus: Carolina Theater

12/5/91

Not too late to save historic movie house

Passage of the \$1 million historic preservation bonds is a promising step in saving Charlotte's history; however, the recent list of most endangered properties that the bond money is targeted for had one major omission: the old Carolina Theater on North Tryon Street.

The city already owns the property, but American Fidelity Property Co., Cityfair's owner, has the option to purchase the remains of the 1927 theater. The artist's rendering of these out-of-town developers' plans for the site don't include saving any of the Carolina.

While the building may appear from street level too far gone, the two most important elements remain: The existing facade is intact and in good shape, and the architectural integrity of the auditorium is still in place. A good deal of work has already been done on the auditorium in the failed attempt to convert the space into a multi-use entertainment facility for Cityfair. The Carolina is a building halted in mid-restoration, not a building gutted beyond saving. Interior trim and seats can be replaced, and the missing lobby is the one part of the original structure that would most benefit from modernization.

Greensboro, Winston-Salem and

Durham have all saved their historic Carolina Theaters by turning them into performing arts centers. While we are constructing a new performing arts center in the next block, the Carolina could still be returned to its former glory as the flagship movie theater of Charlotte.

The building's location in the heart of the uptown arts district makes it ideal to fulfill uptown developers' desire to bring a movie house back to the central city.

The effort to save this building can't be put off. The location is too important to sit vacant much longer.

MARK HUFFSTETLER
Charlotte

In addition to Winston-Salem, Greensboro and Durham, many smaller cities have preserved their theatres, in North Carolina and across the country: Hickory, Lumberton; Newberry, S. C.; Huntington, West Virginia; Anderson, Indiana; Fargo, North Dakota; Utica, New York; Lakeland, Florida; DeKalb, Illinois.

Surely there is a way to spark sufficient interest here to save our theatre. The reward for spending \$3 to \$5 million for restoration is a \$35 million showplace.

COMING EVENTS

Saturday, April 25
7:30 p.m.

Dilworth Methodist Church
605 East Boulevard

JOHN APPLE and GIL PIROVANO, organists
LEIGH KIMBROUGH, soprano

John will play a farewell recital on the historic 3-25 Moller installed in 1926. The organ is scheduled to be dismantled to make way for a new instrument. The program will include music appropriate for an orchestral organ, including transcriptions.

Friday, March 6
8:15 p.m.

Calvary Church
Highway 51 and Rea Road

The Charlotte Symphony Orchestra
with
DAN MILLER
at the
CALVARY GRAND ORGAN

Program includes:

Sowerby, "Pageant" (organ solo)
Poulenc, "Concerto for Organ, Strings and Tympani"
Holst, "The Planets" (small but important organ part)

In most performances of "The Planets" the organ is not heard. It is either left out, or the instrument available is not audible over the orchestra. This should not be the case at Calvary.

Sunday, March 8
3:00 p.m.

BYRD THEATRE
2908 West Cary Street, Richmond, Va.

LIN LUNDE plays the Byrd's 4-17 Wurlitzer to accompany a showing of D. W. Griffith's 1915 classic, "The Birth of a Nation".

Lin Lunde is the new president of VTOS. He will play his own original score for this outstanding film.

March 15
2:00 to 7:00 p.m.

KNOWLTON ORGAN COMPANY
217 Depot Street, Davidson

OPEN HOUSE

MTOS member Ben Williams has opened his shop at a new location in downtown Davidson. It is at 217 Depot Street (corner of Watson Street), three minutes from I-77, one block from Davidson College. There will be two organs on display: a 1921 Pilcher and a small Zimmer.

Bring music to play, and save plenty of room for wonderful food. The shop phone number is (704) 892-1548.

Sunday, March 29
7:30 p.m.

Covenant Presbyterian Church
1000 East Morehead Street

DR. MARTIN WEYER
Distinguished Organist and Musicologist
from Marburg, Germany

Dr. Weyer is organist at Elizabeth Church of Marburg and teaches at the University of Marburg. His program will include music by late romantic German composers Max Reger and Josef Rheinberger.

April Barbara Owen and the Organ Historical Society will present a slide-audio presentation on preservation of American organs.

