

The new console is a dream with all the placement of stoptabs improved and unification far further and better than on the original one. You can reach and work on any interior part within seconds.

Nalle's playing was beyond all expectations. The return to the instrument that gave him his theatre organ career brought forth an excitement that must have been equalled only by his initial recording made in New York at the Paramount console. "She always sounded great," said Nalle, "but now she sounds hairraising."

Using all sixty pistons, Nalle wove an ever changing tapestry of sound. Always adding to the impact of the music, never distracting, is Nalle's mastery of registration. Few organists have his ear for perfectly balanced combinations; there never is an unnecessary stoptab in any of his combinations.

While he often is termed a jazz organist, the title is unfair. Such old standards as "Marie" and "Who?" (which he recorded originally on this organ) are jazz rooted, but to place Nalle in a narrow category is a mistake. Just as some of his playing could be termed jazz, parts could be termed broadly orchestral, as in the two Gershwin selections, "Fascinatin' Rhythm" and "Bess," "You Is My Woman," and the more recent "The Summer Knows." The playing included material as diverse as "Shen-

andoah," "Copenhagen" and two original compositions, one in the rock idiom, the other in a classical vein. The point is this: If you have not heard Billy Nalle *live*, then you have not heard Billy Nalle.

At the June 18 concert the series of Wurlitzer Pops was announced for the 1973-74 season. It will consist of three events, a concert by Bill Thomson, a

silent movie with Gaylord Carter and a concert by Virgil Fox. Season tickets include reserved seating at tables, Boston Pops style, and refreshments. Those desiring further information should contact Central Ticket Agency, Century II, 225 West Douglas Avenue, Wichita 67202. □



## BOOK REVIEW

by Francis Hibbard


### THE WURLITZER THEATRE ORGAN REVISED INSTALLATIONS LIST

*By Judd Walton. Available through Doric Records, P.O. Box 605, Alamo, Calif. 94507. \$20 Postpaid in U.S. \$1 additional Canada, other countries \$2.*

This recently released document is the culmination of over twenty years of research. It turned out to be far more than just a list of Wurlitzer pipe organ shipments. The author has correlated several different lists that are in existence together with factory

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First Class mailing of THEATRE ORGAN is \$4.00 extra. Total - \$14.00

The "Mother Wurlitzer" enjoys fine acoustics at Wichita's Century II exhibition hall.



records supplied by the late Farny Wurlitzer.

Mr. Walton took on the monumental task of trying to locate all existing examples of Wurlitzer production so that present whereabouts could be catalogued. Doing this required the writing of thousands of letters, hundreds of phone calls, and the volunteer services of dozens of avid theatre organ buffs throughout the world. To consider the amount of research necessary it must be remembered that almost all of the pipe organs built by Wurlitzer were shipped between forty and sixty years ago, and with the exception of very few, they had been neglected for thirty five years. During this period many were sold, given away, junked, and otherwise disposed of without adequate records being kept. The perseverance of Judd Walton and his volunteers has established the existence of a high percentage of instruments, considering the passage of time.

The list is a remarkable history of the factory production starting with one shipment in 1911 to a peak of one per day in 1926 and the final shipment of one in 1943.

Mr. Walton's document is actually several lists; opus number, geographical location, style number, wiring schedule, and other breakdowns. Specifications of all standard models are supplied as well as notes on factory modifications. The foreword discloses several facts regarding the Wurlitzer production which have not been previously published.

The compilation has been done by I.B.M. methods and in this the reviewer makes a minor criticism. The use of I.B.M. dictated the considerable use of abbreviations which on occasion makes the print out somewhat cryptic. However, as one studies the document this becomes less bothersome.

Mr. Walton's Revised List is a must for the dyed-in-the-wool Wurlitzer enthusiast. For others who wish to increase their knowledge of the theatre organ it is a wonderful addition to the library of facts on the subject. It is not a text book history per se and should not be purchased on this basis. Rather it is a factual listing of where and when as applied to Wurlitzer pipe organs.

The author, realizing the ever-changing history of his subject, has included a section of "errata" which updates the material listed as well as

correcting mistakes inadvertently printed. Further changes and facts have developed since the original printing and an updated release of corrections is planned for future delivery at no extra charge. Mr. Walton also advises that since the list was machine collated, in some instances pages may be missing or incomplete. Any buyer receiving such a copy will have the pages replaced at no cost. A letter to Judd Walton will suffice. The type of binding used makes all changes easy to accomplish.

At last we have a complete, factual dossier on the preeminent theatre organ. Judd Walton and his assistants are to be congratulated for a fantastically complex job well done. □



*Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.*

*Address: P.O. Box 1314  
Salinas, Calif. 93901*

Dear Mr. Muri:

In those distant days (late 20's and early 20's) I lived in the New York area, and when ever possible was in the front row at the Paramount, right back of the console — Eventually through a friend I met him (Jesse Crawford) and spent several pleasant hours backstage. To me, a punk of a kid with three years of organ study, he was most gracious and modest, unlike some of the present day "stars" who sneer at what he did as "one finger corn."

There are so many conflicting stories about Crawford as for instance his reading ability, that I have often thought someone should write a real biography of the man — There are still people living who worked with him and it should be possible to get the

facts and not the fancies.

It might be possible to re-issue some of his old 78's along with the text and pictures as a deluxe album. I'm sure RCA Victor has them in a vault somewhere. A few years ago they re-issued some on their "Camden" label.

Just by way of an aside concerning Crawford's reading, I believe he was raised in a Catholic orphanage out here. The nuns always do a good job on music fundamentals. Also, on his old 78 of "Humoresque" he plays note-for-note an organ arrangement by Clough-Leighton published I think by Presser — including a counter melody of "Swanee River", the last time around.

Very best regards,  
Donald W. Morrison  
San Francisco, California

Dear 1973 Convention Hosts:

Thank you for the many extras which made our convention experience such a pleasant one.

We want you to know that the Mt. Hood bus trip on Sunday, for example, was super! The camaraderie on the bus, the coffee and doughnuts at Multnomah Falls, the lack of pressure at the picture-taking stops, the quickly served and delicious lunch at Timberline Lodge — all these things didn't just happen by accident. We're sure the passengers on the other buses were as delighted as we on Bus 514 were with the thoughtfulness and articulate and entertaining comments of our Oregon Chapter guide, as well as the courtesy and efficiency of our fine driver.

Thank you for the opportunity to see this gorgeous part of the great northwest under such pleasant circumstances. Yours is going to be a hard act to follow!

In appreciation,  
Harold and Holley Prim  
(Motor City Chapter)

Dear Sir:

It seems that THEATRE ORGAN, the journal of the ATOS, has created a bit of friction here in the United Kingdom. The problem in question is the coverage which we have failed to give this country.

Most people feel that the feature "Snippets from England" is conclusive of all that goes on over here. But the north (and being a southerner I hate to