

# Wurlitzer



Jukeboxes

## Company History

*The original Rudolph Wurlitzer Co. was founded in 1856 by Franzis Rudolph Wurlitzer, who was born on the 1st February 1831 in Schilback near Schöneck in Vogtland, Saxony. His family was for generations involved in manufacture and trading of musical instruments, and Franzis Rudolph's father Christian Gottfried was at the time reasonably successful with his own retail business in Schöneck. The young Franzis Rudolph immigrated to America in May 1853 on board the Florentina from Bremen, and soon after arriving in Hoboken, New Jersey, he heard about a large German immigrant community in Cincinnati and he decided to go to Ohio via Philadelphia. After a few odd jobs the young Franzis Rudolph found employment as a clerk and bookkeeper at the dry goods wholesale company Heidelbach, Seasingood & Co. on the southwest corner of 3rd and Vine closely connected to the banking firm Espy, Heidelbach & Co. at 58 West 3rd Street, and Rudolph was with the Heidelbach companies until around 1862 to learn the English language and to learn more about the American business world. Around 1855 Franzis Rudolph Wurlitzer had saved \$700 and invested this money in musical instruments, which he could import from his family in Saxony, and in 1856 a small one-room office was rented, and he operated the retail firm as a part-time activity. The young Franzis Rudolph was a determined man, and also a quite successful retailer of high-quality musical instruments, so his business grew rapidly, and he soon occupied three rooms in the Masonic Building on the corner of 4th and Sycamore. Encouraged by his employer, the banker Philip Heidelbach, he would soon dedicate all his time to the retail business and new manufacturing activities. Franzis Rudolph Wurlitzer was naturalized as a citizen of the United States on the 8th October 1859. In 1860 Franzis Rudolph's younger brother Francis Anton, also known as Anthony, arrived in Cincinnati, and in June 1861 he was enlisted in the Ohio Volunteers to serve in the Civil War. Unfortunately, Anton was wounded in March 1862 and hospitalized, but given a medical discharge in July. Then again he would be able to help out in the Wurlitzer business in Cincinnati, and was soon accompanied by another younger brother Constantin, who arrived in 1864 at the age of 17 to assist his older brothers as a salesman. It seems, however, that Constantin never did have any ownership interest in the family company. At this time Rudolph Wurlitzer wanted to establish sales offices in the big and important city Chicago, and in 1865 he met the music teacher John Molter, another German immigrant. John Molter, born in 1832 in Prussia, was the perfect partner for Rudolph Wurlitzer since he had connections through the teaching of music to affluent families who would be able to buy high-quality musical instruments. As a consequence the firm Molter & Wurlitzer was formed first at 82 Dearborn Street but soon moved to 111 Randolph Street, and the partnership continued until 1872. Then after a great fire Wurlitzer established his own larger store on South Wabash*

Avenue, and John Molter continued with a dealership in his own name on Madison Avenue (later assisted by his son John Jr. born in 1859). Rudolph Wurlitzer married Leonie Farny (originally Farney in French spelling) in 1868 and wanted his family home to be in Cincinnati, not in Chicago, and he formed the partnership Rudolph Wurlitzer & Bro. in 1872 together with Anton. Rudolph and Leonie had six children from 1869 until 1883.

In the early 1880s the first pianos with the Wurlitzer name were produced in America, and in 1890 the brothers Rudolph and Anton, and Adolph Strobel married to Leonie's sister Marguerite, registered The Rudolph Wurlitzer Company with a capital stock of \$200,000, and in 1899 the first Tonophone coin-operated player piano developed by Wurlitzer was introduced and became an immediate success. The Tonophone coin-op piano even won the Gold Medal at the 1901 Pan-American Exposition in Buffalo. The Tonophone was produced for Wurlitzer at the DeKleist factory in North Tonawanda, and at the same time the oldest son Howard Eugene (1871-1928) joined the family firm, and he was indeed aware of the growing popularity of coin-operated instruments. Then, in January 1909 the newly incorporated family firm took over the Eugene DeKleist Musical Instrument Works in North Tonawanda. This was five years before the founder Franzis Rudolph Wurlitzer died on the 14th January 1914, and he was of course the first president of the new firm. His brother Francis Anton (☀ 15th July 1839) died on the 17th June 1901 on his farm at Fair Smith Station in Butler County after selling out his interests in the family company in June 1897.

In 1919 the family firm also bought the Melville-Clark Piano Co. in DeKalb, Illinois, and the company had a fundamental basis for a great and growing manufacturing business, and especially the division in North Tonawanda became important in the development of coin-op machines in the late 1920s and early 1930s. The other two sons Rudolph Henry (1873-1948) and Farney<sup>(3)</sup> Reginald (1883-1972) also joined the company, and especially Farney provided technical and manufacturing expertise. After graduating from the Cincinnati Technical School, he went to Germany in 1901 to learn German and to serve apprenticeships with various manufacturing companies, including six months at Phillips & Söhne, makers of automatic pianos and orchestrions in Bockenheim near Frankfurt. He returned to Cincinnati in 1904 to join the company, and in 1907 Farney Reginald headed the automatic musical instrument department. Farney Reginald moved to North Tonawanda in 1909 to take charge of the Rudolph Wurlitzer Manufacturing Co. incorporated in November 1908 just before the actual purchase of the Eugene DeKleist Musical Instrument Works, and it was under the leadership of Farney Reginald the firm started the manufacture of coin-operated phonographs. Unfortunately the oldest of the three brothers, Howard Eugene, died on the 30th October 1928 before the real success of his business ideas three decades earlier became evident. In fact, most of John Gabel's impressive Automatic Entertainer selective phonographs were distributed nationwide

by a section of The Rudolph Wurlitzer Co. headed by Howard Eugene Wurlitzer in the 1920s.

