

The Atlanta Fox Story

By Arli W. Southerland

ATLANTA, GEORGIA — two words which mean many things to many people: City of Progress; City of Commerce; City of Modern Structures; City of Beautiful Homes; City of Culture; City of Civic Pride. Atlanta is all these things — at least in part, perhaps, by virtue of a short visit extended the city almost 100 years ago by a Northern gentleman named Sherman. Mr. Sherman, we were to learn, had a penchant for setting fires, and while some will admit he overstayed his welcome, he did not leave before touching torch to every piece of combustible material for miles around. Atlantans have always been a warm, friendly, gentle people, and although shocked and stunned by such flagrant breach of etiquette, they nonetheless took courage in their civic pride and immediately began to rebuild their heritage with determination and single purpose of mind: "Only the best for the new Atlanta!" Today, four generations later, this same determination prevails.

It is only natural, then, that Atlanta, Georgia is the home of the South's finest theatre, the 5,000-seat FABULOUS FOX. At the corner of world-famous Peachtree Street and Ponce de Leon Ave. N. E., stands this imposing cream brick structure of Moorish architecture,



Moller 4/42, Atlanta Fox. Lift at top.

its minarets and domes so completely dominating the scene that to view it is to be instantly whisked away, as if by magic carpet, to the Near East. This building, one of the last designed under the personal supervision of the late film magnate William Fox, was underwritten by Atlanta's Yaraab Temple, and was

completed on November 29, 1929 by the firm of Marye, Alger, Venour at a then-staggering cost of \$4.5 million. It is said that Mrs. Fox was so interested in this theatre that she personally supervised the selection of its many genuine Moorish appointments.

There are many unusual features and interesting facts about the FOX. It has its own completely equipped emergency hospital on a lower level which is reported to have been the birth-place of at least one child. There are seven floors of dressing rooms backstage, each complete with toilet facilities and ranging in size from small single rooms for the "stars" to large dormitory rooms capable of accommodating as many as 50 from the chorus. On the seventh floor is also found a fully air-conditioned, sound-proof rehearsal room, a broadcast studio, and a little theatre. Three special power lines coming into the main power room, located three floors below street level, provide enough power to adequately light an entire city of 60,000. The massive dimmer control board is fully automatic and its numerous staging effects can create any illusion ever attempted by the great Ziegfeld. The stage floor, an enormous 128' x 36', is divided into three sections, each on an elevator lift. Any one or all sections can be lowered 40 feet into the stage basement or raised four feet above footlight level. Its giant CinemaScope screen of 269,568 square inches requires a 35 horsepower motor to pull it into the fly loft. The 1846-seat cantilevered balcony is considered something unique in construction. A sound system of 45 speakers on the



Noble Arnold, Manager, Fox Theatre, Atlanta

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stage, ranging in size from tiny tweeters to five-foot-square woofers, is augmented by 36 additional speakers located throughout the auditorium. The orchestra pit, composed of two sections, each on an elevator lift, can seat a symphony of 150 pieces. The gold on the decorative molding is 14 karat leaf and that in the grand foyer alone is estimated to have cost \$35,000.

The auditorium, comprising an area of 65,000 square feet, simulates a Moorish courtyard. Rising from each side of the courtyard is a huge stone wall with various sized windows which are barred against "intruders." Surmounting each wall is a complex of guard posts and battlement windows. The organ chambers are concealed in the walls as balconies with heavy gold leaf screens in typical Moorish style. The walls are connected in the front by a banistered bridge which is lighted by lanterns, the bridge forming the proscenium arch. Everywhere realism is carried to its ultimate. A concrete and steel "draped canopy" extending over the balcony appears to be made of tent cloth which has already won its first bout with mildew. Overhead, the atmospheric ceiling is an electrical phenomenon, the secret of its function having never been divulged by the FOX management. Stars appear to twinkle in the midnight blue sky while soft white clouds drift slowly past. The effect is so startling that an orchestra conductor, appearing at the FOX for the first time, looked up briefly from his score and thought he was performing in an outdoor theatre. The automatic sunrise system is almost unbelievable. A timing device is employed to determine the interval between sunrise and sunset. At first, only a slight golden-pink glow is observed over the court wall. The glow increases in brilliance until the golden sun appears to be travelling diagonally across the auditorium, finally setting behind the overhead bridge in a manner befitting the most gorgeous natural sunset.

From the foregoing, it is not at all difficult to understand why "Fabulous" applies so well to the Atlanta FOX. The architecture is fabulous. The appointments are fabulous. Its facilities are fabulous. But by far the most fabulous item of interest is its Moller Deluxe 42-rank pipe organ, all under expression and located in five chambers, one above the other, two chambers on the left of the stage and three chambers on the right. From the opening of the FOX on Christmas Day, 1929, this instrument was correctly billed as the world's largest until around 1933 when the Wurlitzer Co. and New York's Radio City Music Hall managed to depose it with an organ of a few more ranks. However, to this day no one has built a console quite as large. Although we have been unable to verify this, a usually reliable source suggests that from the time the console appeared on the drawing boards of its Maryland builder until its completion in the console division, all who had a hand in it went about their

task with such zeal and enthusiasm that they overlooked one small detail - the console, like "Topsy," just grew so big that it was impossible to remove it through any existing exit in the factory, necessitating their tearing down a wall in order to hasten it down to Atlanta.

This console, however, finally came to rest on its own elevator lift just to the left of the orchestra pit. Its four manuals and 376 stop tabs were wired to the 3 Tibias, 16 Strings, 4 Diapasons, 4 Flutes, 12 Reeds, and 3 Vox Humanas through two relay stacks, one in Chamber "A" and the other in Chamber "D." The operation of the Moller relay is somewhat different from that of a Wurlitzer and deserves a short explanation. Simply stated, each Moller relay has a corresponding pneumatic for each manual and pedal note on the console. When a circuit is closed at the console, the corresponding relay pneumatic is deflated, thereby actuating a contact bar. As the various stops are drawn at the console, a large switch pneumatic inflates in the relay causing a series of contact strips to shift position and allowing them to come in contact with the actuated contact bar.

