

long play 1057

# FOORT POPS

COOK SOUNDS OF OUR TIMES

FOX THEATRE ORGAN, DETROIT

Blue Tango

Smoke Gets in Your Eyes

The Continental

My Heart Stood Still

Lover

I'll See You Again

All The Things You Are

Night and Day



# Foot POPS

**D**EVELOPMENT and use of the theatre organ went thru at least three discernible stages:

Stage 1 was the silent picture days, when the theatre organ was often the sole justification for higher admission vs having only a piano. At the same time it relieved the managements of some theatres from the burden of orchestral payroll. With a competent organist, the potential of inducing a large variety of moods in the audience was an interesting additive, a form of insurance for a dull or poorly produced picture. The theatre organ may also have been the first overt and conscious attempt on the part of music makers, etc. deliberately to induce rapid involuntary moods in cinema audiences . . . thus helping to overcome some of the basic limitations of the early silent medium.

Stage 2 was the intermission organ concert, console unveiled in gold and white in the spotlight's beam, often coupled with vaudeville acts. The playing might well be pedestrian but was primarily for the purpose of allowing change of scene or change of reel in the booth; accompanying the ubiquitous *bouncing ball*.

Stage 3 Supreme players who emerged whole-skinned from the tortures of stages 1 and 2 became after a certain fashion virtuosi. They gave concerts in their own right, both in the theatre and on the national networks of the 30's. The Jesse Crawfords, Lew Whites, Ann Leafs, Fred Feibels, were all famous in their own time and had large followings, prestige and glamour. Among them, however, there rose to towering stature in England and the British Commonwealth one name and one alone. His impeccable flair for orchestration, his tremendous facility for the dramatic, together with a daily radio entrance into millions of British homes as head of the BBC organ department, made Reginald Foot unique in the field of the concert



*Reg Foot in the old days — at the BBC organ.*

**SIDE A:**

*The Continental (Porter)*  
*Night and Day (Porter)*  
*All The Things You Are (Kern)*  
*Smoke Gets in Your Eyes (Kern)*

**SIDE B:**

*Blue Tango (Anderson)*  
*Lover (Rodgers)*  
*My Heart Stood Still (Rodgers)*  
*I'll See You Again (Coward)*

organ. His amazing dexterity in registration and second touch remains unmatched, a legend even among organists. In a field where both the artists and the instruments are disappearing rapidly, it is unlikely that there will ever again be anyone to match Reginald Foot. Even at the height of the era, there were not very many of the huge four-manual Wurlitzers, and most of them have now become unplayable through lack of maintenance. The Fox Theatre in Detroit is one of only four of its type ever installed, — a rare case of an organ whose specifications are almost exactly the same as the famous New York Paramount organ (where Reginald Foot played guest concerts so spectacularly in 1938). The Fox organ, although ordinarily silent, has been kept in repair.

Built in 1928, it is one of three exact copies of Crawford's "regardless of cost" New York Paramount organ. It has two consoles, each with 4 manuals. The main console has 348 tablets and 70 pistons. There are 2556 pipes comprising 36 ranks housed in 7 chambers and blown by twin 50 H.P. Spencer blowers which supply pressures of 6", 10", 15", and 25". Of the 36 ranks, one — the Diaphone — is of 32' pitch, and 10 are of 16' pitch. The Fox Theatre has just under 6000 seats, and is the third largest movie house in the world. In the lobby is another organ, only somewhat smaller than that in the Richmond Mosque.

Unusual features of the organ aside from its exceptional size, are its four *Vox Humanas*, three *Tibias*, special ranks on 25" wind, a set of twelve tuned kettle drums, a set of special tower chimes, *sostenuto* attachments, exquisite voicing and tonal regulation.

It is here in the gorgeous acoustics of a large theatre, that we hear again the finest voices of one of the largest organs ever built by Wurlitzer, played by Reginald Foot of the BBC.

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