The Rudolph Wurlitzer Co. started out in the coin-op phonograph manufacturing business by introducing the 10-selection Debutante in 1933, a model that looked very much the same as the Ampliphone model manufactured by the Mid-West Automatic Phonograph Co.<sup>(1)</sup> late in 1932, but The Rudolph Wurlitzer Co. was in fact active in the automatic phonograph business several years before (1927-1929), when the firm marketed semi-automatic Victrola models with a 5 cent coin-box mounted on the cabinet. Not many Debutante models were actually produced in 1933, but 50 partly assembled machines were included in the Simplex Phonograph Corp.<sup>(2)</sup> deal that Farney Wurlitzer closed with Carl E. Erickson and Homer E. Capehart in May 1933, and these machines were completed at the plant in North Tonawanda. The basic purchase price for Simplex was around \$7,500 plus royalties. Homer E. Capehart, the pioneer in the coin-op phonograph business, left The Capehart Corp. in 1932 after some disagree-ments with the other directors and investors, and started to work as head of the sales department at The Rudolph Wurlitzer Manufacturing Co. shortly after the Simplex deal was closed. The Simplex mechanism was in fact an old construction that Russell Ira Wilcox developed during his partnership in the Western Electric Piano Co., which he left a few years before the company went bankrupt in 1933. Russell I. Wilcox filed an improved patent for the mechanism construction in 1931 (the one used in the Ampliphone model) and assigned the patent by mesne assignments to The Rudolph Wurlitzer Manufacturing Co. in 1934-1935. The former mighty Wurlitzer was at this time like a giant with feet of clay with a debt of about two million dollars to several banks including the First National Bank of Chicago, and Reuben C. Rolfing, who had a reputation for retrieving companies involved in serious management and financial problems in a successful manner, was approached in April 1934 by Bentley G. McCloud, the head of the First National Bank of Chicago. Bentley G. McCloud simply wanted to ask Reuben C. Rolfing, if he was interested in the assignment of reconstructing The Rudolph Wurlitzer Co. after the hard times of the Depression, and considering the pros and cons Reuben C. Rolfing agreed and became vice-president and general manager of the family company. Both Reuben C. Rolfing and Farney R. Wurlitzer knew by instinct that the Simplex mechanism purchased the year before would be successful with the able sales assistance of Homer E. Capehart. In fact, it seems the company sold a total of about 266 phonographs with Simplex mechanism in the latter half of 1933, and four years later the annual output of machines was around 43,000 units from the plant in North Tonawanda. Reuben C. Rolfing was indeed a well respected manager in the business, and he stayed with Wurlitzer until 1967. Reuben C. Rolfing died on the 1st October 1974 (☀ 2nd July 1891). Homer Earl Capehart, however, only stayed with the Wurlitzer company for seven successful years until the end of 1939; - the last year by a consultancy contract between Rolfing

and Capehart. Homer E. Capehart was by then concentrating on his political career to become Senator of Indiana.

The company at Wurlitzer Station in North Tonawanda became in the era to come, the Golden Age of jukeboxes, a very important player in the coin-op phonograph business with nicely designed coin-op phonographs. Charles Nairn Deverall, who worked as chief engineer and designer for The Rudolph Wurlitzer Co. since the early 1920s assigned the design patent for the Model P-12 with illuminated dial to The Rudolph Wurlitzer Co. in 1935. It is important to note that Charles Nairn Deverall immigrated from Toronto in 1917 to work for the Rochester Litholite Co., and that he designed most of the modern Wurlitzer factory complex in the 1920s including the iconic red brick tower, which was built in 1924 with a total height of 126 feet.

In 1936 the noted designer Paul M. Fuller was employed by The Rudolph Wurlitzer Co. as a kind of design consultant. Paul M. Fuller is today considered to be the most important designer in the history of jukeboxes, and it seems that the combination of the two energetic, cigar-smoking gentlemen of the same age (both born in 1897), sales manager Homer Earl Capehart and designer Paul Max Fuller, kept the Wurlitzer company alive as a producer of coin-operated pre-recorded music machines after the coin-operated organ and player piano business died out as one of the consequences of the Depression 1929-1934. The employment of Paul M. Fuller did without doubt give the company a leading position on the market during the early years of the 1940s, the hey-days, and one might state for sure that the designer team led by Paul M. Fuller made a line of jukeboxes superior to those of the competitors.

The nickel-plated parts of the models from The Rudolph Wurlitzer Co., especially of the models Wurlitzer 500, 600 and the counter-top model 61, and the introduction of colour cylinders in the model 500, made the Wurlitzer jukeboxes very popular. Now it was not only a matter of an illuminated jukebox, but the idea of changing colours had come to stay.

The special version of jukeboxes to be used in small locations, often called counter-top or miniature jukeboxes, was a well-known type around 1938-1939, and the leading manufacturer, The Rudolph Wurlitzer Co., marketed the eye-catching models Wurlitzer 41, 51, 61, 71, and 81 until 1941-1942.

In the year 1940 the hey-days of jukebox design really started with the full-size models Wurlitzer 700 and 800, and the counter-top model Wurlitzer 41 made by the Wurlitzer division in North Tonawanda. The Victory line model 41 was the first jukebox produced with plastic pilastre in all four corners. Especially the big model 800 with three coloured pilastre, Catalin plastics, extensive use of nickel-plated parts, and for the first time the use of bubble tubes, was simply all one could expect from a classic jukebox in those days. The bubble tubes, which were delivered by Biolite Incorporated in New York, contained methylene chloride ( $\text{CH}_2\text{Cl}_2$ ), which was animated in a glass tube by heating to a low boiling-point. The bubble tubes were first used by Biolite Inc. in 'display devices' developed and patented by the inventors Raffaele Floravanti and