The organ, just like the FOX, enjoyed good times and suffered through other periods which might be described as "lean years." However, it was last heard publicly in 1954 at which time it was becoming increasingly taxing upon the organist's resources to find a selection, a key, and a registration in which he could get through the entire number without a series of awkward silent periods. Too, the organ's response was beginning to leave a bit to be desired. It was almost possible for the organist to perform at the console, then retire to the audience to enjoy the fruits of his labor.

In December, 1962, ATOE President

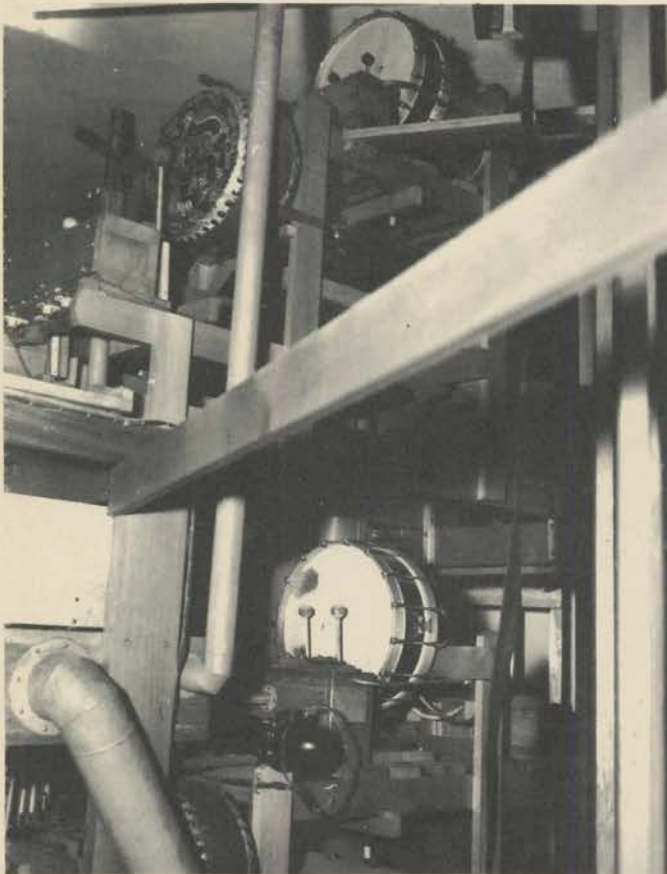
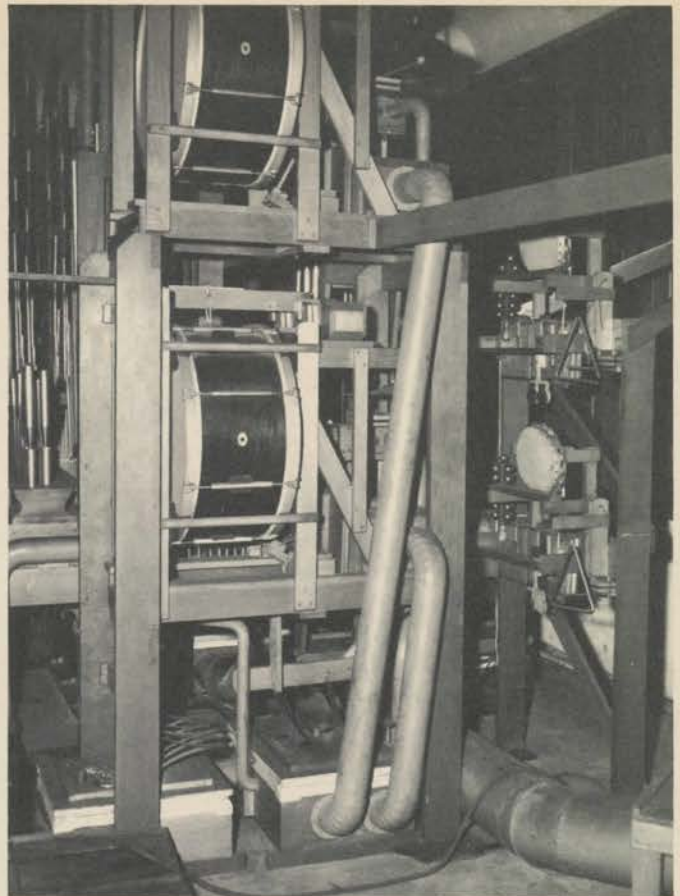
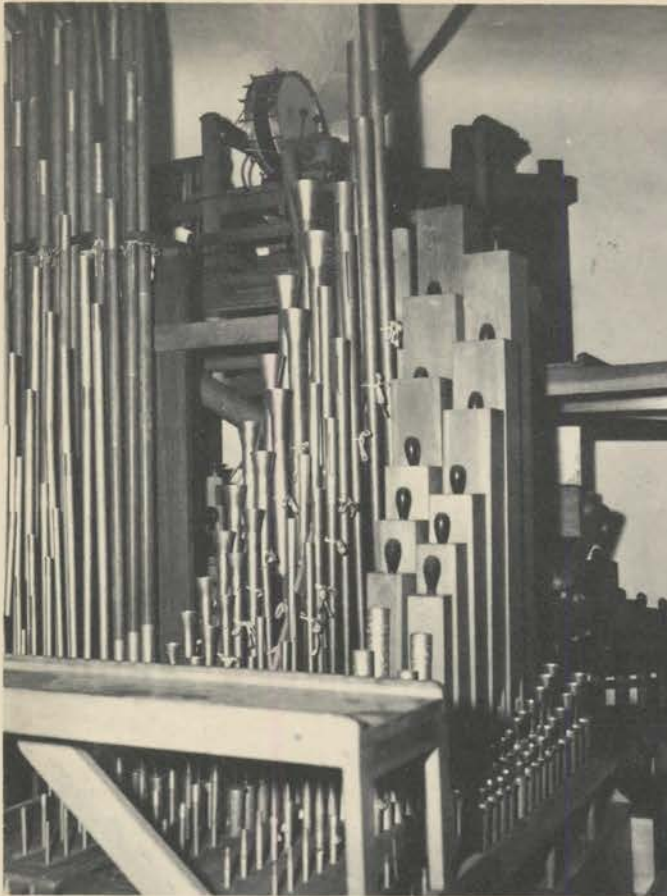
"Tiny" James and Regional Vice President Erwin Young visited Atlanta, and upon learning of the present state of this once fine instrument, made arrangements to interview Noble Arnold, city manager of the theatre chain, for the purpose of determining what his plans were for the organ and to offer the assistance of the Southeastern Chapter. Mr. Arnold, it was learned, had for many years shown an enthusiastic interest in the theatre organ. Mrs. Arnold, his wife, a very prominent musician and theatre organist, had studied with the late Jesse Crawford and on numerous occasions had substituted for the "Poet of the Organ." In his various managerial positions throughout the Carolinas and Georgia, even after the advent of the "talkies," Mr. Arnold had a long history of acquiring, replacing and rebuilding organs for his theatres and securing the best talent in the South to play them. One of his first official acts, after being transferred to Atlanta in 1951, was to have the FOX Moller restored and to sign Eddie Ford, a fine musician and excellent showman, for a long engagement. By 1954, however, the organ was again in drastic need of repair and it is not at all difficult to understand how management can become somewhat disillusioned by varying ailments diagnosed by various repairmen, as well as the exorbitant estimated cost of repairs. Mr. Arnold seemed impressed with the aims and purposes of ATOE, however, and equally impressed to learn that its membership was made up of responsible citizens whose only interest was a sincere and devoted love of theatre organs and a great desire to again hear them played. At Messrs. James' and Young's suggestion, Mr. Arnold agreed to allow an inspection of the instrument by a committee of the Southeastern Chapter and to entertain a proposal from the Chapter with regard to restoring the

