

"XOT THE TOX"

ATLANTA'S FOX THEATRE MQ 00.2 TA 1 A34M3TQ3, VAQNUS



1917-1980



Virgil Fox receives accolades at the console of "Mighty Mo" following his concert at Atlanta's Fox Theatre in 1976.

Photo by P. Nowell Briscoe

Since the death of Virgil Fox in 1980, the Virgil Fox Society has scheduled an annual memorial concert. Beginning in 2000, the concerts took on a heightened visibility. The 2000 Virgil Fox Memorial Concert took place at New York's The Riverside Church, and was coordinated with a national promotion of organ concerts by the American Guild of Organists. The 2001 concert took place in Philadelphia's Lord & Taylor, formerly the John Wanamaker Store. Co-produced by Friends of the Wanamaker Organ, it coincided with the 90th anniversary of the legendary instrument. Both of these concerts were on Columbus Day weekends, in order to accommodate people attending from out of town.

The weekend of Labor Day 2002 was chosen to accommodate both guests and the heavy booking schedule of Atlanta's 4,500-seat Fox Theatre, where Virgil Fox played legendary, sold out "Fox at the Fox" concerts in the 1970s. The theatre features one of America's great theatre-style concert organs, a four manual, 42 rank Möller dubbed "Mighty Mo," which was a favorite of America's most famous organist—as was Atlanta itself.

Four well-known organists, all classically trained but who play primarily on theatre-style organs—and who all were friends and colleagues of Virgil Fox—perform this 22nd annual memorial concert: Larry Douglas Embury, Tom Hazleton, Lyn Larsen, and Jonas Nordwall. The gala concert contains elements of multi-media, as did Fox's famous 1970's all-Bach touring attraction, "Heavy Organ."

The day before, Saturday, August 31 additional events related to VIRGIL FOX FESTIVAL 2002—the name chosen to represent the expanded annual celebration of the legacy of Virgil Fox—took place. That evening a former student of Fox's, Richard Morris, performed at Spivey Hall, Clayton College and State University, in nearby Morrow, Georgia. Artist-in-Residence at Spivey Hall, Richard Morris was personally chosen by Emilie Parmalee Spivey, one of Virgil Fox's great Atlanta friends, to fill the position.

The Albert Schweitzer Memorial Organ, a three manual, 79 rank instrument built by Fratelli Ruffatti of Padua, Italy in 1992, was donated to the College by Walter and Emilie Spivey—along with a beautiful, acoustically ideal 400-seat concert hall. A reception after Richard Morris' "Tribute to Virgil Fox" on the Albert Schweitzer Memorial Organ honored Anna Moffo, recipient of the 2002 Albert Schweitzer Music Award.

Also on Saturday, at the festival hotel's Georgian Terrace Conference Center, the Virgil Fox Society sponsored a series of sessions—both entertaining and educational—about Virgil Fox, the Fox Theatre organ, and other subjects of interest to Virgil Fox fans and organ aficionados. Richard Torrence and Marshall Yaeger, authors of the highly acclaimed 2001 biography commissioned by the Virgil Fox Society, "Virgil Fox (The Dish)," were on hand to tell stories and answer questions in one of the sessions. Joe G. Patten, restorer and curator of the Möller organ, led a session about restoring "Mighty Mo" and the Fox Theatre. Robert Hebble, one of Fox's closest colleagues, and himself a leading concert organist, composer, and educator, led a session about working with Fox on musical arrangements and recordings. Steven Frank, Virgil Fox Society President, led a session about studying the organ with Virgil Fox, and other Fox students joined in. Finally, Anna Moffo hosted a question and answer session about her career in opera-much of it enjoyed during Metropolitan Opera tours, performed in Atlanta at the Fox Theatre.

A reception for reception ticket holders will be held at 6:00 PM at the Georgian Terrace Hotel across Peachtree Street from the Fox Theatre. The reception honors all of the artists and participants in VIRGIL FOX FESTIVAL 2002. Admission to the reception is by ticket, which can be purchased at the entrance to the "Gone With The Wind" Grand Ballroom. Please join us this evening.