LATE NEWS FROM RICHMOND

[from VTOS Theatre Organ News, February 1992]

Re-built Original "Loew's" Wurlitzer Installed and Playing at Carpenter Center; Gala Dedication Show in April

After almost two decades, Richmond again has three Wurlitzer organs playing in theatres....All the mechanical problems with the blower motor have been solved and the 3-manual, 13-rank Wurlitzer is being played as often as possible to be certain all systems are perfect. A gala dedicatory concert is planned for April.

Greg Owen Makes Debut at the Byrd; Playing, Personality Wow Members

Greg Owen (of New Bern) made his concert debut on February 22, when he played for VTOS members and guests Saturday morning at the Byrd. His dynamic program ranged from serene to bombastic as he brought to the mighty Wurlitzer melodies from Broadway, Hollywood, the classics and the hymnal.

Greg taught himself how to play theatre organ because, as he related to his audience, there just weren't many teachers in North Carolina because there aren't many playing positions there. So Greg listened to every organ recording he could find. And if one closed one's eyes, one could picture spending an afternoon with a vintage collection of organ recordings from the Crawfords to Virgil Fox.

Keep an eye on Greg Owen. When other chapters get the word, he's bound to get very busy!

From MINNEAPOLIS

Rosemary K. Dineen, Development Director for the Minneapolis Convention Center Project, reports that they are now within \$71,000 of reaching the \$1,000,000 goal for installing the huge (122 ranks) 1928 Kimball classic/theatre organ in the new convention center. She says that the blower room main winding system work is completed, and progress now is being made in the swell and choir chambers.

The organ was professionally removed from the old auditorium, before destruction of the building, and stored until the new building was ready.

It Won't Be Long Now!
Only Four More Days

CAROLINA
THEATRE
THE FINEST IN THE CAROLINAS

 **Opens Monday Eve.**

GREAT AMERICAN CINEMAS

THE WANG CENTER

Boston, Massachusetts

When the Metropolitan Theater opened in October, 1925, patrons paid 35 cents to enter a sumptuous entertainment palace that extended for a full city block and five stories into the sky, and adorned with gold and marble fit for royalty.

Renovation of the Wang Center, as the Metropolitan is known today, has been in progress for 12 years, and will continue through the next year with refurbishment of the downstairs salons and and restrooms. The pro-

cess has revealed a vision of grandeur and extravagance hardly imaginable in a day when movies mean television or tiny black-box theaters.

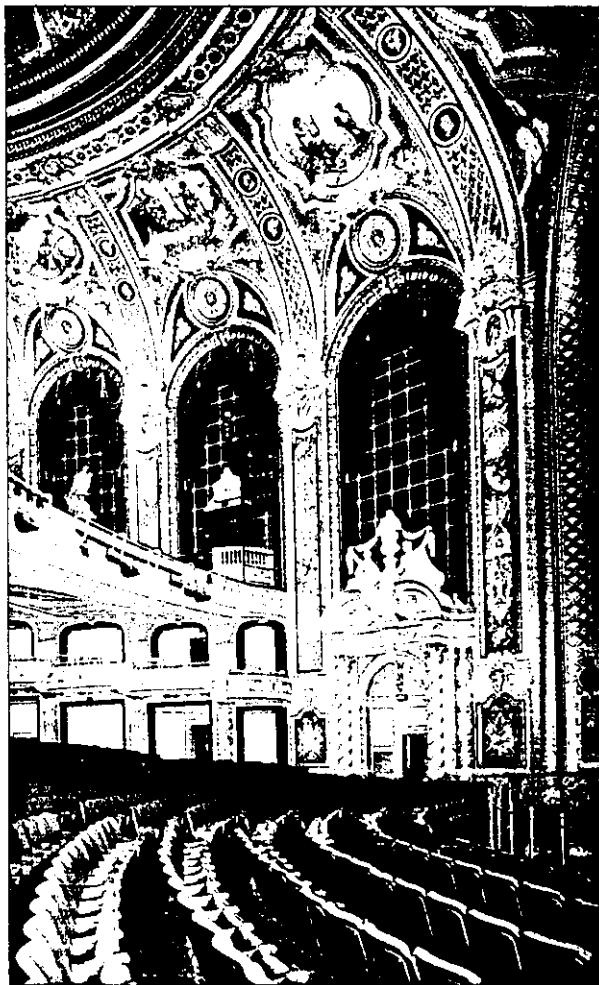
Original architect Clarence Blackall aimed at nothing less than creating a cultural centerpiece for Boston, and, as a newspaper commentator noted a few days after the grand opening, "[Bostonians] are still rubbing their eyes and wondering if it all was a dream." Many thought they were dreaming when the 70-piece orchestra rose as if by magic from the depths of the theater while playing an overture. Audiences already had stars in their eyes from the acres of marble in the lobby; grand, sweeping staircases; ornamental sculpture depicting musical instruments, cornucopias, coats of arms and angels; and murals by Edward Kellogg on the theme of Zeus and the Muses.