*Alfonse Kaufman, and assigned to Biolite Inc. in 1935-1936. In connection with the contact between Biolite Inc. and Paul M. Fuller at The Rudolph Wurlitzer Co. another name turn up that has much too often been neglected. The name is Edward Merle Colegrove, who initially brought about the contact between the two companies. During a meeting with Paul M. Fuller in the autumn 1938 Colegrove showed Fuller a champaign sign with bubble effect, and Paul M. Fuller mentioned that he would like to try to transfer the effect to the cabinets in the next line of jukeboxes. Development and testing took some time, but the bubble tubes were in the years to come used frequently by the Paul M. Fuller designer team as an eye appealing effect. The fact that tubes at a value of not less than \$25,000 were used during the first year of the cooperation from autumn 1939 until autumn 1940/spring 1941 shows great success, and Edward Merle Colegrove was if any the reason that The Rudolph Wurlitzer Co. could use a term like 'the winner in play appeal' in sales leaflets for the new Wurlitzer 800. The model 800 was also the first mass produced full-size jukebox to have a rounded top, a detail that turned out to be of comfort to the sales team for several years. A special flame-like effect in the pilastre of the Wurlitzer 800 was made by using zebra striped plastics in front of the colour cylinders.*

*Considering the line of jukeboxes from The Rudolph Wurlitzer Co. made during the years before the 'war stop' between 1943 and 1945 one can easily get the impression that nothing could stop the Paul M. Fuller team from making nice play appealing models. The team was in fact way ahead of the other designer teams in the business, and it is surprising that Paul M. Fuller never design patented the Victory line models: the Wurlitzer 750, the Wurlitzer 780 also nicknamed Wagon Wheel, the Wurlitzer 850 generally known as the Peacock, and finally the beautiful Wurlitzer 950 of 1942 often referred to as Pipes-of-Pan, which was the last in direct series. The company celebrated the National Wurlitzer Days, the 5th and 6th January 1941, by introducing the Victory line of three console and two counter-top models (750, 780, 850, 41, and 81). However, World War II took longer than expected, and the model 950 was not referred to as part of the Victory line. It is interesting that the previous models Wurlitzer 700 and 800 of 1940 were not design patented, and also that the same can be said about the successive model in colonial style officially named Victory by the company. Therefore, it may be reasonable to assume that the models of those few years in the early 1940s from The Rudolph Wurlitzer Co. were designed by the team at the factory and not by one particular person. Paul M. Fuller did not want to take all the credit, although it is stated once by general sales manager Milton (Mike) G. Hammergren in The Billboard magazine that the Victory line was designed by Paul M. Fuller.*

*A new detail in the design of the Wurlitzer 850 was that it had illuminated push buttons that turned dark when selection had been made. This feature in question was not quite easy to combine with another operational detail, namely the electric selection mechanism. In the earlier years of mechanical selection the customers could see which records had been selected, and therefore they avoided selecting the same record again.*

*With the new electric selection mechanism the same record could be selected several times, but normally only played once. In short, the new electric selector gave the operator(s) an opportunity to earn more due to the motto that the customer would be satisfied if only he heard the tune he had paid for. The Wurlitzer 750 was the first jukebox from the company with an electric selection mechanism. The last model in the series, the Wurlitzer 950 of 1942, was originally produced with glass pilastre and not as the previous models with Catalin plastics, and the use of many wooden parts in the cabinet combined with a very limited production number makes it very popular among collectors today.*

*As mentioned before, there was a production stop among jukebox manufacturers in the years from 1943 until 1945-1946 mainly due to lack of metal and other material, and a few of the major factories produced military equipment only instead of music machines. Another reason was of course that jukeboxes were 'non-important' products officially during the armament, and thus it was necessary to wait until autumn 1945 before new design patents would see the light of day.*

*After the war, towards the end of the 'golden' era, all four big companies and a few others introduced new cabinet types for automatic phonographs, and Paul M. Fuller again had several cabinet designs patented and assigned to The Rudolph Wurlitzer Co., which was still the leading firm in the business. The post-war models were produced in large numbers followed by very effective marketing, and the models in mind were of course the famous Wurlitzer 1015, the following model 1080 and finally the Wurlitzer 1100 with a well designed Encore program selector. The last of the three models was nicknamed Bullet or Bomber Nose by the public and all three models were design patented by Paul M. Fuller in the period 1946-1948. With direct reference to the Wurlitzer 1015 design there was a special cabinet named Ambassador produced in 1948 by the firm Ambassador Inc. in Kansas City, Missouri. It was not as could be expected designed by Paul M. Fuller, but another industrial designer Thomas A. Schwartz of Topeka was responsible for the rather nice conversion design. The Ambassador was the last of the cabinet types belonging to the Golden Age in America, and the Wurlitzer 1015 should in time be known as the one and only classic jukebox followed by the most comprehensive national advertising campaign ever. The official and now famous company logo for Wurlitzer Phonograph Music, the 'Sign of the Musical Note' nicknamed the 'Johnny-One-Note', since the early 1940s, was so widely publicized during the campaign that it was recognized by most people of the time meaning 'Wurlitzer is Music'. The unofficial name of the 'Sign of the Musical Note' featuring a trumpet-playing musical note with top hat in front of a spinning record came in fact from the song "Johnny One Note" by Lorenz Hart and Richard Rodgers introduced by Wynn Murray in 1937 in the Broadway musical "Babes In Arms". A decade later, in the late 1950s, the logo was renewed with twin trumpet-playing notes in red colour to advertise Wurlitzer Stereophonic Music. Stereo recording, by the way, was not for real used commercially until around 1958, and it ought to be mentioned*

*that the stereo recordings using a single 45° groove with one channel recorded on each side of the groove were based on the inventions and patents of Alan Dower Blumlein (1903-1942). Another of many inventors that have never received the credit they so richly deserve.*