David Byrd was commissioned to design this poster for "Heavy Organ" in 1972. It's as stylish now as it was innovative then, and seems ideal for a concert at the Egyptian- and Moorish-influenced Fox Theatre in Atlanta.

Byrd's concept was based on a publicity photo of Virgil Fox, and on Marshall Yaeger's copy for a Virgil Fox concert flyer that actually predated "Heavy Organ" by several years:

The Organ — Born in Egypt two-thousand years ago; adopted by the Christian Church to fill the soaring Gothic space of stone cathedrals; a muted orchestra of pierced cylinders taught to chant in diverse voices by craftsmen of every nation in the Western World; Chief Celebrator of life, for a thousand years, Chief Mourner for the dead.

J. S. Bach — Made song and countersong for organ voices, his achievement equal in splendor to the great stone flowers of the Western World — the Roses of Cathedral windows; performed by five generations of musicians, who, over and over, set each shard of blue, of red, of white and green, painstakingly, worshipfully, anonymously, in place.

Virgil Fox — The greatest living interpreter of Bach's organ music; whose genius shot a burst of sun into the rose, poured color into each dark glass, and made the blue, a cobalt; red, carnelian; white, an opaline, and yellow, yellow diamond. To listen, one must look for colors.

One must go; for in a thousand years, how short a time there is between the rising and the setting of a sun!

Whom shall we admire more? Bach, or Bach's interpreter? The Rose, or the light behind it?



SIAAOM OAPH)

SDIAEA HUFF

SATUADAY, AUGUST 31

Richard Morris appeared as soloist in New York's Carnegie Hall, Town Hall, and Alice Tully Halls; appeared on NBC's Today Show; and performed at Kennedy Center for the Performing Arts in Washington. He is head of the Organ Department at Clayton College & State University, and is Organist-in-Residence at Spivey Hall. He performs live broadcasts for National Public Radio on the Ruffatti organ at Spivey Hall. He has recorded for Klavier Records, New World Records, Crystal Clear Records, T&F Records, Gothic Records, and R&R Records.

Richard Morris began his performing career in his native Atlanta at the age of twelve as piano soloist with the Atlanta Pops Orchestra, performing the Grieg Piano Concerto at the Fox Theatre before an audience of 4,500, and was soloist in the Atlanta Symphony Youth Concerts during high school. He received his Bachelor's Degree in piano at Rollins College under Thomas Brockman, and studied organ with Catherine Crozier. Grants from the French Government enabled him to study in France with the late Nadia Boulanger. He was a Fulbright Scholar at the Academy of Music in Vienna as a pupil of Richard Hauser. Upon his return to this country in 1965, he earned the degree of Master of Divinity from Nashotah House Seminary in Wisconsin and spent several years in the parish ministry.

He began his career as a concert organist in 1973, largely through the influence and encouragement of the late Emilie Spivey and Virgil Fox, with whom he coached repertory. For the past 25 years, Mr. Morris has performed an average of 50 concerts a season in North America, as well as for national and regional conventions of the AGO and as a soloist with orchestras throughout the country. Mr. Morris served as consultant on the tonal design of Spivey Hall's Albert Schweitzer Memorial Organ. He is also Organist/Choirmaster at St. Peter and St. Paul Episcopal Church in Marietta, Georgia.

"XOT JHT TA XOT"







Lyn Larsen

Tom Hazleton

Intermission

Jonas Nordwall

Presentation of
The 2002 Albert Schweitzer Music Award
to Anna Moffo



Larry Douglas Embury



DAT(LUI) AN THE AIBGIL TUX (UCITIA

Produced by Len Levasseur and Coordinated by Richard Torrence

Video Production by Lance Levasseur

"Come, Sweet Death" visuals for "9-10-11: A Musical Offering" by Marshall Yaeger, using his patented Kaleidoplex image created for Virgil Fox and "Heavy Organ" In 1972

Recordings of today's artists are being sold in the lobby of The Fox Theatre, and at the reception following the concert in The Grand Ballroom of The Georgian Terrace Hotel



Larry Douglas Embury, Artist-in-Residence at Atlanta's Fox Theatre, was born in Calgary, Alberta, Canada and raised in Vancouver. He is the great-grandson of Philip Andrew Embury, a founder of the Methodist Church in North America.