* Please turn to page 8



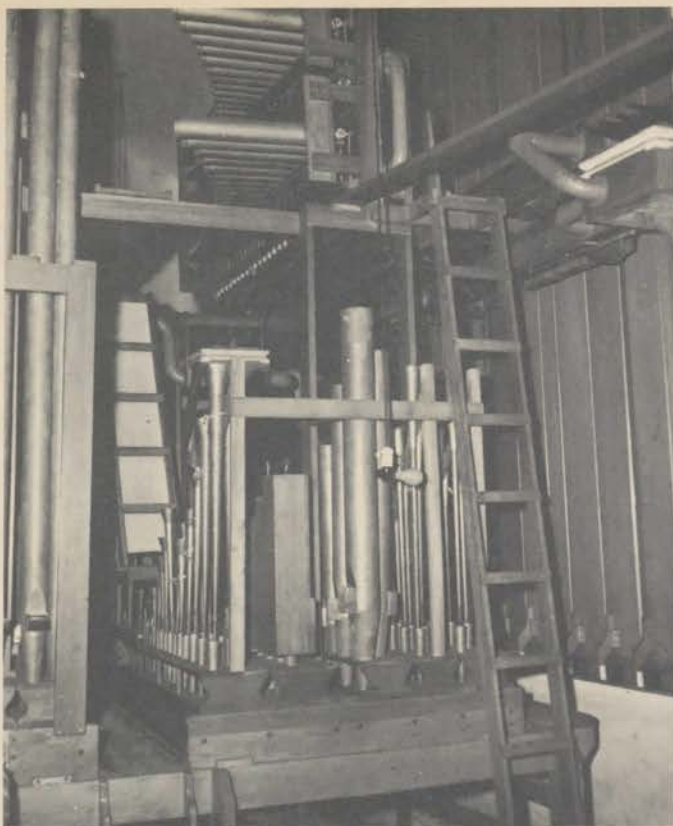
Side view of Fox Theatre, Atlanta, Georgia.

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All photos on this page are of Fox Atlanta's Chamber "A."
 Top left photo, Kinura, Chimney Flute, Orchestral Oboe,
 Clarinet, Solo Violins, 3 ranks; Steamboat Whistle (lower
 right); Top right photo, Bass Drums, Cymbals, Tambourines,
 Sleigh Bells, Triangles, Castanets; photo at left, portion of
 Traps; photo immediately above, Relay.