*During the years at The Rudolph Wurlitzer Co. Paul M. Fuller had a total of 17 jukebox cabinet designs patented in his own name. The classic Fuller designs started with Model 312 (patent filed on the 8th February 1936) and ended with Model 1100 (patent filed on the 8th September 1947). Among the 17 designs was one for a Model 260 Console Speaker and another for a very nice remote control unit for Model 1100 (patent filed the same day as the one for Model 1100), but those two designs were as far as it is known today never produced at The Rudolph Wurlitzer Co. in North Tonawanda. Paul M. (Malt) Fuller was together with general sales manager Milton (Mike) G. Hammergren and the noted illustrator Albert Dorne responsible for the whirlwind national Wurlitzer advertising campaign around 1947, and the 'dean of jukebox designers' finally left the major jukebox manufacturer in 1948 due to bad health leaving behind a legacy that transcended the mere product and helped to define an era, the Golden Age of automatic coin-op phonographs.*

*After Paul M. Fuller had left The Rudolph Wurlitzer Co., and Joseph J. Clement, designer of Wurlitzer's smallest remote-control barbox, Model 2140 nicknamed Frogbox, together with Harry C. Kline Jr. in 1947, had taken over the designing responsibility, there were many new ideas how to catch up with the 100 selections offered by Seeburg. The company introduced several complicated add-on bits to the Simplex mechanism, including the 'WurliMagic Brain' system on model 1500 to play both 78 and 45rpm records, but most of the models, from model 1250 of 1950 through model 1600 of 1953, failed in the competition. The Rudolph Wurlitzer Co. was of course but reluctantly compelled to follow in Seeburg's footsteps and made the decision to go full steam into 45s in 1953 with the exclusively 45rpm model Wurlitzer 1650. The jukebox industry and the record companies went hand in hand on this and in 1954 a total of not less than 200 million 45s were sold in America. In the early 1950s about 60 million records were used annually by jukeboxes operators. When the new 104-selection horizontal carousel record changer was introduced in 1954, The Rudolph Wurlitzer Co., due to its size and long-time strength on the music market, was at a turning point and able again to compete for the leading role in the business, and finally in 1956, the centenary year of the company, a new elegantly styled 200-selection model 2000 Centennial, came out. None of the Silver Age models from Wurlitzer were design patented, but it was difficult for competitors to copy the cabinets because they were well matched with the patented carousel mechanism, a mechanism that Wurlitzer seems to have bought rights to copy from the German Tonomat-Automaten in Neu Isenburg near Frankfurt a/Main. The Wurlitzer company continued with the new and elegant style until late in 1957 when the less expensive but still rather elegant model 2150 was introduced. After that year the Wurlitzer jukeboxes, the models 2200 through 2250,*



became less elegant in square cabinets, and the company was ready for the next decade, the 1960s, with a lot of box-shaped jukebox cabinets. However, it is important to mention here that the German branch of the company, Deutsche Wurlitzer GmbH, was founded in 1960 and that the company started full-scale production of the Lyric in 1961. The German Lyric was produced with modifications until 1973. During the 1950s and 1960s Farney R. Wurlitzer (☼ 7th December 1883, † 6th May 1972) headed the family company structure as the last of the three brothers. The other two brothers in the second generation heading the company were as mentioned before Howard E. Wurlitzer (☼ 5th September 1871, † 30th October 1928) and Rudolph H. Wurlitzer (☼ 31st December 1873, † 27th May 1948).

None of the jukeboxes from The Rudolph Wurlitzer Co. were design patented in the 1960s and 1970s. This seems strange and today it is right to say that Wurlitzer was slightly behind the current design trends in the late 1960s and early 1970s. At Wurlitzer it was simply a matter of building a cabinet with or without plastic that enhanced the tone, protected the mechanism, was durable, attractive, and that would blend with any location decor, and still allowed the finished jukebox to be sold at a reasonable price. In the 1960s Wurlitzer produced several box-shaped machines, for example models 2600 through 3000, the 3100 Americana, the Satellite, and finally the 3600 SuperStar and 3700 Americana III. The last try by Wurlitzer in North Tonawanda came in 1973-1974 with the unique, limited edition revival of vintage phonograph styling, the model 1050 Nostalgia using the electromechanical selector unit, known as 'Wurlamatic', developed by Frank B. Lumney and Ronald P. Eberhardt around 1967 (patented in September 1972). The 1050 Nostalgia is often referred to as the 'swan song' for the American Wurlitzer. Production run of 2,000 ended in December 1973, and the company finally stopped production entirely in North Tonawanda with the model 3800 in 1974 leaving a legacy of wonderful music machines. At that time Deutsche Wurlitzer GmbH, a division of the company structure, had already manufactured the C-110/111 Carousel tape-playing models for the American market, and this independent affiliation continued production of a long line of jukebox models with modifications until the mid 1980s. The models were: Cabaret, Atlanta, Baltic, Lyric, Tarock, X2, Niagara, X5, X7, and X9 (X200), Cabarina, Carillon, Silhouette, X11, Estrella, Barcarole, Caravelle, Fuego, the Tele-Disc model nicknamed the Flying Saucer, and finally the SL200. Some of those German Wurlitzer models of the late 1970s had psychedelic colour décor to attract the attention of possible patrons and draw in nickels and dimes. The Wurlitzer 1050 design was also marketed around 1979-1980 with the brand name Sonata 1050 Nostalgia by the Corporación Sonata S.A. in Mexico with a sales division in Culver City in California. The Mexican company purchased the remaining machinery of the mighty but liquidated North Tonawanda plant in 1975, and the new nostalgic 100-selection jukebox of 1979-1980 was no real success.