Larry studied with the Canadian concert pianist Glen Geary, with several Canadian organists, and for two years with Richard Purvis, the noted composer and organist of San Francisco's Grace Cathedral.

When he was only ten, Larry started appearing publicly as a soloist. At 15, he won a Youth for Christ International piano competition; and at 20, played both piano and organ at the Seattle World's Fair. Soon, Larry moved to Los Angeles to assist pianist José Iturbi.

After appearing as soloist with the Desilu Orchestra, Larry moved to the Bay Area. He organized a home organ festival (called "Organ Holiday") in Santa Cruz, and became the first to present the world-famous theatre organist, George Wright, on an electronic theatre organ.

He went to work for Evelyn Terrell in Santa Barbara. Terrell's legendary training program for home organists brought Larry to the attention of the Rodgers Organ Company, where he began working in 1972.

As Rodgers' Director of Product Development and Promotion, Larry participated in the design, creation, and introduction of several important organs, including "The Topper," the Carnegie Hall Organ, and Virgil Fox's Royal V touring organ.

When Bill Brewer created a restaurant for Larry (called "Pizza and Pipes") in Daly City, California, Larry moved south to became organist of that establishment. He recorded several albums on Brewer's organ as well as on a nearby, fourmanual, 28-rank WurliTzer in Redwood City. Recently, Larry bought Brewer's 4/28 WurliTzer, and is having it restored.

Most recently, appearing on a program with Bette Midler and Audra MacDonald, Larry played the theme song of the Rainbow Room's stellar event in November, 2001, called "Stella by Starlight," where New York's theatre community celebrated the 100th birthday of the legendary Stella Adler.

master of the King of Instruments," according to the Los Angeles Times, ... "Magical, marvelous, musical in every best way", stated Michael Barone of Minnesota Public Radio. Thomas Hazleton is considered to be one of few concert organists equally at home at the console of classical and theatre organs.

Tom was named "Organist of the Year" by the American Theatre Organ Society. As a leading recording artist, Hazleton has over 40 LP's, cassette tapes, and compact discs to his credit. All have received acclaim by the public and critics alike.

Hazleton studied at the San Thomas Francisco State University, San Francisco Conservatory of Music, and the Curtis Institute of Music in Philadelphia. He studied with and was assistant to the noted organist-composer Richard Purvis at San Francisco's Grace Cathedral. He was formerly Professor of Organ at the University of the Pacific and was Organist and Associate Director of Music at the Menlo Park (California) Presbyterian Church. Tom has concertized world wide including at the Mormon Tabernacle, Sydney Town Hall, the John Wanamaker Store, St. Paul's Cathedral, London, The Riverside Church, NYC and the Crystal Cathedral.

Tom currently resides in Pennsylvania's Lehigh Valley where he is on the staff of the Allen Organ Co. As a leading organ designer and tonal consultant, his specifications appear on many of the world's finest organs.



LOW HUSTFLON



Land began playing the organ when he was 7. After hearing George Wright play at the Rialto Theater in South Pasadena, California, his interest turned to the theatre pipe organ. Two years later, Lyn made his concert debut, in 1964 at the Wiltern Theatre in Los Angeles. Since then, he's had the opportunity to perform on virtually every important instrument in the United States, Australia, and England.

Among the highlights of his career are Lyn's appearances at the Hollywood Bowl, and an Organ Gala concert in London's Royal Albert Hall with Carlo Curley and the late Pierre Cochereau of Notre Dame Catherdral in Paris. He's also performed one of only two solo organ concerts ever given at Radio City Music Hall, in New York. Also, Lyn had the good fortune to be chosen to perform the re-dedication concerts on many restored theatre organs, including the organs in the Chicago Theatre and Shea's Buffalo Theatre. In 1994, the American Theatre Organ Society named him Organist of the Year and inducted him into their Hall of Fame—the youngest person ever inducted.

