

She Didn't Say Yes • Mood Indigo • Valencia
Blue Moon
Doll Dance

the celebrated BBC organist plays up to the minute
favorites for your intermission pleasure
of the mighty Wurlitzer

Reginald Foort at the console

THE MOSQUE THEATER

SMOKING IN BALCONY AND LOGES ONLY

"... the hero and heroine had a frightful row,"

Foot remnisced†

The long-silent Mosque organ is now known around the world through the recordings of Reginald Foot.

"The very name of the Mosque spells glamour to people, for it touches their imaginations," Foot commented. "People are always introducing themselves to me to say they have these records and to ask about the Mosque organ, which I consider one of the finest theater organs playing today."

The instrument, installed in the Mosque in 1928, fell into disuse after the advent of talking pictures and was almost scrapped after more than 10 years of idleness. Harold Warner, a telephone repairman and organ enthusiast, asked permission to repair it, and he and some friends gave their free time for two years to its restoration. They finished the labor of love "just at the psychological moment that Cook Laboratories was looking for a fine theater organ for these recordings," according to Foot. Warner, assisted by Tommy Landrum and Mac Murrell, put the organ into shape for the current recording sessions.

By an odd coincidence *Valencia* was included in Foot's first recording session in June 1926 when he became the first person in Europe to record on a Wurlitzer. Recalling with a shudder "all the misery of making records on hot wax," the organist explained:

"It required 3 minutes, 10 seconds of absolutely flawless playing. By the time it had been scrapped several times, you'd be so shaky with nerves that you could hardly play."

Modern methods of recording on tape make the sessions "incredibly more pleasant," according to the former staff organist for the British Broadcasting Company. "Now they just bring in a tape machine and let it run while you play. You're completely relaxed, so you can put personality into it."

The list of Foot's discs numbers more than 200, probably more than that of any other theater organist. He had no idea of the number of recordings he had made until a Minnesotan named Mel Doner, who "owns every record ever made by anyone on a theater organ, sought me out in Chicago to give me a list of them."

Foot began playing the organ 51 years ago and runs the gamut from Bach to boogie-woogie with ease.

"In the beginning theater organs provided the sound to accompany silent pictures," he explained. "Playing one was a real art form."

Although he usually saw the movie beforehand and made notes with a stop watch to know what type of music to use, he remembered one hectic time when the movie's arrival was delayed and he had to accompany it "cold."

"The hero and heroine had a frightful row," Foot reminisced, laughing. "He bought a bouquet and went to her home. As he reached for the doorbell, I rang it loudly on the organ. But he changed his mind and didn't ring it."

The theater organ now appeals to a completely new generation, one that doesn't remember silent pictures, according to the stocky Briton with the graying mustache.

"One of my biggest thrills was at the Audio Show in New York last year, when I realized that my recordings were being used to demonstrate hi-fi equipment."

In his native England, Reginald Foot played organs from St. Paul's Cathedral to vaudeville, which is "still going strong there." He recalled that he once toured the country with a five-manual traveling organ weighing 25 tons that required a staff of 14 to set it up and dismantle it.

Four years ago, a friend who was building organs in Suffolk, Va., invited him here to demonstrate them.

"I fell in love with the United States and haven't begun to get over it," he smiled. "Already I've been in 22 of the 48 states, and I'll see all the rest before long."

†Interview by Sue Dickinson

Richmond Times-Dispatch



Reginald Foot at the console of the Mosque organ

—Photo by James Netherwood Jr.

WALTZ and BALLET #1058

Side A:

Ballet Egyptienne (*Luigini*) *
Coppelia Suite (*Delibes*)

Dance of the Sugar Plum Fairies

Dance of the Flutes

Waltz of the Flowers

Side B:

Nutcracker Suite (*Tchaikovsky*)
Trepak

Der Rosenkavalier Waltzes (*R. Strauss*) *

Tales from the Vienna Woods (*J. Strauss*) *

INTERMISSION at the MOSQUE #1059x

Side A:

She Didn't Say Yes, She Didn't Say No*
Mood Indigo
Valencia*
Laura*
12th Street Rag
My Hero

Side B:

Kiss of Fire
Blue Moon*
Canadian Capers*
Doll Dance*
Lullaby of Broadway*
Deep Purple

*Available in Binaural Edition

NOTICE

In the "X" Edition frequency and dynamic ranges extend to extremes never before put on a commercial pressing. It is engineered to reproduce actual amplitudes of full organ pedal tones when played back on equipment of the highest technical excellence. No compromise has been made for "average" playback equipment and we cannot accept returns of damaged pressings due to tracking difficulties.

COOK

Laboratories

101 Second Street, Stamford, Conn.

1059x