

T-67

by Judd Walton

It was July 11, 1942 that E.C. Forman of the RCA Victor Company issued a complete listing of all the 78 rpm Victor records made by Jesse Crawford. Upon receipt, a careful check was made against the Crawford records in my collection. It was discovered that #22243 "Love Me" and "I'll Close My Eyes to the Rest of the World" had been omitted!

Forman wrote that it had indeed been omitted, but assured me that it was now a complete list. Not so! My collection had been garnered from many sources. When first started, the economy during the late 1920's and early '30's effectively eliminated any possibility of buying new releases. A very kind person by the name of Mr. Army (first name Salvation) provided the means to at last complete the entire set as listed by Forman.

However, other artist's work beckoned, and the countless hours of

sorting through literally thousands of discarded records continued. As a pertinent aside, I well recall finding a small second hand shop near my new apartment. I was walking the three miles home from work that Saturday afternoon as I had spent my nickel carfare for two more "finds." Naturally I stopped in and located about 50 or 60 used 78's. I was amazed to come across a record which had been pressed from black and white material to make a picture of Janet Gaynor and Charles Farrell in an embrace. It was an orchestral selection from a fairly recent (about 1933-34) movie in which they starred. I was intrigued by the record as I had never before seen one (nor have I ever since). I begged him to hold the record for me explaining I was only a few minutes from home. I promised to return within ten minutes with the ten cents he asked. I did just that only to find

he had sold it (or so he stated — I didn't believe him then nor do I now, 35 years later). But it was gone — Sob!!

I digress, so back to my story. During one of my forays, I was busily sorting through a mountain of records when I came across an orange colored label 78 rpm record. It was totally unfamiliar. The accompanying photo clearly shows the word "ORGAN" that attracted my immediate attention. The label reads:

VICTOR
ORGAN T-67
When Mother Played the Organ
(Sanford-McConnell)
Jesse Crawford
(Played on the Wurlitzer Organ)
FOR THEATRE USE
78 RPM
Not Licensed for Radio Broadcast

Additional facts about the record are of interest. This is a duplicate pressing with the same selection, label, etc., on both sides. Victor also issued a series of White label, same on both sides records, but they were not marked "For Theatre Use." They also issued White label records with grooves on only one side, the other side being embossed with the name "victor." The Victor Company has ignored all attempts to secure information about this record.

The following facts and questions emerge.

1. This is the one and only record with this type of label I have ever seen.
2. The domestic issue of this selection has three choruses. The second chorus has a vocal by Frances Langford. The Orange label does *not* have a Langford vocal. It is replaced by a second, more forceful organ version. The first and third

Judd Walton holding the rare Jesse Crawford 78rpm record, marked "For Theatre Use."





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choruses on the two records are, for all practical purposes, identical.

3. Were there other records in this series issued?
4. If there were, where did the numbering start and end?
5. Were there other Jesse Crawford records in this series?
6. What other artists did record on this label if such do exist?
7. Does anyone recall seeing a record of this series?
8. Has anyone else seen a picture record as described above?
9. Is there a gold mine of unknown releases in this series waiting to be discovered?

Can answers be provided to any of the foregoing questions? I would be pleased to hear from anyone who can provide answers to any of these questions.

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Think about it ...

**21st ATOS
NATIONAL CONVENTION**
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PIPE ORGAN QUIZ

What you always
wanted to know
about pipe organs,
but were afraid to ask!



1. Lowering the wind pressure on theatre organs will make them more suitable for home installation (True or false.)
2. The Marr & Colton Registrator was only used on larger organs. (True or false.)
3. Most theatre organs used wire sizes that were too small from generator to console and organ chamber (True or false.)
4. The style D Trumpet is characterized by the following tonal description. a.) Very bright and loud, b.) mellow and medium scaled, c.) large scaled.
5. The solo scale Wurlitzer Tibia was a.) small scaled, b.) medium scaled, c.) large scaled.
6. When organs that have not been played for many years are re-installed, the tremulants are usually sluggish. Choose the correct reason a.) wiring has become worn and frayed, b.) It has been adjusted too many times, c.) The leather on the bellows has become stiff.
7. The Wurlitzer Company built only three five manual organs. Can you name where these were installed?
8. Why were many tremulants used in theatre organs and not in church organs?
9. The Wurlitzer Company manufactured three styles of magnets before chest primaries were eliminated. What were the three types and which one was the most reliable?

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Do you have any questions?

Send them in, we'll get the answers for you.

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