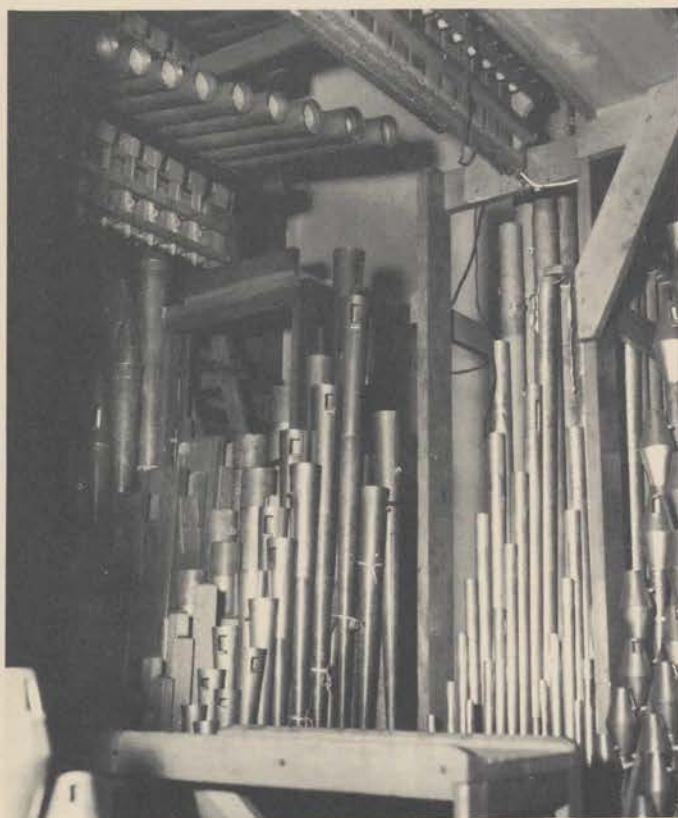
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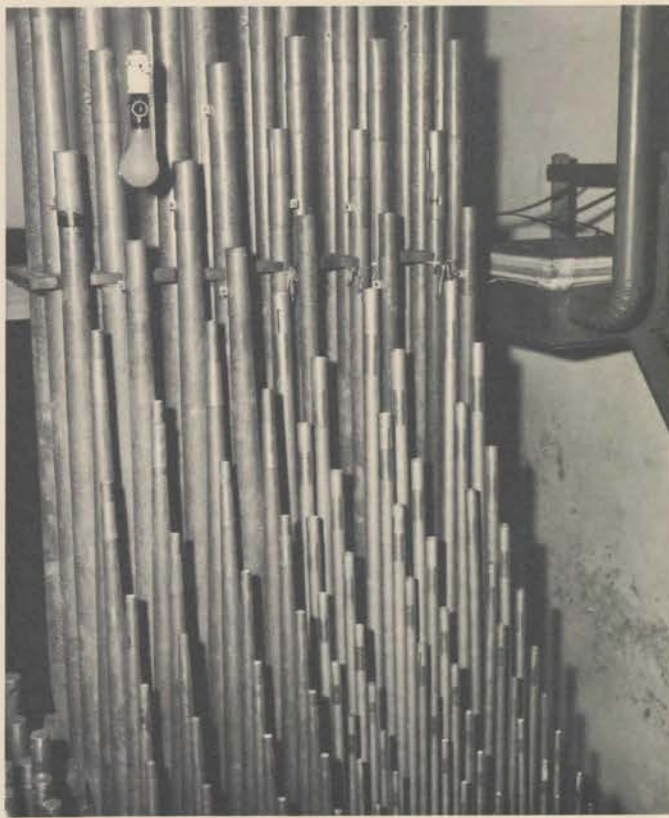
Chamber "B". Marimba, Solo Post Horn, Post Horn, Diapason, Tibia Clausa, French Trumpet.



Chamber "B". 16' Diaphone, 8' Diaphone, 8' French Trumpet.



Chamber "C". Harp, Xylophone, Saxophone, Tibia Plena, Stentor Phone, Harmonic Tuba, Concert Flute, Violin Cello.



Chamber "D". Orchestral Violins, 3; Gemshorn, Gemshorn Celeste, Mezzo Vox Humana.

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instrument in exchange for occasional use thereof.

Early in 1963, under the direction of Southeastern Chapter's Chairman Carl Norvell and Vice Chairman Bob Van Camp, a committee of four was appointed to make a thorough inspection of the organ and to submit a complete report, along with estimated cost of materials, to Mr. Arnold for his consideration. As the inspection progressed, it was found that the organ, as a whole, was in relatively good condition, by far the major area of trouble being confined to the cable connecting the console with a junction board in the pit. In so many words, after years of being coiled, uncoiled, dragged across concrete, saturated with grease, jerked, popped, pulled, and stretched, the cable had "had it." Of a total of 63 dead manual circuits at the console, only two were found to be dead from the relays, involving only minor trouble. There were a few slightly damaged pipes, several broken reeds, a number of percussions needing re-stringing and/or new mallets, one or two ciphers, miscellaneous minor wind leaks, inoperative tremolos. Chamber "C" contained a reservoir which required re-leathering. It had been previously "repaired," obviously by a craftsman, with oilcloth and friction tape, and a "new" curtain valve had been improvised with the help of a few materials heretofore generally unknown to the organ industry: a piece of oilcloth, a broken yardstick, too-large carpet tacks, a piece of coat hanger, and a shoe lace. Necessity is undoubtedly the mother of invention - but, REALLY!

The blower room revealed dry bearings which were already approaching the

critical stage of heat. They were lubricated immediately. The generator, while rated at eleven volts, produced only ten volts at the console at idle and dropped to six volts when full organ was played. D. C. terminals throughout were checked and found to be loose and dirty. All rubber tubing in the console had ossified and required replacement. Ivories were missing from the manuals, key contacts were dirty, indicator lights were burned out, combination action needed adjusting, and the hinged junction boards at the rear of the console were just hanging and could more properly be described as an electrician's nightmare.

These findings were submitted to Mr. Arnold in report form and after due consideration, the Chapter was authorized to proceed with the work.

Joe G. Patten of College Park, Ga., an electrical engineer for Westinghouse Electric Corp., was selected to head the work crew, and it was his idea, calling upon previous service in the Navy, to have a clean sweepdown fore and aft prior to undertaking any repair work. It is absolutely amazing how many bottles, flash bulbs, cigarette butts, boxes, and assorted other debris can accumulate in organ chambers over a number of years. When this phase was finished, however, it was equally amazing to find how spacious the chambers actually were. Then began all the hard work. The generator was removed and completely rebuilt. Some 36,000 feet of stranded cable, to withstand the coiling and uncoiling, was connected from the console to a new junction board in the pit. A cable tray was built which would contain the coiled cable, keeping it from being ground away on the concrete floor. One