As well as performing, Lyn is a consultant in the tonal design and layout of both new pipe organ installations and in the restoration of historic instruments all over the United States. Lyn oversaw the installation and finishing of the 5-manual, 80-rank theatre organ (the largest theatre organ in the world) in the Sanfilippo Music Salon near Chicago, and was in charge of the restoration and expansion of the 4-manual, 73-rank Wurlitzer in the San Sylmar museum in Sylmar, California.

Lyn Larsen has made more than 40 record albums. He was the first theatre organist to have a compact disc released by a national recording company. One of those has the distinction of being the only theatre organ recording ever to make Billboard Magazine's Top Ten CD List.

Jonas Nordwall is an internationally renowned classical and popular organist. For nearly three decades he has toured North America presenting concerts and workshops. International concert appearances include China, Japan, and five tours of Australia. He has over 24 LPs, CDs, and cassettes on various labels to his credit. He has appeared on national television in both the United States and Australia, and his recordings are frequently heard on "Pipe Dreams."

Jonas serves as organist for the First United Methodist Church in Portland, Oregon, a position held since 1971, and also is the organist for the Oregon Symphony Orchestra. His has made solo performances with the Oregon Symphony Orchestra, Portland Chamber Orchestra, Portland Festival Orchestra and both the Vancouver, B. C. and Vancouver, Washington Symphony Orchestras.

A native of Portland, Oregon, Mr. Nordwall studied with Goldie Poz and received his Bachelor of Music Degree from the University of Portland where he was a pupil of Arthur Hitchcock. Additional study was with the noted English/Canadian virtuoso, Frederick Geoghegan, American virtuoso organist Richard Elsasser, and noted composer and organist Richard Purvis.

For many years he was the Senior Staff Organist for the Organ Grinder Corporation, which had large theatre organs installed in restaurants in Portland, Denver, and Colorado. Mr. Nordwall has been a very influential force in the musical instrument manufacturing industry having been a product designer, marketing consultant, and recitalist for several organ manufacturers.

Jonas has been a frequent ATOS convention artist and a former organ design specialist for the Rodgers Organ Company. He was interested in keyboard instruments at an early age and started taking accordian lessons at the age of 4. He quickly became interested in the organ and began classical organ studies at the age of 12. At the age of 18, Jonas began studies in organ at the University of Portland. For "kicks," he served as assistant staff organist at Oaks Park Skating Rink.



JONAS NOADWALL



Anna Moffo, internationally acclaimed soprano, was born in Philadelphia, and grew up just outside of that city in Wayne, Pennsylvania.

Although she was mostly interested in sports during her high school days, upon graduation she won a full scholarship to the renowned Curtis Institute of Music, and also at the University of Pennsylvania. Upon her graduation from Curtis, she was awarded the coveted Fulbright Fellowship, and studied at the Accademia di Santa Cecilia in Rome, the Accademia Chigiana in Siena, The Conservatorio di Benedetto Marcello in Venice, the Young Artist Program at La Scala in Milan, and the Mozarteum in Salzburg.

Her very first audition landed her the title role of Cio-Cio San in Madama Butterfly in Milan. The performance was televised live, and Anna, known ever since as "La Moffo," was an overnight sensation, sought after by every theater in the world. New York's Metropolitan Opera, where she was the youngest soprano ever to have made her debut as Violetta (in what has become her signature role) in *La Traviata*, has been her artistic home for more than forty years—and she has not yet formally retired. She has sung at the Vienna Staatsoper, Covent Garden in London, the Teatro Colon in Buenos Aires, the Sydney Opera House in Australia, the Bayrische Oper in Munich, the Chicago Lyric Opera, the San Francisco Opera, the Salzburg Festival, The Osaka and Tokyo Festivals, the Edinburgh Festival, Teatro San Carlos in Lisbon, the Royal Opera in Stockholm, the Teatro de Las Bellas Artes in Mexico City, and most other concert and opera venues in the world.

She has appeared in concert and oratorio with all the major orchestras, and has sung worldwide as a much-loved solo recitalist.

