

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

admit it) does some fantastic work which has been grotesquely overlooked.

As a member of the American Theatre Organ Society and the Scottish Theatre Organ Preservation Society I would like to request that an alteration be made to the present feature or that an independent one be started. I feel that we have enough to support a full page as well as provide a series of articles from time to time. Your time and consideration will be greatly appreciated.

I remain,
Ernest N. Boyd

Dear Mr. Thompson

As a member of ATOS I have become interested in old films as well as theatre organs. A recent death in our family has sent me on a hunt for old films pertaining to the Phil Spitalny and Alex Hyde Orchestras.

My late Aunt, Carolyn Goeglein had played trombone for both the Phil Spitalny and Alex Hyde Orchestras between the years 1925 and 1936. I believe she played for Spitalny first in this country then with the Hyde Orchestra in Germany.

If any of our fellow organ buffs are also film buffs and would happen to know of any films available between those years of the two orchestras, I would very much appreciate hearing from them.

Thank you very much.

Sincerely,
Thomas W. Wann
302 Toll Circle
Bluffton, Indiana 46714

Dear Editor,

I want to comment on the statement by Lloyd Klos, my friend, in your April 1973 issue, Volume 15, No. 2, on page 22, at the top of column 3. He says that a "64' Ophicleide Gravissimo" has been added to the huge West Point Cadet Chapel organ — mostly Moller — as a further enlargement of its resources.

As I frequently play this magnificent "monster" and have seen its well-maintained pipework, I know that no such octave of pipes exists in it. In talking to the organist, John Davis, and the two men who so conscientiously nurse its forests of spotted metal and teakwood, I am told that

there is no space available for such an octave of long bass pipes.

Their published specification makes provision for a unit of stopped Bourdons at 64', 42 2/3' (the deepest Quint), 32', 21 1/3', 16', 10 2/3', 8', and 4'. These pipes are all in and in use except the lowest octave from the notes called CCCCC up to BBBBB. There is no room for the pipes of the 64' octave (the profound low CCCCC would make only 8.17 cycles or vibrations per second).

Now where are the real full-length 64' pipes that don't turn out upon inspection to be the usual "Resultants" or "Vox Gravissimas?" There are two of them in the whole world. One is a real reed of brass and is the Contra Trombone 64' in Town Hall, Sydney, Australia. It was finished in 1896 and has wood tubes of great thickness, about four feet square in the low CCCCC. It is said by persons who have heard it to sound like "tuned thunder."

The one in this country is in Convention Hall, Atlantic City, New Jersey. I have often looked down its deep crevasses and Bill Rosser, its maintainer, has shouted at me, "Don't fall in any of those pipes, or we'll never get you out!" I once played "The Star Spangled Banner" on this 455-rank organ with every stop and coupler on. The assistant manager came running and the 200 workmen getting ready for the next ice show dropped their tools and no doubt any rats around promptly headed back for the nearby sea. The lowest CCCCC pipe is actually 67 feet long, and not just 64. It has a beater, and not a brass reed. It speaks promptly and the whole rank of 85 pipes is on 35 inches of wind pressure.

Stevens Irwin,
St. Petersburg, Florida

VOX POPS



Conducted by Stu Green

Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items) material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires a 6¢ postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford an 8¢ stamp, why not include a black and white photo which need not be returned.

On a tip from the west coast, organ collector Dick Loderhose faced a dilemma — to add another Wurlitzer to his collection, or not? The tip led him to the Jersey City Stanley Theatre and one of three 3/27's built in North Tonawanda for Stanley Theatres in the late '20s (the others went into the Atlantic City and Pittsburgh Stanley affiliates). With a 4/42 perking in his New York home, and three more Wurlitzers and a large Morton in storage, did he need another organ, especially one with the "Main shot" (his

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