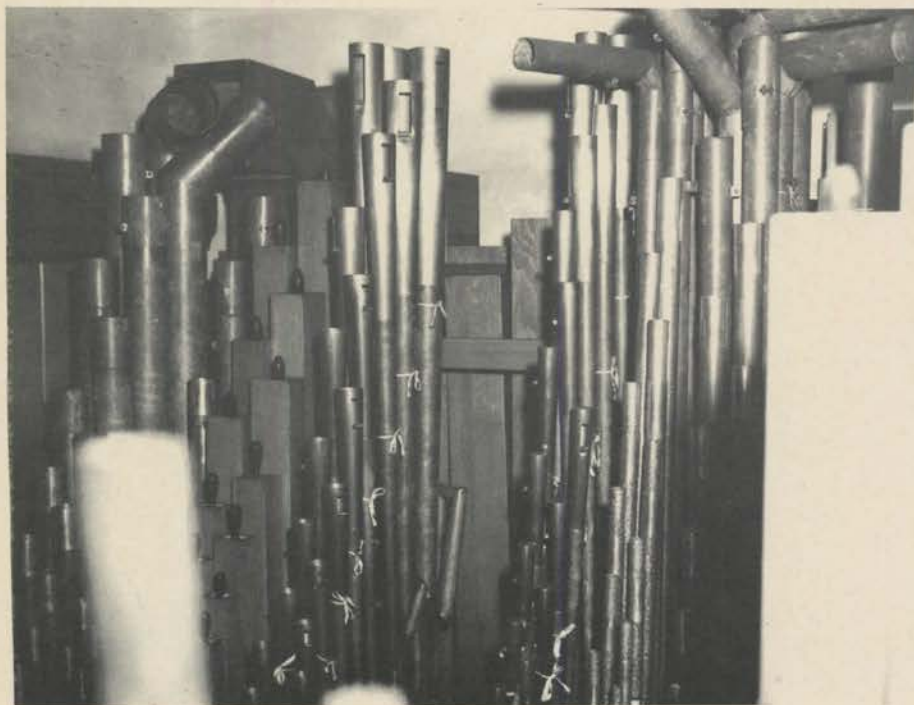
by one the various other repairs were made. As November, 1963 approached, tuning and regulating was finished, and the work crew began to reap their reward. Now there was time to just sit and listen. The organ was a joy to play, its response instantaneous, its 3,556 pipes speaking with renewed clarity, no longer choked with soot and dust. Listen to those scintillating strings, those sobbing tibias, those fiery reeds, that spine-tingling post horn, and, finally, the hair-curling 16' solo post horn.

Mr. Arnold's staff painters then began applying coat after coat of gilt to the console, touching up broken pieces of ornamentation, recovering swell pedals. The Howard seat was not overlooked. It was given a new suit of red velvet edged in gold beading. Excitement pervades the FOX. Rumor has it that the organ will soon be heard at intermission. Word gets around Atlanta. People start recalling the last time they heard it played. At last, an announcement is made in the amusement section of the paper, "SPECIAL ATTRACTION - The Great Organ Plays Again - Presenting Bob VanCamp at the console tonight at 3:30 p.m., 7:30 p.m., and 9:30 p.m."

On Thanksgiving Day, 1963, at 3:30 p.m., the giant Moller Deluxe console again ascended from its resting place forty feet below for its first public appearance in almost ten years. Bob, appropriately dressed in black tie and red iridescent jacket, joyously proclaimed "Georgia On My Mind," followed by "Days of Wine and Roses," "Alley Cat," and "Valencia." The audience voiced its approval in no uncertain terms. It would be evident even to the most casual observer, based upon remarks overheard after the show, that Atlantans have a genuine love for and appreciation of this instrument.

Bob VanCamp is certainly no novice when it comes to playing the theatre organ. Back in his college days at Duke University, Bob held forth for years, even after graduation, at the 3/10 Wurlitzer in the Quadrangle Theatre. He first made Atlanta his home some 17 years ago when he became affiliated with WSB Radio - "The Voice of the South," in the capacity of Announcer-Music Director. In those 17 years Bob has unquestionably become the personification of WSB's "Voice of the South." His distinctive voice is also known to millions as the announcer of the annual Atlanta Symphony concerts, the Atlanta Pops concerts, and various other cultural activities throughout the metropolitan area.

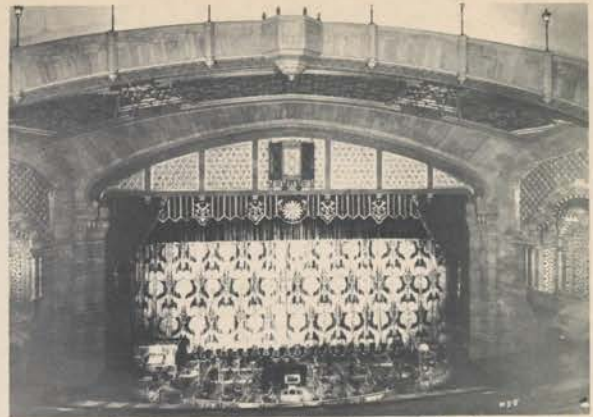
A diligent search has been made for just the right adjective to describe and identify this instrument. It is concluded, however, that anything which is truly unique need not be described; it need merely be experienced. For the sake of identification, though, some who have helped in its restoration refer simply, casually, but with great affection, to "Big Mo."



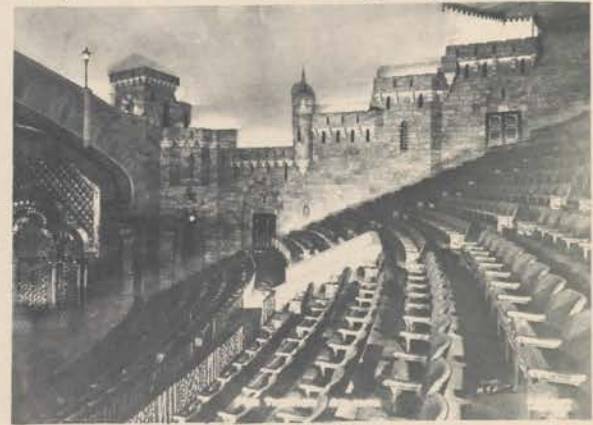
Chamber "E". Open Diapason, Flute Harmonic, Stopped Diapason, Small Trumpet, Oboe, Salicional, Dulciana.