She had her own TV show in Rome for twelve years, where every Saturday night she would sing opera, operetta, Broadway musicals, dance with her own ballet company, and conduct some of the orchestral selections. She even composed some of the music for each broadcast.

Her numerous recordings and videos are world famous, and she has made twelve non-singing movies.

Anna Moffo has sung 146 major roles, including all the roles in *The Tales of Hoffman* (the first soprano ever to attempt this at the Metropolitan Opera, where she has also done twenty-eight other roles), and she performed the first Met Concerts in the Parks.

She has sung for Kings and Queens and for seven American Presidents, and has received numerous awards and decorations including the Commendatore of the Italian Republic, an Honorary Doctor of Music from the Curtis Institute of Music, the New York Governor's Arts Award for Excellence, and most recently the National Opera Association Lifetime Achievement Award. In October 2002 she will be honored by the Institute for Cancer Prevention for her work to support the American Cancer Society and other medical organizations.

She has been described as one of the greatest sopranos of the century. Critics have remarked on the sheer beauty of her voice, as well as her intense acting ability and legendary beauty.

She will certainly go down in history as one of the greatest, and most generous, artists of our time.

Meet Anna Moffo Sarnoff at a reception following "Fox at the Fox" in the Grand Ballroom of the Georgian Terrace Hotel, immediately across Peachtree Street from the Fox Theatre. Admission to the reception is by ticket, which can be purchased at the entrance to the Grand Ballroom, where the stars of "Gone With The Wind" gathered after the world premiere of that historic movie. The reception honors all of the artists participating in VIRGIL FOX FESTIVAL 2002. Please join Ms. Moffo, Richard Morris, Larry Douglas Embury, Tom Hazleton, Lyn Larsen, and Jonas Nordwall, and thank them for inspiring us.



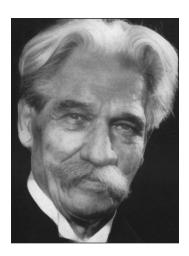
Atlanta's Fox Theatre, originally the Yaarab Temple Shrine Mosque, was designed in the late 1920's as headquarters for the 5,000-member Shriner's organization. It was a beautifully outlandish, opulent, grandiose monument to the heady excesses of the pre-crash 1920's, a mosque-like structure complete with minarets, onion domes, and an interior decor which was even more lavish than its facade.

Entering the huge auditoriums, an early reviewer for the Atlanta Journal described "a picturesque and almost disturbing grandeur beyond imagination." Visitors encounter an indoor Arabian courtyard with a sky full of flickering stars and magically drifting clouds; a spectacular striped canopy overhanging the balconies; stage curtains depicting mosques and Moorish rulers in hand sewn sequins and rhinestones. The interior was a masterpiece of trompe l'oeil; false beams, false balconies, false tents, ornate grillwork hiding air conditioning and heating ducts. Virtually every practical feature was disguised with artistic fantasy.

Detailing and furnishing were equally ornate. Nothing - no space, no furniture, no hardware - escaped the gilt, the tile, the geometric design. Men's and Ladies' Lounges, broom closets, telephone booths were all emblazoned with intricate plaster, bronze and painted detail.

Yet for all this seeming excess, The Fox retained a sense of tastefulness. As rich as it was in ornamentation, it never appeared overstated.

Its history has been as dramatic as its decor. Surviving the economy has always been a way of life for the building. Cost overruns threatened the Yaarab Temple mosque from the outset. To generate additional funding, the Shriners worked out a deal with movie mogul William Fox, who at that time was building movie "palaces" in Detroit, St.



The Albert Schweitzer Music Award—"the music world's most prestigious award"—will be presented during the September 1 Atlanta Fox Theatre concert. The 2002 recipient is Anna Moffo, Metropolitan Opera soprano and philanthropist, who was married to Robert Sarnoff until his death in the mid-1990's.