The Wurlitzer Co. was reconstructed, and the North Tonawanda plant became the company's engineering and research center without actual production. In 1973, the

*DeKalb plant in Illinois ended production of pianos maintaining only the marketing and administrative offices, and in 1977 the company's headquarters were moved to DeKalb together with the research center from North Tonawanda. Around 1985 the main offices were moved to Houston in Texas, and only the production plant in Corinth in Mississippi, established in 1956, was still active producing pianos and office furniture. At the end of 1987 Baldwin Piano & Organ Co. and The Wurlitzer Co. finally worked out an agreement to give the still financially struggling Wurlitzer firm a new position, and Baldwin purchased the piano and keyboard division, which included all patent rights, trademarks, and the 131-year old Wurlitzer name. In May 2001 the main Baldwin company and two of its wholly owned subsidiaries, The Wurlitzer Company and the Baldwin Trading Company, filed voluntary petitions for relief under Chapter 11 of the United States Bankruptcy Code, and the companies were acquired by Gibson Guitar Corp. based in Nashville.*

*In 1985 the independent Wurlitzer named division in Hüllhorst in Germany became part of the privately owned organization Nelson Group of Companies based in Sydney, Australia, and very soon after acquiring the company the founder Arthur Nelson approved the re-launch of a new One-More-Time version of the nostalgic Wurlitzer 1015, and the new model became an immediate success in 1986-1987. The nostalgic OMT-model was also introduced with a new compact-disc mechanism in 1989, and so the company became part of the new CD-jukebox era. In the 1990s the company also introduced the industry-first 120 compact-disc mechanism for the Wurlitzer Rainbow. Since then the structure of the company has changed, and finally in July 2006 the company, now part of Nelson Group Overseas, was acquired by the Gibson Guitar Corp. in Nashville. Since acquiring Deutsche Wurlitzer the Gibson Guitar Corp. developed several new products including Wurlitzer 850 Peacock and Wurlitzer 2100 replica models for CDs, and a Princess Jukebox powered by Ecast.*

*In January 2013 the production facilities in Hüllhorst were sold by Gibson Corp. to the SBC Restrukturierung & Investments AG based in Düsseldorf, and in February 2013 the new owners decided that the Deutsche Wurlitzer firm should be filed for bankruptcy to be completed in the autumn 2013. All rights to the WurliTzer name as a trademark are still after the sale in January 2013 owned by Gibson Corp..*

*On the 5th September 2013 the last Wurlitzer OMT with serial number 53050100 left the production line at the Deutsche Wurlitzer factory, and it will be interesting to see if the rumour of plans for a re-launch of the jukebox business globally will turn out to be more than just a rumour.*

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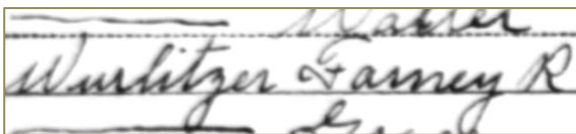
Gert Almind, October 2013

*Notes:*

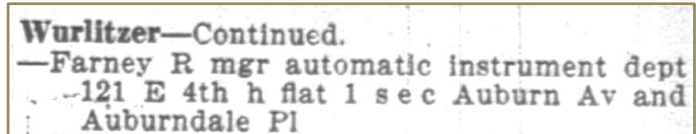
(1) *Mid-West Automatic Phonograph Co.* was a company owned by Russell Ira Wilcox, but it has been difficult to find adverts or other data in city directories. It seems the company registration was short lived, and the production of a limited number of Ampliphone phonograph units in 1932 in the company's name might have taken place at the facilities housing the Simplex Phonograph Corp. at 361 West Superior Street, Chicago.

(2) *Simplex Phonograph Corp.* was founded in the autumn 1931 by Carl E. Erickson, Russell I. Wilcox, and Carl Swanson. The offices and production facilities were at 361 West Superior Street, Chicago, and the aim of the corporation was to deal in and manufacture phonographs, phonograph equipment, and auxiliary phonograph attachments of various kinds.

(3) *Farny Reginald* often used the name *Farne<sup>y</sup>* officially in the earlier years of his life. *Farny* was his mother *Leonie*'s maiden name, but it is important to note that her family with Alsatian-German roots in a small village *Guémar* only a few kilometers from the village *Ribeauville*, where she was born in 1842, was under firm French rule at the time. Therefore the French spelling with *e* in *Farne<sup>y</sup>* was used for decades. After the French lost the Franco-Prussian War 1870-71, and Alsace became German territory, the family name was again spelt *Farny*. Of course the family name was anglicized to *Farny* decades before when *Leonie* and her family immigrated to America. In this article the historically correct 1840s spelling of the family name is used just like the young *Farne<sup>y</sup>* *Reginald* often did (see below).



*Census 1920 Registration*



*Cincinnati City Directory 1907*



*Rudolph Wurlitzer, 1831-1914*

## Jukeboxes, 78rpm Era

<i>Year</i>	<i>Model</i>	<i>Records</i>	<i>Selections</i>	<i>Speed</i>
1933	<i>Debutante</i>	10	10	78
1934	<i>P-10 Simplex</i>	10	10	78
1935	<i>P-12</i>	12	12	78
1935	<i>P-20</i>	10	10	78
1935	<i>P-30 Modern</i>	12	12	78
1935	<i>P-400 DeLuxe</i>	12	12	78
1936	35	12	12	78
1936	<i>P-312 Modern</i>	12	12	78
1936	<i>P-412 Standard</i>	12	12	78
1936	<i>400 DeLuxe</i>	12	12	78
1936	<i>412 prototype ( rounded top, mahogany)</i>	12	12	78
1937	<i>316 Modern</i>	16	16	78
1937	<i>416 Standard</i>	16	16	78
1937	<i>50 Console</i>	12	12	78
1937	<i>51 Countertop</i>	12	12	78
1937	616	16	16	78
1937	716	16	16	78
1938	24	24	24	78
1938-1939	600	24	24	78
1938-1939	<i>61 Countertop</i>	12	12	78
1938-1939	<i>P-500</i>	24	24	78
1939	<i>K-600</i>	24	24	78
1940	700	24	24	78
1940-1941	<i>41 Countertop</i>	12	12	78
1940-1941	<i>71 Countertop</i>	12	12	78
1940-1941	<i>780 Wagon Wheel</i>	24	24	78
1941	750	24	24	78
1941	800	24	24	78
1941	<i>850 Peacock</i>	24	24	78
1941	<i>850A Tulip</i>	24	24	78
1941-1942	<i>81 Countertop</i>	12	12	78
1942	<i>950 Gazelle, Pipes-of-Pan</i>	24	24	78
1942	<i>1000 prototype or custom made model</i>	24	24	78
1945-1947	<i>1080 Colonial, Lyre</i>	24	24	78
1946-1947	<i>1015 Bubbler</i>	24	24	78
1947-1949	<i>1080A Colonial, Lyre</i>	24	24	78