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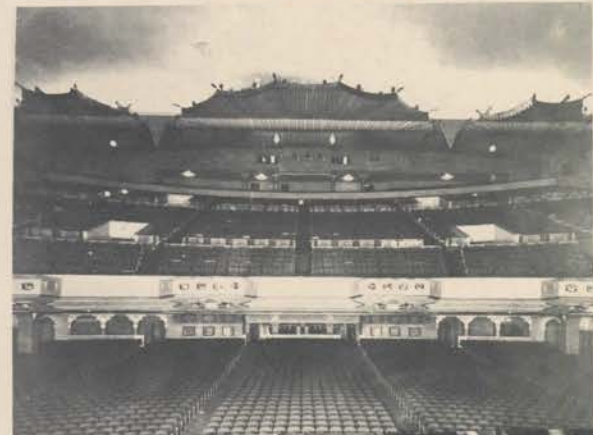
PHOTOS OF ATLANTA FOX THEATRE



Stage of Atlanta Fox, showing original curtain.



View of balcony.



Views from Stage of Atlanta Fox. Bottom photo, right foreground, shows Chambers "A" and "B".

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BOMBARD

- A* 1st Snare Drum (Tap)
- A 2nd Snare Drum (Tap)
- A 1st Snare Drum (Roll)
- A 2nd Snare Drum (Roll)
- A Muffled Drum (Roll)
- A Chinese Blocks (Tap)
- A Chinese Blocks (Roll)
- A Tom Tom
- A Castanets
- A Tambourines
- A Shuffle
- B Chimes
- C Xylophone 4'
- B Glockenspiel (Single)
- B Orchestral Bells (Repeat)
- D Chrysoglott (Single)
- B Marimbaphone
- B Marimba

BOMBARD ETHEREAL

- E Dulciana 8'
- E Salicional 8'
- E Vox Celeste 8'
- E Stopped Diapason 8'
- E Open Diapason 8'
- E Vox Humana 8'
- E Oboe 8'
- E Small Trumpet 8'
- E Flute Harmonique 4'

BOMBARD

- B Strings 16' II Rks
- BC Flute Ensemble 16' II Rks
- B Diaphone 16'
- ACD Woodwind Ensemble 16' VI Rks
- BCD Brass Ensemble 16' V Rks
- ABCDE String Ensemble 8' XIII Rks
- BCD Tibia Ensemble 8' III Rks
- BCE Diapason Ensemble 8' III Rks
- ADE Vox Humana Chorus VII Rks
- ACDE Woodwind Ensemble 8' VII Rks
- BCDE Brass Ensemble 8' VI Rks
- ABCD Violin Ensemble 4' XI Rks
- BCD Tibia Ensemble 4' III Rks
- ACD Woodwind Ensemble 4' VI Rks
- BD Tibia Ensemble 2' II Rks
- BCD Fifes Ensemble 1' III Rks

ACCOMPANIMENT

- A 1st Snare Drum (Tap)
- A 2nd Snare Drum (Tap)
- A 1st Snare Drum (Roll)
- A 2nd Snare Drum (Roll)
- A Muffled Drum (Roll)
- A Chinese Blocks (Tap)
- A Chinese Blocks (Roll)
- A Tom Tom
- A Castanets
- A Tambourine
- A Shuffle
- C String Bass 16'
- C Bourdon 16'
- D Gemshorn 8'
- D Gemshorn Celeste 8'
- B Gamba 8'
- B Gamba Celeste 8'
- B Viola 8'
- C Violincellos 8' II Rks

* Letter indicates chamber in which stop is located.

- D Orchestral Violins 8' III Rks
- A Solo Violins 8' III Rks
- C Concert Flute 8'
- A Chimney Flute 8'
- B Tibia Clausa 8'
- D Solo Tibia Clausa 8'
- C Stentorphone 8'
- B Diaphonic Diapason 8'
- A Minor Vox Humana 8'
- D Mezzo Vox Humana 8'
- A Clarinet 8'
- A Kinura 8'
- A Orchestral Oboe 8'
- C Saxophone 8'
- C English Horn 8'
- D French Horn 8'
- C Tuba 8'
- B Viola 4'
- C Violincello 4'
- A Solo Violins 4' III Rks
- C Concert Flute 4'
- B Tibia Clausa 4'
- D Mezzo Vox Humana 4'
- D French Horn 4'
- C Violincello 2-2/3'
- B Viola 2'
- C Violincello 2'
- C Concert Flute 2'
- B Viola 1-3/5'
- B Chimes
- C Xylophone 4'
- C Octave Xylophone 2'
- B Orchestral Bells (Repeat)
- D Chrysoglott
- C Harp 8'
- C Harp 4'
- B Marimba (Repeat)
- B Marimbaphone (Single)

ACCOMPANIMENT Second Touch

- B Gamba 8'
- B Gamba Celeste 8'
- D Orchestral Violins 8' III Rks
- A Solo Violins 8' III Rks
- D Solo Tibia Clausa 8'
- C Tibia Plena 8'
- B Diaphonic Diapason 8'
- A Clarinet 8'
- C Saxophone 8'
- C English Horn 8'
- D French Horn 8'
- C Tuba 8'
- B Chimes
- B Glockenspiel (Single)
- A Snare Drum (Roll)
- A Chinese Blocks
- A Triangle
- A Song Birds
- A Solo to Accomp 8'
- A Solo to Accomp 4'

GREAT ETHEREAL

- E Dulciana 8'
- E Salicional 8'
- E Vox Celeste 8'
- E Stopped Diapason 8'
- E Open Diapason 8'
- E Vox Humana 8'
- E Oboe 8'
- E Small Trumpet 8'
- E Flute Harmonique 4'

PEDAL

- E Ethereal Bourdon 16'
- E Bass Flute 8'
- B Acoustic Bass 32'
- B Bass Viole 16'
- C String Bass 16'
- C Bourdon 16'
- B Tibia Clausa 16'
- C Tibia Plena 16'
- B Diaphone 16'
- C Tuba 16'
- B Solo Post Horn 16'
- B Gambas 8' II Rks
- C Violincellos 8' II Rks
- A Solo Violes 8' III Rks
- C Flute 8'
- B Tibia Clausa 8'
- D Solo Tibia Clausa 8'
- C Tibia Plena 8'
- C Stentorphone 8'
- B Diaphonic Diapason 8'
- A Clarinet 8'
- C English Horn 8'
- C Tuba 8'
- B Gambas 4' II Rks
- A Solo Violins 4' III Rks
- BD Tibia Clausa 4' II Rks
- C English Horn 4'
- C Tuba 4'