The palace that the *Boston Herald* called the "Art

Institute of Amusements" hosted the cream of jazz and swing-age entertainers, including Duke Ellington, Benny Goodman, the Dorseys, Fred Waring and more. Dean of Boston theater critics Eliot Norton recounts the most famous Metropolitan story, in which Rudy Vallee got a grapefruit bounced off his head as he warbled "Give Me Something to Remember You By" in a stage show. When police arrested the free-lance music critic, they discovered he was a Harvard student and suggested that Rudy cooked up the whole incident. Irene Ryan (Granny on *The Beverly Hillbillies*) remembered the stage being so shallow that, when performing vaudeville routines, she would exit stage right, run out the door, up the alley next to an adjacent theater, in the side door, and enter stage left.

The Metropolitan was always a movie haven, with an orchestra and two mighty organs. It hosted the premieres of many prestige features over the years, and was itself the setting for a scene in *The Witches of Eastwick*. Vaudeville was also a mainstay, with chorus girls, comedians, and a dance hall, the Salle Moderne, in the downstairs lobby.

The theater was renamed The Wang Center in 1983 to honor a major gift from the family of Dr. An Wang. It continues to present cultural activities such as ballet, a movie series, Broadway theater, and live concerts, and its restoration has become an important, and widely supported, civic cause. *///k*



[Ad in Historic Preservation magazine, July/August 1991]

THEATRE RESTORATION

*Wang Center for the Performing Arts
Boston, Massachusetts*

Investigation &

Documentation

Restoration

Renovation

Murals

Stained Glass



Please call for brochures.

Conrad Schmitt Studios Inc.

SINCE 1889

Bernard O. Gruenke • Bernard E. Gruenke
2405 South 162nd Street, New Berlin, WI 53151
(414) 786-3030 • FAX: (414) 786-9036 • 1-800-969-3033

Metrolina Theatre Organ Society

Application for new members

Name: _____

Telephone: _____

Address: _____

Do you own an organ? No
 Yes
If so, what kind? _____

Hobbies: _____

You'll help with: Publicity Chapter activities
 Fundraising Refreshments Playing locally
 Organ maintenance Articles Photography
 Recruiting Recording Transportation
 Other: _____

Annual dues are not yet tax-deductible

\$ 15 MTOS

Make check payable to
Metrolina Theatre Organ Society
81 Providence Square Drive
Charlotte, NC 28226-6577

1996

1992 DUES ARE NOW DUE.

METROLINA CHARTER MEMBER NAMED STAFF ORGANIST AT DETROIT FOX

Scott F. Foppiano, a charter member of the Metrolina Chapter of the American Theatre Organ Society, has been named a staff organist at the fabulous Fox Theatre in Detroit. The Fox has two organs that are regularly played by the organists whenever shows are presented in the theatre. The lobby organ is a 3/12 Möller and the auditorium instrument is a 4/36 Wurlitzer. The big Wurlitzer is of the same design and has the same specifications as the showcase instruments built by firm for the Fox Theatres in St. Louis and San Francisco, the Brooklyn Fox and the New York Paramount at Times Square. Mr. Foppiano was added to the roster in June of 1990, and has played for shows such as Ben Hur, Mame, The Fantastics, The Phantom of the Opera, and The Detroit Symphony performances of Tchaikovsky's Nutcracker.

