

POMERAT (Continued)

inghouse WBZ and WBZA, using so much music per week that I allowed my memory to atrophy somewhat. Well, the point is to this day I can't play even the Star Spangled Banner without notes! It was all fun and I enjoyed every minute of it for six full years. Finally there were only about two of us playing along the East Coast. Diminishing theatre attendance and the depression ended my era at the 3-11 Wurlitzer and I went back to church organs. I was fortunate to have a new five-division Austin organ at Christ Church Cathedral where I remained for the next fifteen years. During this time I studied the carillon with Dr. Kamiel Lefevere at Riverside Church, New York, and played two large and beautiful carillons until I moved to Houston, Texas. I am now organist (Baroque organ built by Charles Fisk of Gloucester, Mass.) and carillonneur at Rice University in Houston. I am happy in my work but happiest of all when I receive my copy of THEATRE ORGAN BOMBARDE and read every word. I enjoy listening to my recordings of "organ charmers" Ann Leaf, George Wright, Eddie Dunstetter and all the others—including the new ones like Lyn Larsen who have been inspired to play instruments and music which were meant to unashamedly appeal to the heart as well as the mind and to remind us of a world that was happy, even though we didn't really know it at the time—did we?

LOST & FOUND

NUGGETS from the GOLDEN DAYS

"These stray NUGGETS list some New England organists active in 1928. Lloyd and Jason do their regular thing on page 34 of this issue."

Here are some New England organists in May, 1928: ALFRED ANZALONE, National Theatre, Boston; BESSIE BEASLEY, Bijou, Boston; LOUIS J. ALLARD, Colonial, Nashua, N. H.; CHARLES W. COTTRELL, Strand, Lowell, Mass.; NANCY LOCKLIN, Bradley, Putnam, Conn.; LEO WEBER, Le Roy, Pawtucket, Rhode Island; EVELYN AUCLAIRE, Rialto, Maynard, Mass.; MANUEL DE HAAN, Massachusetts Theatre, Boston; VELMA GOODWIN, Strand, Quincy, Mass.; MURIEL HARRIS, North Shore, Gloucester, Mass.; MARY HEALY, Majestic, Worcester, Mass.; JACK LEWIS, Scenic, Rochester, New Hampshire.

—Lloyd and Jason

THE BROOKLYN

A STOP ANALYSIS

FOX THEATRE

4-37 CRAWFORD
SPECIAL

There has been a revival of interest in stop-lists of exceptional organs recently. There was a time when organ magazines carried little else. Page after page of stop-lists, from 3-rankers to 62, and more. Finally readers yelled "uncle." But the "suggestion" lines on new applications for ATOE membership—those spaces which encourage the new member to subscribe what he would like to read in his magazine—these have reflected a renewed interest in stop-lists. Or perhaps it's just because the applicants are new to the hobby and haven't yet seen an imposing stop-list.

What we have here isn't actually a stop-list. The stop-list records every stop-key and pushbutton on the instrument, one by one. To do that with such a giant as the Brooklyn Fox Wurlitzer would require a lot of space. Instead, we contacted the Brooklyn Fox Theatre and received a reply from Danny Bernstein. He would be glad to send us a stop analysis of the instrument. The stop analysis simply lists the ranks of pipes, chamber

by chamber, and the number of pipes in each rank. Danny felt that publication of such an analysis would help to clear up misconceptions about the organ; it is being rebuilt professionally and is not for sale at any price. It is the largest of five organs in the "Crawford Special" class, having a 37th rank consisting of a Flute Celeste in the Main Chamber. It has Main and Slave consoles, located at both ends of the pit. The Main console is at the pit's left end. The pipework is in seven chambers. On the left side is the Main, with the String chamber stacked directly above it. On the right side are two stacked Foundation Chambers. Spread across the proscenium top are (left to right) the Solo, Orchestral and Percussion chambers. The 32-foot Diaphones are divided, with some located, unenclosed, above the String chamber and the remainder above the upper Foundation chamber.

The Brooklyn Fox organ will be the subject of an in-depth report in a future issue. Meanwhile, here's a list of the goodies we'll be reading about.

STOP ANALYSIS:

Fox Theatre, Brooklyn, New York
Wurlitzer 4-37 "Crawford Special"

MAIN DIVISION

7 ranks, 3rd floor left
Krumet, 61 pipes
Tuba Horn, 85 pipes
Open Diapason, 85 pipes
Horn Diapason, 73 pipes
Concert Flute, 97 pipes
Lieblich Gedeckt, 73 pipes
Flute Celeste, 61 pipes

STRING DIVISION

5 ranks, 4th floor left side (above Main)
Viole d'Orchestre, 85 pipes
Viole Celeste, 73 pipes
Salicional, 61 pipes
Dulciana, 61 pipes
Vox Humana, 73 pipes

SOLO DIVISION

11 ranks, proscenium left (9th floor)
Tibia Clausa, 97 pipes
Quintadena, 61 pipes
String Ensemble 2 ranks, 146 pipes
Trumpet (Bass), 61 pipes
Saxophone (Brass), 61 pipes
Kinura, 61 pipes
Orchestral Oboe, 61 pipes
Oboe Horn, 61 pipes
French Horn, 61 pipes
Vox Humana, 73 pipes

ORCHESTRAL DIVISION

5 ranks, proscenium center
Vox Humana, 73 pipes
Solo Strings (25"), 73 pipes
Tibia Clausa (25"), 97 pipes
English Horn, 85 pipes
Tuba Mirabilis, 85 pipes

FOUNDATION DIVISION

9 ranks, right
Solo Trumpet, 61 pipes
Clarinet, 73 pipes
Musette, 61 pipes
Vox Humana, 73 pipes
Tibia Clausa, 85 pipes
Harmonic Flute, 73 pipes
Gamba, 73 pipes
Gamba Celeste, 73 pipes
Diaphonic Diapason, 97 pipes (32' to 4')

PERCUSSIONS

(All over the theatre)
Cathedral Chimes, enclosed, Percussion chamber
Tower Chimes, unenclosed, Percussion chamber
Xylophone, enclosed, String Div.
Xylophone, unenclosed, Proscenium Div.
Xylophone, unenclosed, right side
Marimba, enclosed, String Div.
Marimba, unenclosed, Proscenium Div.
Sleigh Bells, enclosed, Percussion chamber
Glockenspiel, enclosed, Percussion chamber
Chrysoglott, unenclosed, right side
Chrysoglott, enclosed, Percussion chamber
Piano, unenclosed, left Box
Tuned Tympani, enclosed, Percussion chamber
32' Diaphone: "C" side unenclosed on left
"C#" side unenclosed on right
Toy counter is divided between String and Percussion Chambers
2—50-hp blowers, 2-4 manual consoles