PEDAL Second Touch

- B Diaphone 16'
- B Solo Post Horn 16'
- C Tuba 8'
- B Chimes
- A Snare Drum (Roll)
- A 1st Bass Drum
- A 2nd Bass Drum
- A Kettle Drum
- A 1st Cymbal
- A 2nd Cymbal
- A Persian Cymbals
- A Chinese Gongs

GREAT

- B Chimes
- C Xylophone 4'
- C Octave Xylophone 2'
- B Glockenspiel (Single)
- B Orchestral Bells (Repeat)
- D Chrysoglott
- C Harp 8'
- C Harp 4'
- B Marimbaphone (Single)
- B Marimba (Repeat)

SOLO

- AC String Bass 16' IV Rks
- C Bourdon 16'
- B Tibia Clausa 16'
- AD Vox Humana 16' II Rks
- A Bass Clarinet 16'
- A Bass Kinura 16'
- C Bass Saxophone 16'
- C Tuba 16'
- D Gemshorn 8'
- D Gemshorn Celeste 8'
- B Gamba 8'
- B Gamba Celeste 8'
- C Violincellos 8' II Rks
- D Orchestral Violins 8' III Rks
- A Solo Violins 8' III Rks

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C Concert Flute 8'
 A Chimney Flute 8'
 B Tibia Clausa 8'
 D Solo Tibia Clausa 8'
 C Tibia Plena 8'
 C Stentorphone 8'
 B Diaphonic Diapason 8'
 A Minor Vox Humana 8'
 D Mezzo Vox Humana 8'
 A Clarinet 8'
 A Kinura 8'
 A Orchestral Oboe 8'
 C Saxophone 8'
 C English Horn 8'
 D French Horn 8'
 B French Trumpet 8'
 C Tuba Harmonique 8'
 B Post Horn 8'
 B Solo Post Horn 8'
 B Gamba 4'
 B Gamba Celeste 4'
 C Violincellos 4' II Rks
 D Orchestral Violins 4' III Rks
 A Solo Violins 4' III Rks
 C Concert Flute 4'
 A Chimney Flute 4'
 B Tibia Clausa 4'
 D Solo Tibia Clausa 4'
 C Tibia Plena 4'
 A Minor Vox Humana 4'
 D Mezzo Vox Humana 4'
 A Clarinet 4'
 A Kinura 4'
 D French Horn 4'
 A Solo Violins 2-2/3' III Rks
 D Solo Tibia Clausa 2-2/3'
 A Solo Violins 2' III Rks
 C Concert Flute 2'
 D Solo Tibia Clausa 2'
 D Solo Tibia Clausa 1-3/5'
 A Solo Violins 1' III Rks
 D Solo Tibia Clausa 1'
 B Chimes
 C Xylophone 4'
 C Octave Xylophone 2'
 D Glockenspiel (Single)
 D Orchestral Bells (Repeat)
 D Chrysoglott
 C Harp 8'
 C Harp 4'
 B Marimbaphone (Single)
 B Marimba (Repeat)

GREAT

B Gamba 16'
 B Gamba Celeste 16'
 B Bass Viola 16'
 C String Bass 16'
 C Bourdon 16'
 B Tibia Clausa 16'
 B Diaphone 16'
 A Vox Humana 16'
 D Mezzo Vox Humana 16'
 A Clarinet 16'
 C Saxophone 16'
 C Tuba 16'
 D Gemshorn 8'
 D Gemshorn Celeste 8'
 B Gamba 8'
 B Gamba Celeste 8'
 D Viola 8'
 C Violincellos 8' II Rks
 D Orchestral Violins 8' III Rks
 A Solo Violins 8' III Rks
 C Concert Flute 8'

A Chimney Flute 8'
 B Tibia Clausa 8'
 D Solo Tibia Clausa 8'
 C Tibia Plena 8'
 C Stentorphone 8'
 B Diaphonic Diapason 8'
 A Minor Vox Humana 8'
 D Mezzo Vox Humana 8'
 A Clarinet 8'
 A Kinura 8'
 A Orchestral Oboe 8'
 C Saxophone 8'
 C English Horn 8'
 D French Horn 8'
 B French Trumpet 8'
 C Tuba Harmonique 8'
 B Post Horn 8'
 B Solo Post Horn 8'
 B Gambas 4' II Rks
 D Orchestral Violins 4' III Rks
 A Solo Violins 4' III Rks
 C Concert Flute 4'
 A Chimney Flute 4'
 B Tibia Clausa 4'
 D Solo Tibia Clausa 4'
 C Stentorphone 4'
 A Minor Vox Humana 4'
 D Mezzo Vox Humana 4'
 A Clarinet 4'
 A Kinura 4'
 D French Horn 4'
 B French Trumpet 4'
 B Solo Post Horn 4'
 C Violincellos 2-2/3' II Rks
 C Nazard 2-2/3'
 B Tibia Clausa 2-2/3'
 A Solo Violins 2' III Rks
 C Concert Flute 2'
 B Tibia Clausa 2'
 C Tierce 1-3/5'

GREAT Second Touch

B Gamba 16'
 B Gamba Celeste 16'
 B Diaphone 16'
 C Tuba 16'
 B Solo Post Horn 16'
 B Gamba 8'
 B Gamba Celeste 8'
 D Solo Tibia Clausa 8'
 C Tibia Plena 8'
 B Diaphonic Diapason 8'
 B Post Horns 8' II Rks
 B Glockenspiel (Single)
 A Snare Drum (Roll)
 Solo to Great 8'
 Solo to Great 4'