ORPHEUM THEATRE AND ORGAN SAVED

The Orpheum Theatre, located at the corners of Main and Beale Streets in Memphis, Tennessee, has been saved and totally restored to its original splendor. The theatre, a 1928 Rapp and Rapp house, is a prime example of that firm's spectacular treatment of French Baroque decor. The interior of the auditorium, a rich blend of thick crimson tapestries with gold fringe and gold-on-silver leafing, seats 2,750 people and is illuminated by four immense chandeliers made of hand cut Czechoslovakian crystal. The largest two weigh 2,500 pounds a piece. In the center of the ceiling is a vast dome, which, when illuminated, resembles a lofty blue moon in the darkened auditorium. The organ, which is in its original 1928 installation, is a Wurlitzer 235-Special. That model is a 3-manual, 13-rank instrument with a brass Trumpet. The console, which was given a beautiful treatment of ivory with gold-leaf trim, is situated in the left-hand end of the orchestra pit and is still on its original worm-gear lift. The organ was meticulously maintained in recent years by Marlin Mackley (now curator at the St. Louis Fox) and the late Bill Oberg, who died in 1982. The organ, as the theatre, has been restored to its original working condition with the exception of the combination action, which has been converted to Solid State with multiple levels of memory. In the early days of the Orpheum, (which was the Malco in the 40's and 50's) Milton Slosser was the organist there and alternated at at Memphis with a similar position at the Ambassador Theatre in St. Louis. The writer wishes to acknowledge that the Orpheum's organ was the first Theatre Pipe Organ that he ever heard and learned to play under the instruction of Bill Oberg.

-Scott F. Foppiano, Detroit

THE MIGHTY WURLITZER PIPE ORGAN
INSTALLED IN THE FOX THEATRE
Detroit, Michigan

Organ Committee Meeting #1
Tuesday, January 15, 1991

Present: Greg Bellamy John Lauter
 Brian Carmody Dave Voidenoff
 Harry Skrdla Henry Sybilski
 Scott Foppiano Mary Sybilski
 Virginia Bernero Michael Sybilski
Not present: John Steele
(Not present until Feb.: Steve Schlesing)

The main purposes of the committee and the meetings are to discuss, plan and execute the restoration of the Mighty Wurlitzer Pipe Organ in Detroit's Fox Theatre.

One of the primary steps in this process, it was decided, was to set a "list" of procedures and stick to it. This "list" is described as follows:

1. to make a list of the problems with the instrument (according to the organists who perform on it) and to put them in the necessary order for repair according to priority. (Ex: the top, non-playing octave of the Lieblich Flute should not be totally repaired before the non-playing two-thirds of the Diaphonic Diapason rank.)
2. To set up an administration (with a chief foreman or administrator) to oversee and take charge of the workers, key holders, tuners, etc., and to get repair projects going in order of importance.
3. To possibly involve other area organ clubs such as the MCTOS, DTOC, the AGO, Wolverine Chapter ATOS, and any other interested parties in restoring the Fox organ. The conglomeration of these groups is for ONE PURPOSE: to restore an important historical instrument in its original acoustical environment to its original playing condition, to promote the "cause" and assure the future of the American Theatre Pipe Organ.
(Well, one purpose- three categories!)

Due to the number of people who experienced the instrument by seeing and hearing it during the Fox's film runs, the organ has established itself not only as a "part" of the overall

environment of the Theatre, but also as an important source of visual and aural entertainment, thereby contributing to a bigger sale of tickets at the Box Office.

The Management understands the importance of the organ not just to organists, but to the patrons who go to the Fox for shows. It is certain that the organ will never be sold or taken out of the Fox for any reason known to us (or at least, during our lifetime.) The involvement of other area clubs could lend itself to the joint-sponsoring of shows to back the restoration effort, and the Public Relations department at the Fox could really get things going (with the right kind of thought and organization.) Ideas such as the score boards and signs at places such as Joe Louis Arena being lit up with messages about the restoration of the Mighty Wurlitzer were brought up, as well as ads in the Detroit Free Press.

As far as the actual group of people who will work on the instrument, Dave Voidenoff brought up the point that people will be coming to WORK on the organ, NOT JUST PLAY IT ALL THE TIME. (Good point, indeed.) As far as the actual work, it is the wish of all involved to keep the organ in its original condition with no tonal alterations. (It is the writer's opinion, however, that solid-state combination actions with multiple levels of memory do not fit into this category due to the heavy and varied use the organ gets during such runs as the film series, or, with the organ in better playing condition, other shows during which it could be played.) There is certainly no public complaint about the organ being played before or after shows or during intermissions.