The Schweitzer Award was instigated at a meeting between Rhena Schweitzer Miller, an Atlanta citizen and the only child of Dr. Schweitzer, and Virgil Fox's manager, Richard Torrence. They were introduced at the organ console of Peachtree Christian Church, Atlanta, where Ms. Miller called attention to the "Schweitzer Flöte" on the E. Power Biggsdesigned Fratelli Ruffatti instrument. As a child, Dr. Schweitzer's daughter had turned pages for Charles Marie Widor at Nôtre Dame de Paris, and her first husband was an organ builder, so she was familiar with pipe organs. Mr. Torrence suggested that it might be a "Swiss Flute," and she said that would be spelled differently; this was definitely named after her father, the eminent Bach authority, organist, theologian, medical doctor, and Nobel Peace Prize awardee.

Ms. Miller expressed regret that her father had not been better known as a musician. Although he was most famous as a medical doctor, "Bach was his passion." She asked Torrence if he would help her put on a concert in New York for the January 14, 1975 celebration of the 100th anniversary of the birth of her father. Marshall Yaeger, who also worked with Virgil Fox, subsequently suggested that the occasion establish a music award in the name of her father so that people might ask, "Why a music award in the name of Albert Schweitzer?", thus highlighting his contributions in music. Yaeger wrote the proclamation for the award, "for a life's work dedicated to music and devoted to humanity," and established that the award would always be given to a musician humanitarian.

The concert was discussed with Julius Bloom, Executive Director of Carnegie Hall, who offered to help produce the concert. Isaac Stern was chosen as the first recipient by a committee which included a representative of the Albert Schweitzer Fellowship (which sponsored the concert) and Dr. Walter Anderson, Head of the Music Department of the National Endowment for the Arts (and himself an organist and composer).

On the actual 100th birthday anniversary, an all-Bach concert was presented at Carnegie Hall. Eugene Istomin opened with Bach on the piano. Marta Casals, wife of Bach specialist and cellist Pablo Casals, hosted the evening, and read from the writings of Dr. Schweitzer. Richard Westenberg conducted the American Symphony Orchestra and the Bethlehem Bach Choir. Virgil Fox was soloist in the Bach D Minor Concerto, and played several solo works on the new five manual Rodgers organ in Carnegie Hall.

Subsequent recipients of the Albert Schweitzer Music Award have been Katherine Dunham 1979 (dancer, musician, educator), Van Cliburn 1983 (pianist, cultural ambassador), Mstislav Rostropovich 1985 (cellist, conductor, human rights advocate), Leonard Bernstein 1987 (pianist, composer, conductor, educator), John Denver 1992 (singer, composer, environmentalist), and the Three Tenors (who are also prominent humanitarians in various endeavors) José Carreras, Placido Domingo, and Luciano Pavarotti (1998).

Anna Moffo, recipient of the 2002 Albert Schweitzer Music Award, is also an educator and philanthropist. She is an important supporter of the Metropolitan Opera, and continues to work tirelessly on behalf of the American Cancer Society, Curtis Institute in Philadelphia, and other cultural and medical charities. The 2002 Schweitzer Music Award was announced at a luncheon in New York hosted by Her Royal Highness Princess Michael of Kent, Chairman of Anchor-International Foundation, which administers the award with the approval of Rhena Schweitzer Miller.

Louis, Brooklyn and San Francisco. He made this his Southeastern jewel with minor alterations in the original blueprints.

The Fox opened as the Great Depression began. After 125 weeks of talking pictures and elaborate stage entertainment, it declared bankruptcy. Revived after temporary city ownership, it scraped by during the 1930's. Under strong management The Fox prospered as one of Atlanta's finest movie houses from the 1940's through the 1960's. Occasional live entertainment by name artists and the Metropolitan Opera Company's 20-year annual spring performances brought The Fox some of its greatest moments of glory.

The time of the movie palace finally ran out around 1973. Television, suburban flight and a changing movie industry took patrons elsewhere. Film distributors required month-long commitments for first-run films. While this was easy for suburban theaters holding only 500 seats or so, it presented a problem for the massive Fox. With almost 4,000 seats, it could complete a run in less than a week. The Fox was reduced to showing second-run movies to dwindling audiences.