<i>1948</i>	<i>1100 Bullet, Bomber Nose</i>	<i>24</i>	<i>24</i>	<i>78</i>
<i>1950</i>	<i>1250</i>	<i>24</i>	<i>48</i>	<i>78/45</i>
<i>1951</i>	<i>1400</i>	<i>24</i>	<i>48</i>	<i>78/45</i>
<i>1952</i>	<i>1450</i>	<i>24</i>	<i>48</i>	<i>78/45</i>
<i>1952</i>	<i>1500</i>	<i>52</i>	<i>104</i>	<i>78/45</i>
<i>1952-1953</i>	<i>1500A</i>	<i>52</i>	<i>104</i>	<i>78/45</i>
<i>1952-1953</i>	<i>1550</i>	<i>52</i>	<i>104</i>	<i>78/45</i>
<i>1953-1954</i>	<i>1600A</i>	<i>24</i>	<i>48</i>	<i>78/45</i>
<i>Countertop Bases</i>				
<i>1940-1941</i>	<i>410 Stand</i>			
<i>1940-1941</i>	<i>710 Stand</i>			
<i>1941-1942</i>	<i>810 Stand</i>			

Remote Selector Units, 78rpm Era

<i>Year</i>	<i>Model</i>	<i>Selections</i>
1935-1938	<i>A, non-select Simplex</i>	0
1935-1938	<i>B, non-select Simplex</i>	0
1938-1939	<i>37-W, non-select Streamline Wallbox</i>	0
1938-1939	<i>38-W, non-select Streamline Barbox</i>	0
1939	<i>240, Wireless Wallbox</i>	24
1939-1942	<i>310, 30-wire Wallbox</i>	24
1939	<i>250SS, Remote Control Table Speaker</i>	24
1939	<i>260SS, Remote Control Table Speaker</i>	24
1941-1943	<i>100, Multi-wire Wallbox</i>	24
1941	<i>140, Wireless Stroller with Model 115</i>	24
1940-1942	<i>320, Sweet Music Wallbox</i>	24
1940	<i>320P, Wireless Remote Selector</i>	24
1940-1942	<i>330, Two-wire Barbox</i>	24
1940	<i>330P, Three-wire Barbox</i>	24
1940-1942	<i>331, Two-wire Barbox</i>	24
1940-1942	<i>332, Two-wire Barbox</i>	24
1940-1942	<i>340, Wireless Stroller with Model 320</i>	24
1940	<i>340P, Portable Console Unit</i>	24
1941-1942	<i>107, Wireless Barbox</i>	24
1942	<i>108, Dual-wire Wallbox</i>	24
1941-1942	<i>111, Dual-wire Barbox</i>	24
1942	<i>112, Dual-wire Barbox</i>	24
1941-1942	<i>115, Wireless Wallbox</i>	24
1941-1942	<i>120, Dual-wire Wallbox</i>	24
1941-1942	<i>123, Wireless Wallbox</i>	24
1941-1943	<i>125, Dual-wire Wallbox</i>	24
1942	<i>140C, Wireless Stroller with Model 123</i>	24
1942-1943	<i>430, Organ Selective Speaker</i>	24
1942-1943	<i>580, Large Selective Speaker</i>	24
1946-1950	<i>3020, Wireless, Two-wire, Three-wire</i>	24
1946-1950	<i>3025, Three-wire Wallbox</i>	24
1946-1950	<i>3031, Multi-wire Wallbox</i>	24
1946-1950	<i>3045, Wireless Wallbox</i>	24
1947-1950	<i>2140, Wireless Barbox</i>	24
1950	<i>4820, 48-sel. Wallbox, 4-wire</i>	48
1950	<i>4825, 48-sel. Wallbox, 4-wire</i>	48
1951-1952	<i>4851, 48-sel. Wallbox</i>	48

### Auxiliary Speakers, 78rpm Era

<i>Year</i>	<i>Model</i>
1935	<i>Simplex Auxiliary Speaker</i>
1938-1939	<i>37, Auxiliary Speaker</i>
1938-1939	<i>38, Illuminated Wall Speaker</i>
1939-1941	<i>39, Round Auxiliary Speaker</i>
1940	<i>200, Auxiliary Speaker</i>
1940	<i>210, Auxiliary Speaker</i>
1940-1941	<i>36, Plain Corner Speaker</i>
1940-1941	<i>220, Walnut Auxiliary Speaker</i>
1940-1941	<i>220A, Walnut Auxiliary Speaker</i>
1940-1941	<i>350, Wireless Speaker</i>
1940-1942	<i>240, Outdoor Auxiliary Speaker</i>
1940-1942	<i>250, Walnut/Burl Auxiliary Speaker</i>
1940-1941	<i>250A, Walnut/Burl Auxiliary Speaker</i>
1941	<i>160, Marble Auxiliary Speaker</i>
1941	<i>170, Plastic Auxiliary Speaker</i>
1942	<i>420, Organ Speaker</i>
1942	<i>421, Organ Wireless Speaker</i>
1942	<i>425, Organ Corner Speaker</i>
1942	<i>39A, Round Auxiliary Speaker</i>
1946-1947	<i>4004, Musical Note Speaker</i>
1946-1947	<i>4005, Round Walnut Wall Speaker</i>
1946-1947	<i>4006, Round Mirror Speaker</i>
1946-1948	<i>4002, Coloured Plastic Star Speaker</i>
1946-1949	<i>4003, Scroll Wall Speaker</i>
1946-1950	<i>4000, Silver Star Speaker</i>
1946-1950	<i>4007, Oval DeLuxe Speaker</i>
1946-1950	<i>4008, Super DeLuxe Speaker</i>
1946-1952	<i>241, Outdoor Horn Speaker</i>
1947-1951	<i>4009, Recessed Metal Speaker</i>
1948	<i>4004A, Musical Note Speaker</i>
1948-1950	<i>4005A, Round Walnut Wall Speaker</i>
1948-1950	<i>4006A, Round Mirror Speaker</i>