The management of the Fox can provide the building for the purpose of working on the organ when there are no shows, as well as necessary financial support for such things as parts, orders from organ supply companies, and other necessities. In the past, people who worked on the organ individually did not want to order the parts in their own name due to bills not being paid on time, outstanding accounts, etc. It is believed that the Fox would take care of this.

One thing that was not clearly decided on was what kind of a show should be brought in to show off the organ. Perhaps a film or combination of film/organ concert would work well. It was definitely decided, however, that a well-known organist be brought in who is known for playing the silent films, who is known for having played the big houses earlier in this century, etc. Advertising to the public for ONE SHOW ONLY, a

show for the benifit of raising money for the restoration of the organ, the turn out of people and the interest in the should be worth the effort. Names brought up were:

1. Gaylord Carter
2. Tom Hazelton
3. Ann Leaf
4. Rosa Rio
5. Jim Riggs
6. Lee Erwin
7. John Muri
8. Jeff Weiler
9. Dennis James

Other shows could be put on using all the forces of organists who play at the Fox. (Since the days of "house organists" are long over, Detroit is indeed fortunate to have the number of competent players that it does who can regularly play the organ, and who want to see it brought back to its glory.)

After dinner at the American Pizza Cafe, the group moved into the auditorium. An extensive tour of the Solo and Orchestral chambers followed. It was discovered that an intercom system installed years ago was still there with outlets in the pipe chambers and console, and Greg Bellamy brought up the idea of using the walkie-talkies at the Theatre. Many ideas were also discussed concerning the console lift and an organ house for the console when it is not in use. The current lift is not perfectly level, nor is it centered. As people looked at various possibilities for various projects, John Lauter, Mike Sybilski and Scott Foppiano played the big organ for several hours. Around 11:00, the auditorium was once again darkened and the console was left at concert position. It was decided that the air lines would be changed during the next few days from blower #2 back to blower #1. Harry has the parts to secure the air sleeve and is presently changing it over.

With any luck, maybe the dream of having Detroit's biggest and best Theatre Pipe Organ (in its original installation) restored will come true after this initial meeting. We need to consider how many Theatres still have their original organ and what shape they are in, and it becomes manifestly clear what needs to be done at the Fox. All will be notified of the date and time of the next meeting.

Respectfully submitted,
Scott F. Foppiano

THE MIGHTY WURLITZER PIPE ORGAN
The Fox Theatre
Detroit, Michigan

GREAT (II)

16'	Bombarde	8'	Dulciana
16'	Solo Trumpet (TC)	4'	Clarion
16'	Ophicleide	4'	Octave Horn
16'	Diaphone	4'	Piccolo
16'	Diaphonic Horn	4'	Piccolo
16'	Tibia Clausa	4'	Piccolo
16'	Tibia Clausa	4'	Strings (2 Rks)
16'	Tibia Clausa	4'	Gambette
16'	Clarinet	4'	Viol
16'	Saxophone (TC)	4'	Harmonic Flute
16'	Solo String	4'	Concert Flute
16'	String Ensemble (TC)	4'	Lieblich Flute
16'	Vox Humana	2-2/3'	Tibia Twelfth
16'	Vox Humana	2-2/3'	Tibia Twelfth
16'	Vox Humana	2-2/3'	Tibia Twelfth
16'	Vox Humana	2'	Fifteenth
8'	Tuba Mirabilis	2'	Tibia Piccolo
8'	Solo Trumpet	2'	Tibia Piccolo
8'	Trumpet	2'	Harmonic Piccolo
8'	Tuba Horn	2'	Piccolo
8'	Diaphonic Diapason	1-3/5'	Tierce
8'	Open Diapason	16'	Piano
8'	Horn Diapason	8'	Piano
8'	Tibia Clausa	4'	Piano
8'	Tibia Clausa		Solo Marimba
8'	Tibia Clausa		Marimba
8'	Strings (2 Rks)		Solo Harp
8'	Orchestral Oboe		Harp
8'	Kinura		Solo Xylophone
8'	Musette		Solo Xylophone
8'	Solo String		Xylophone
8'	Gamba		Chrysoglott
8'	Gamba Céleste		Chrysoglott
8'	Saxophone		Snare Drum
8'	Clarinet		Snare Drum
8'	Viole d'Orchestre		Tambourine
8'	Viole Céleste		Castanets
8'	Krumet		Chinese Block
8'	French Horn		Sand Block
8'	Oboe Horn	16'	Great Sub
8'	Salicional	4'	Great Super
8'	Quintadena	16'	Solo to Great Sub
8'	Concert Flute	8'	Solo to Great
8'	Lieblich Flute		
8'	Vox Humana		
8'	Vox Humana		
8'	Vox Humana		
8'	Vox Humana		