TRICK COUPLERS

Great to Solo 4-4/7'
 Great to Solo 5-1/3'
 Great to Solo 6-2/5'

COUPLERS

Pedal Octave	Bombard to Great 8'
Bombard to Pedal 8'	Solo to Great 8'
Solo to Pedal 8'	Accomp to Great 8'
Great to Pedal 8'	Solo to Great 16'
Accomp to Pedal 8'	Great 4'
Bombard 4'	Solo to Accomp 8'
Bombard 2'	Accomp 4'
Solo 4'	
Solo 16'	

SOUND EFFECTS

Song Birds I
 Song Birds II
 Siren I
 Siren II
 Ford Horn
 Door Bell
 Auto Horn
 Steamboat Whistle
 Slap Sticks
 Triangle
 Sleigh Bells (Rev.)
 Chimes Peal (Rev.)
 Ding Dong I
 Ding Dong II
 Aeroplane Effects
 Wind Effects (Rev.)
 Storm
 Cymbals (Small)
 Grand Cymbals
 Loco Bell
 Loco Whistle
 Fire Gong
 Persian Cymbals*
 Chinese Gongs*
 Grand Crash*
 Thunder Crash*

* - Double Touch Keys
 1st Touch - Roll
 2nd Touch - Crash

SOUND EFFECTS Toe Studs

Left

Ding Dong I
 Ding Dong II
 Cymbals (Small)
 Grand Cymbals
 Chime Peal (Rev.)
 Chime Dampers (Rev.)
 Harp Dampers (Rev.)
 Wind Effects (Rev.)
 Triangles

Right

Sfz. (Rev.)
 Thunder Roll, 2nd Touch
 Sleigh Bells (Rev.)
 Chinese Gong (Roll)
 Chinese Gong (Tap)
 Persian Cymbal Roll
 Snare Drum, 1st Touch
 Grand Crash 2nd Touch
 Storm

Color Code of Stop Tabs:

White - Flutes, Tibias, Diapasons
 Red - Reeds
 Yellow - Strings
 Green - Traps and Percussions
 Black - Couplers
 White w/Red Letters - Sound Effects

Tremulants: Chambers A, B, C, D each have two; Chamber E, 1.

Six Swell Pedals, one for each chamber plus Master

Crescendo Pedal.

Combination Pistons: 42

\$5.00 - DUES ARE NOW DUE FOR 1964 - \$5.00

ATLANTA FOX THEATRE ORGAN—Analysis By Chambers:

Rank	Pitch	No. of		Description
		Pipes	Wind	
CHAMBER "A"				
Chimney Flute	8' - 2'	85	15"	
Solo Violins III	8' - 2'	255	15"	(one rank sharp (one rank natural (one rank flat T.C. Limit
Clarinet	16' - 4'	73	15"	
Orchestral Oboe	8' - 4'	73	15"	
Kinura	8' - 4'	73	15"	
Minor Vox Humana	16' - 4'	73	15"	T.C. Limit
1st Snare Drum				
2nd Snare Drum				
1st Bass Drum				Standard
2nd Bass Drum				Standard
Muffled Drums				Damper on Snare
Chinese Blocks (Two)				
Tom Tom (Two)				
Castanets (Two Pair)				
Tambourine (Two)				
Shuffle				
1st Cymbal				
2nd Cymbal				
Persian Cymbals (Two)				
Chinese Gong (Two)				
Song Birds	41	25	15"	
Song Birds I				
Song Birds II				
Siren I				
Siren II				
Ford Horn				
Door Bell				
Auto Horn				
Steamboat Whistle				
Slap Sticks (Two)				
Triangle (Two)				
Sleigh Bells (Two)				
Wind Effect				
Ding Dong I				
Ding Dong II				
Locomotive Bell				
Locomotive Whistle				

CHAMBER "B"				
Diaphonic Diapason	16' - 8'	109	15"	Bottom 12 wood
Tibia Clausa	16' - 2'	121	15"	
Viola	16' - 1-3/5'	109	15"	
Gamba	8' - 4'	85	15"	
Gamba Celeste	8' - 4'	85	15"	
Solo Post Horn	16' - 4'	109	15"	
Post Horn	8' - 4'	85	15"	
French Trumpet	8' - 4'	85	15"	
Marimba	8'	49 bars		
Glockenspiel	8'	37 bars		
Chimes		25 tubes		Large scale w/dampers

CHAMBER "C"				
Stentorphone	8'	85	15"	
Tibia Plena	16' - 4'	109	15"	
Bourdon	16' - 2'	121	15"	
Violin Cello	16' - 2'	109	15"	
Harmonic Tuba	8' - 4'	109	15"	
Saxophone	8' - 4'	73	15"	
English Horn	8' - 4'	73	15"	
Violin Cello Celeste	8' - 4'	85	15"	
Harp		61 bars		With Dampers
Xylophone		49 bars		

Rank	Pitch	No. of		Description
		Pipes	Wind	
CHAMBER "D"				
Solo Tibia Clausa	16' - 2'	97	15"	
Gemshorn	8' - 4'	73	15"	
Gemshorn Celeste	8' - 4'	73	15"	
Orchestral Violins III Rks	8' - 2'	255	15"	(one rk sharp (one rk natural (one rk flat
French Horn	8' - 4'	85	15"	
Mezzo Vox Humana	8' - 4'	73	15"	
Chrysoglott		37 bars		
CHAMBER "E"				
Open Diapason	8'	73	6"	
Dulciana	8'	73	6"	
Stopped Diapason	8'	73	6"	
Flute Harmonic	4'	73	6"	
Salicional	8'	73	6"	
Vox Celeste	8'	61	6"	
Small Trumpet	8'	73	6"	
Oboe	8'	73	6"	
Vox Humana	8'	61	6"	
Bourdon	16'	44	6"	

BLOWER: 30 Horsepower Kinetic rated at 4500 CFM at 15".
70 amp. generator direct coupled.



Interior Photos of Fox Atlanta.

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