Jukeboxes, 45rpm Era

<i>Year</i>	<i>Model</i>	<i>Records</i>	<i>Selections</i>	<i>Speed</i>
1950	1250	24	48	45/78
1951	1400	24	48	45/78
1952	1450	24	48	45/78
1952	1500	52	104	45/78
1952-1953	1500A	52	104	45/78
1952-1953	1550	52	104	45/78
1953-1954	1600A, AF	24	48	45/78
1953-1954	1650A, AF	24	48	45
1954	1700	52	104	45
1955	1800	52	104	45
1955-1956	1900 Centennial	52	104	45
1956	2000 Centennial	100	200	45
1957	2100	100	200	45
1957	2104	52	104	45
1957	2150	100	200	45
1958	2200 Console	100	200	45
1958	2204 Console	52	104	45
1958	2250	100	200	45
1959	2300	100	200	45
1959	2300S	100	200	45
1959	2304	52	104	45
1959	2304S	52	104	45
1959	2310	50	100	45
1959	2310S	50	100	45
1960	2400	100	200	45
1960	2400S	100	200	45
1960	2404	52	104	45
1960	2404S	52	104	45
1960	2410	50	100	45
1960	2410S	50	100	45
1961	2500	100	200	45
1961	2500S	100	200	45
1961	2504	52	104	45
1961	2504S	52	104	45
1961	2510	50	100	45
1961	2510S	50	100	45
1962	2600	100	200	45/33



1962	2610	50	100	45/33
1963	2700	100	200	45/33
1963	2710	50	100	45/33
1964	2800	100	200	45/33
1964	2810	50	100	45/33
1965	2900	100	200	45/33
1965	2910	50	100	45/33
1965-1966	3000	100	200	45/33
1965-1966	3010	50	100	45/33
1966-1967	3100 <i>Americana I</i>	100	200	45/33
1966-1967	3110 <i>Americana I</i>	50	100	45/33
1967-1968	3200 <i>Americana II</i>	100	200	45/33
1967-1968	3210 <i>Americana II</i>	50	100	45/33
1968-1969	3300 <i>Americana III</i>	100	200	45/33
1968-1969	3310 <i>Americana III</i>	50	100	45/33
1969-1970	3400 <i>Statesman</i>	100	200	45/33
1969-1970	3410 <i>Statesman</i>	50	100	45/33
1969-1970	3460 <i>Statesman</i>	80	160	45/33
1971	3500 <i>Zodiac</i>	100	200	45/33
1971	3510 <i>Zodiac</i>	50	100	45/33
1971	3560 <i>Zodiac</i>	80	160	45/33
1972	3600 <i>Super Star</i>	100	200	45/33
1972	3610 <i>Super Star</i>	50	100	45/33
1972	3660 <i>Super Star</i>	80	160	45/33
1972	7500 <i>Cabaret</i>	100	200	45
1973	7500A <i>Cabaret</i>	100	200	45
1973	3700 <i>Americana</i>	100	200	45/33
1973	3710 <i>Americana</i>	50	100	45
1973	3760 <i>Americana</i>	80	160	45/33
1973-1974	1050 <i>Jukebox</i>	50	100	45/33
1974	3800 <i>Americana</i>	100	200	45/33
1974	3810 <i>Americana</i>	50	100	45/33
1974	3860 <i>Americana</i>	80	160	45/33
1974	7500B <i>Cabaret</i>	100	200	45
<i>Models made by Wurlitzer Deutschland GmbH</i>				
1961	<i>Lyric</i>	50	100	45
1963	<i>Lyric M, E</i>	50	100	45
1964-1969	<i>Lyric M, E</i>	50	100	45
1965	<i>Lyric Console</i>	50	100	45
1966	<i>Lyric F</i>	50	100	45

1967	<i>Lyric F, C, CL</i>	50	100	45
1968	<i>Lyric M</i>	50	100	45
1969-1970	<i>Lyric F, FS, FLS, C, CL</i>	50	100	45
1969-1971	<i>W160 Carillon</i>	80	160	45
1969-1974	<i>Tarock</i>	80	160	45
1970-1974	<i>Atlanta</i>	80	160	45
1974	<i>Atlanta 2</i>	80	160	45
1975	<i>Atlanta 3D</i>	80	160	45
1975	<i>Baltic</i>	80	160	45
1975-1980	<i>Lyric</i>	50	100	45
1975-1984	<i>Tarock</i>	50	100	45
1976	<i>Baltic 2</i>	80	160	45
1976	<i>X2</i>	80	160	45
1976-1978	<i>Cabaret</i>	80	160	45
1977	<i>Baltic 3</i>	80	160	45
1977	<i>Niagara</i>	80	160	45
1977	<i>X5</i>	80	160	45
1978	<i>Baltic 100</i>	50	100	45
1978	<i>Baltic 4</i>	80	160	45
1978	<i>Niagara 2</i>	80	160	45
1978	<i>X7</i>	80	160	45
1978-1983	<i>Cabarina</i>	80	160	45
1979	<i>Atlanta 4</i>	80	160	45
1979	<i>Niagara 3</i>	80	160	45
1979	<i>X9 Electronic</i>	80	160	45
1979-1980	<i>X200 Electronic</i>	100	200	45
1979-1980	<i>X9</i>	80	160	45
1980	<i>Atlanta 160</i>	80	160	45
1980	<i>Atlanta 200 Electronic</i>	100	200	45
1980	<i>Carillon</i>	80	160	45
1981	<i>Atlanta 160</i>	80	160	45
1981	<i>Atlanta 200</i>	100	200	45
1981	<i>Niagara 4</i>	80	160	45
1981	<i>Silhouette</i>	80	160	45
1981	<i>X11</i>	100	200	45
1982	<i>Estrella</i>	100	200	45
1982	<i>Niagara 5</i>	80	160	45
1983	<i>Barcarole</i>	100	200	45
1983-1984	<i>Caravelle</i>	100	200	45
1984	<i>Diana</i>	80	160	45