THE FOX THEATRE MIGHTY WURLITZER (continued)
Page 2

SOLO (IV)

16' Trumpet (TC)
16' Tibia Clausa
16' Tibia Clausa
16' Tibia Clausa
16' Saxophone (TC)
8' Tuba Mirabilis
8' Trumpet
8' English Post Horn
8' Diaphonic Diapason
8' Tibia Clausa
8' Tibia Clausa
8' Tibia Clausa
8' String Ensemble
8' Orchestral Oboe
8' Kinura
8' Musette
8' Krumet
8' Saxophone
8' French Horn
8' Oboe Horn
8' Quintadena
8' Vox Humana Ensemble
4' Tibia Piccolo
4' Tibia Piccolo
4' Tibia Piccolo
2' Tibia Piccolo
2' Piccolos (2 Rks)
8' Piano
Solo Chimes
Cathedral Chimes
Solo Marimba
Marimba
Solo Harp
Harp
Solo Xylophone
Solo Xylophone
Xylophone
Glockenspiel
Sleigh Bells
Chrysoglott (double)
Bells (Reiterating)
16' Solo Sub
8' Accompaniment to Solo

BOMBARDE (III)

16' Bombarde
16' Solo Trumpet (TC)
16' Diaphone
16' Double English Horn
16' Tibia Clausa
16' Tibia Clausa
16' Tibia Clausa
16' Double String
16' Solo String (2 Rks)
16' Vox Humana
8' Tuba Mirabilis
8' Solo Trumpet
8' English Post Horn
8' Diaphonic Diapason
8' Tibia Clausa
8' Tibia Clausa
8' Tibia Clausa
8' Solo String
8' Strings (2 Rks)
8' Gamba
8' Gamba Céleste
8' Vox Humana
4' Clarion Mirabilis
4' Piccolo
4' Piccolo
4' Piccolo
4' Harmonic Flute
2-2/3' Tibia Twelfth
2' Tibia Piccolo
8' Piano
Solo Xylophone
Solo Xylophone
Xylophone
Glockenspiel
Chrysoglott (double)
Solo Chimes
Cathedral Chimes
8' Acc. to Bombarde
8' Great to Bombarde
16' Solo Sub to Bombarde
8' Solo to Bombarde

THE FOX THEATRE MIGHTY WUTLITZER (continued)

Page 3

ACCOMPANIMENT (I)

8'	Tuba Mirabilis	Marimba
8'	English Post Horn	Solo Harp
8'	Tuba Horn	Harp
8'	Solo Trumpet	Xylophone
8'	Diaphonic Diapason	Chrysoglott
8'	Open Diapason	Chrysoglott
8'	Tibia Clausa	Snare Drum (large)
8'	Tibia Clausa	Snare Drum
8'	Tibia Clausa	Tambourine
8'	Strings (2 Rks)	Castanets
8'	Horn Diapason	Chinese Block
8'	Gamba	Tom Tom
8'	Gamba Céleste	Sand Block
8'	Saxophone	4' Acc. to Acc.
8'	Clarinet	8' Solo to Acc.
8'	Viole d'Orchestre	
8'	Viole Céleste	
8'	Krumet	
8'	French Horn	
8'	Oboe Horn	
8'	Salicional	
8'	Quintadena	<u>EFFECTS (push buttons)</u>
8'	Concert Flute	Door Bell
8'	Lieblich Flute	Telephone Bell
8'	Vox Humana	Surf
8'	Vox Humana	Fire Gong
8'	Vox Humana	Auto Horn
8'	Vox Humana	Loud Bell
8'	Vox Humana	Soft Bell
8'	Dulciana	Bird Whistle (right)
4'	Octave Horn	Bird Whistle (left)
4'	Piccolo	Horse Hoofs
4'	Piccolo	Wind Whistle
4'	Gambette	Boat Whistle
4'	Viol	Locomotive Whistle
4'	Harmonic Flute	Chinese Gong
4'	Flute	
4'	Lieblich Flute	
4'	Vox Humana	<u>BLOWERS AND WIND SUPPLY</u>
4'	Vox Humana	Two 50 HP Spencer Orgoblos
4'	Vox Humana	with direct-mounted 50 amp
4'	Vox Humana	generators. Blowers rated
2-2/3'	Twelfth	at 4,000 CFM at 15" and
2'	Harmonic Piccolo	2,500 CFM at 25" wind. Only
2'	Piccolo	one blower used at a time.
8'	Piano	Second blower is stand-by.
4'	Piano	Installed in sub basement.
	Mandolin	
	Solo Marimba	