The Fox faced yet another threat: the relentless growth of metropolitan Atlanta. Almost sold and demolished to make way for Southern Bell's headquarters, it was rescued through the efforts of Atlanta Landmarks, Inc., a non-profit organization of interested, energetic and committed Atlantans. Their four-year "Save The Fox" fundraising campaign opened the hearts and purse strings of individuals and corporate donors. Under Atlanta Landmarks' ownership, The Fox was once again put on a sound financial footing as a multi-purpose performing arts center. In 1976, documents were submitted qualifying The Fox to be designated a National Historic Landmark

The moment Atlanta Landmarks took control of The Fox, a restoration program began. An army of volunteers went to work cleaning the interiors for the first benefit concert. Volunteer labor has been a significant ingredient in the restoration. As time passed, the work required skilled artisans to make the auditorium and exotic ballrooms attractive enough to draw the large audience and quality shows necessary for success.

In 1987, a second fund raising campaign was launched to "Fix The Fox." It successfully raised \$4.2 million to improve safety code compliance, provide access for the handicapped, better equip the building to operate efficiently and preserve it structurally.



THE VIRGIL FOX SOCIETY

The Virgil Fox Society began in 1978 at the request of Dr. Fox's management and had Virgil's blessing and complete assistance. When he died in 1980, his devoted followers urged us to keep going and so we have.

The Society was incorporated as a not-forprofit corporation on October 17, 2000, by the filing of its Certificate of Incorporation with the Secretary of State of the State of New York. Last summer we were granted tax-exempt status from the Internal Revenue Service under 501(c)3.

Over the years the society has grown and become a major force in the organ world with its various projects and concerts.

In 2000, after a very successful concert at The Riverside Church in New York City, the society commissioned the completion of a book begun by Ted Alan Worth about Virgil Fox.

We have established The Virgil Fox Permanently Endowed Scholarship Fund under the auspices of the American Guild of Organists, to encourage and support talented, young, aspiring organists who will benefit from this fund each year, some of whom otherwise would be unable to attend a Pipe Organ Encounter.

We are also in the process of arranging for the permanent archiving of our materials at the American Organ Archives of the Organ Historical Society at Talbott Library, Westminster Choir College, Rider University in Princeton, New Jersey.

We publish *The Clarion*, our official newsletter, twice yearly, sponsor and encourage memorial recitals, and are actively participating with Anchor-International Foundation in a recording project that will bring to the public previously unreleased recordings of Virgil Fox as well as re-releases of his recordings.

Annual membership is \$15 per year for USA, \$18 Canada, \$20 Other.

The Virgil Fox Society, Inc. P.O. Box 860179 Ridgewood, NY 11386

www.virgilfox.com

— Steven Frank President, The Virgil Fox Society

HCKNOMFDQEWENTS

Atlanta's Fox Theatre

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Wendy Riggs	Assistant General Manager
Pat "Sunshine" Tucker	Box Office Manager
Roxanne Giles Smith	Director of Sales/Ballrooms
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Joe G. Patten	Organ Curator

and all the Staff of the Fox Theatre

Georgian Terrace Hotel

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Jim O'Connell	Director of Sales
Dereck Patterson Entertainme	nt and Conference Sales Manager
Michael McPeake Director of	Catering and Conference Services
The Camberly Hotel Con	npany and its entire staff

Spivey Hall

Sherryl Nelson	Executive Director
Steve MacQueen	Marketing Director
Robert Serredell	. Campus Services & Production Manager
Lisa Maxey	Community Services Manager
and all the Staff of Spivey Hall	

Special Thanks

Steven Frank/The Virgil Fox Society, Maureen Davis Howe, Robert Van Allen, Len Levasseur/Program Design, Michael Collier, Shannon Fore, Luca Baraonda, Tony Staffieri and Carrie Waible of Savvy Partners/New York, Lynn Friedman and Deborah Garner of Gemini Agency/Atlanta, Ruth Waddell of Graham Advertising/Atlanta, Tim Curtin of A.V.H.Q./Atlanta, Bill Allgood of Allgood Productions/Atlanta, Phil Parkey/Dean of the Atlanta Chapter of the American Guild of Organists, John McCall/President of the Atlanta Chapter of the American Theatre Organ Society, Marshall Yaeger/Circles International, Anchor-International Foundation