<i>1984</i>	<i>SL-700</i>	<i>80</i>	<i>160</i>	<i>45</i>
<i>1984-1985</i>	<i>Fuego</i>	<i>80</i>	<i>160</i>	<i>45</i>
<i>1984-1985</i>	<i>Tele-Disc</i>	<i>80</i>	<i>160</i>	<i>45</i>
<i>1985-1987</i>	<i>SL-800</i>	<i>100</i>	<i>200</i>	<i>45</i>
<i>1986-1987</i>	<i>SL-600</i>	<i>80</i>	<i>160</i>	<i>45</i>
<i>1987-2013</i>	<i>1015-OMT</i>	<i>50</i>	<i>100</i>	<i>45</i>

Remote Selector Units, 45rpm Era

<i>Year</i>	<i>Model</i>	<i>Selections</i>
1951-1952	5204 Wallbox	104
1953-1954	5205 Wallbox	104
1953-1956	5206 Wallbox, 4-wire	48
1955-1961	5207 Wallbox, 3-wire	104
1956-1957	5210 Wallbox	200
1958-1964	5250 Wallbox	200
1959-1964	5200 Wallbox	100
1959-1960	5202 Wallbox	100
1959-1960	5252 Wallbox	200
1964-1966	5010 Hit-Tunes Wallbox	10
1965-1970	5220 Remote Speaker Wallbox	200
1965-1969	5225 Remote Speaker Wallbox	100
1965-1969	5220A Remote Wallbox	200
1965-1969	5225A Remote Wallbox	100
1967-1968	5131 Satellite Selective Console Speaker	100
1967-1968	5132 Satellite Selective Console Speaker	200
1967-1970	5220B Remote Speaker Wallbox	200
1967-1970	5225B Remote Speaker Wallbox	100
1970-1971	Satellite II, Zodiac	200
<i>Models made by Wurlitzer Deutschland GmbH</i>		
1975	FW-100	100
1975	FW-160	160
1979	FW-100	100
1979	FW-160	160
1979	FW-200	200

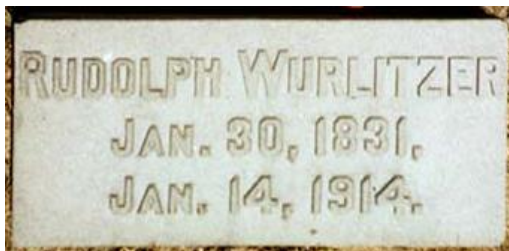
*Auxiliary Speakers, 45rpm Era*

<i>Year</i>	<i>Model</i>
1951-1952	5100 Wall Speaker, 8-inch
1953-1954	5100 Beige Wall Speaker, 8-inch
1951-1954	5110 Beige Wall Speaker, 12-inch
1951-1954	5110 DeLuxe Wall Speaker, 12-inch
1954-1955	5111 Concealed Hi-Fi Speaker, 12-inch
1954-1955	5112 Wall Hi-Fi Speaker, 8-inch
1955-1957	5117 Wall Hi-Fi Speaker, 12-inch
1955-1958	5115 Corner Hi-Fi Speaker, 5-inch
1955-1958	5116 Corner Hi-Fi Speaker, 8-inch
1956-1958	5119 Ceiling Speaker, 12-inch
1959-1960	5122 Console Floor Speaker
1959-1963	5124 Corner Speaker, 8-inch
1959-1963	5123 Wall Speaker, 12-inch
1959	5125 Stereo Extended Speaker, 6-inch x 9-inch
1960-1964	5125B Stereo Extended Speaker
1959-1964	5126 Directional Speaker
1964-1965	5121 Wallbox Speaker, 5-inch
1966-1967	5121A Wallbox Speaker, 5-inch
1968-1969	5133 Wall Speaker
1973-1974	5127 Rectangular Wall Speaker
1973-1974	5128 Wedge Wall Speaker
<i>Models made by Wurlitzer Deutschland GmbH</i>	
1968-1976	W-155
1974-1979	W-10
1974-1979	W-14
1974-1979	W-20



*Wurlitzer family graves at the Cemetery of Spring Grove,  
Cincinnati, Ohio*

*Photo by Mike Zander, 2006*



*Notice the birth date*



*Photos courtesy of Trace Newman and Don Rand*



*Stone bench overlooking the Wurlitzer family graves. To the right a headstone inscribed 'Our Percy'; - an infant son of Rudolph and Leonie Wurlitzer (Percival, 1877-1878). There were also two daughters, Sylvia (1869-1952) and Leonie Jeanette (1875-1947).*

*Photo courtesy of Tracy Newman and Don Rand, 2012  
<http://www.mechanicalmusicpress.com>*



*Reuben C. Rolfing (1891-1974)  
 Riverside Cemetery, Charles City, Iowa  
 Photo by Kathy Gerkins, 2011*



*Homer Earl Capehart (1897-1979)  
 Crown Hill Cemetery, Indianapolis  
 Photo by Seth Musselman, 1999*