THE FOX THEATRE MIGHTY WURLITZER (continued)

Page 5

Second Touch Controls

ACCOMPANIMENT 2nd Touch

8' English Post Horn
 8' Tuba Mirabilis
 8' Tuba Horn
 8' Diaphonic Diapason
 8' Tibia Clausa
 8' Tibias (2 Rks)
 8' Saxophone
 8' Trumpet
 8' Clarinet
 8' Solo String
 4' Tibia Piccolo
 4' Piccolos (2 Rks)
 2' Tibia Piccolo
 2' Piccolos (2 Rks)
 Solo Chimes
 Cathedral Chimes
 Solo Harp
 Glockenspiel
 Triangle
 Birds
 4' Great to Acc.
 8' Solo to Acc.

ACC. PIZZICATO

8' Solo to Acc. Pizz.

GREAT 2nd TOUCH

16' Double English Horn
 16' Solo Trumpet
 8' Tibia Clausa
 8' Solo String
 8' Bombarde to Great
 16' Solo to Great
 8' Solo to Great

GREAT PIZZICATO

8' Solo to Great Pizz.

BOMBARDE 2nd TOUCH

16' Bombarde
 16' Double English Horn

PEDAL 2nd TOUCH

16' Bombarde
 Tympani
 Bass Drum (large)
 Cymbal
 Snare Drum (large)
 Kettle Drum
 Chinese Gong
 Snare Drum
 Triangle

PEDAL PIZZICATO

16' Tibia Clausa
 16' Tibia Clausa
 16' Tibia Clausa
 8' Tibia Clausa
 8' Tibia Clausa
 8' Tibia Clausa
 Tibia Ensemble
 (all 16's and 8's)

CONSOLES

Main: 4-manuals
 (on lift in pit)
 Stage: 4-manuals
 (in storage under
 stage. Combination
 pistons only, stop
 tabs not connected
 to action.)

THE FOX THEATRE MIGHTY WURLITZER (continued)

Page 4

PEDAL

32'	Diaphone	8'	Bombarde to Pedal
16'	Bombarde	8'	Great to Pedal
16'	Diaphone	8'	Solo to Pedal
16'	Ophicleide	8'	Acc. to Pedal
16'	Double English Horn		
16'	Tibia Clausa		
16'	Tibia Clausa		
16'	Tibia Clausa		
16'	Diaphonic Horn		
16'	Bass Clarinet		
16'	Bass String		
16'	Bourdon		
8'	Tuba Mirabilis		
8'	Solo Trumpet		
8'	Tuba Horn		
8'	English Post Horn		
8'	Octave		
8'	Tibia Clausa		
8'	Tibia Clausa		
8'	Tibia Clausa		
8'	Solo String		
8'	Gamba		
8'	Horn Diapason		
8'	Strings (2 Rks)		
8'	Clarinet		
8'	Cello		
8'	Flute		
4'	Piccolo		
16'	Piano		
8'	Piano		
	Solo Harp		
	Harp		
	Tympani (13 tuned)		
	Bass Drum (large)		
	Cymbal		
	Snare Drum (large)		
	Bass Drum		
	Jazz Cymbal		
	Snare Drum		
	Chinese Gong		
	Tambourine		
	Castanets		
	Chinese Block		
	Triangle		

TREMULANTS

Vox Humana
Tibia Clausa
English Post Horn
Vox Humana
Orchestral
Solo String
Vox Humana
Tibia Clausa
Solo
Tibia Clausa
Vox Humana
Main
Foundation

CHAMBER ANALYSIS

Main Chamber (left)
Foundation Chamber (left)
Solo Chamber (right)
Orchestral Chamber (right)
Diaphone Chamber (left)
Percussion I (left)
Percussion II (right)