To date, more than \$20 million has been spent in the restoration project. The Fox boasts its own in house Restoration Staff made up of highly skilled artisans directed by a registered architect with an expertise in Historic Preservation. The Restoration Staff is fully engaged in restoring and preserving the significant architectural features of the Fox in an authentic manner, including the decorative surfaces, the masonry and cast stone exterior, the furniture collection, and the archive of artifacts and documentation. In addition, the Restoration Department is instrumental in the technological improvements and architectural modifications to the building. The activities of the Restoration Staff are funded by ticket surcharges, generous corporate and private donations, operating surpluses, and benefits.

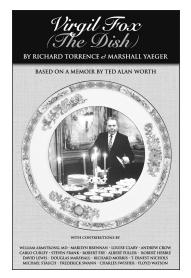
The Fox has generated an operating surplus every year since Landmarks took over 25 years ago in 1975. It may be the only independent, non-profit civic auditorium in the country which can sustain its own operations financially. At present some 325 nights a year are booked in the auditorium while the Egyptian Ballroom and Grand Salon are rented regularly for corporate events, video and film shoots, political events, press conferences, sports presentations, proms, weddings, and a wide variety of special occasions.

A tribute to the Fox's movie-palace heritage is the Summer Film Festival, a popular series of high quality classic and contemporary films. All film festival events feature a pre-movie "Sing Along" with the Mighty Moller organ, known as "Mighty Mo". The "Mighty Mo", a 4000 pipe theatrical organ, is extraordinarily maintained as is the collection of the 1930's era lyrics slides that are projected to aid patrons in the sing along. This collection of slides is carefully housed within the archives of the Restoration Department.

In fact, The Fox has generated millions of dollars for the Atlanta economy. An impressive range of events continues to attract nearly three-quarters of a million visitors a year, from Atlanta area residents to tourists to international dignitaries.

The Fox stands today as a fiercely protected landmark and a nationally acclaimed theater; having survived depression, mortgage foreclosure, bankruptcy, competition, television, real estate development, and above all, age.

The Fox is an impeccable intact and aggressively preserved Landmark that has been designated both a National Historic Landmark (the highest national ranking) and a "Museum" (the most prestiaious statewide ranking).



"Long-awaited...enough facts, tidbits, and morsels to keep Fox fans between the covers for several days...fascinating...poignant...vill surely bring tears." — Theatre Oraan. September 2001

"A fascinating new memoir [and] outstanding and definitive portrait of a master artist and his circle.... This lively book seems destined to stand squarely beside Fox and his legacy. It is the very definition of his artistic immortality and the distillation of his larger-than-life personality." — Ray Biswanger, The American Organist, October, 2001

"I doubt that biographer Doris Kearns Goodwin or historian David McCullough would have produced a work as touching or as provocative...This book is a great read, and I recommend it highly." — John Bishop, The American Organist, February 2002

"While extremely informative and witty with a style that makes for a good page-turner, this memoir still successfully covers the whole spectrum of emotions. There is pathos and there is triumph...and the recognition of a musician who was arguably one of the world's greatest organists ever." — Greg Cunningham. Organist's Review (London), February 2002

With an authenticity of chronicling few biographies can claim, the book is one of the most riveting you'll find about any organist [as well as] an unexpectedly moving one. It also gets high marks for honesty...really quite refreshing compared to the detached tone of most organ-related biography—Jonathan Ambrosino, Choir and Organ (London), June, 2002

Virgil Fox (The Dish)

432 pages, 65 photos

Available Today!Signed by the Authors

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More than 2,000 copies of the biography of Virgil Fox, based on a lengthy memoir by Fox's confidant and protégé, Ted Alan Worth, have been ordered by Fox enthusiasts. In this historic publication, Fox's closest friends, managers, and artistic collaborators have fashioned an affectionate and spicy portrait of the irreverent genius.

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