



WURLITZER

The

Carousel

October 2011
Vol. 27, No. 10
\$5.95

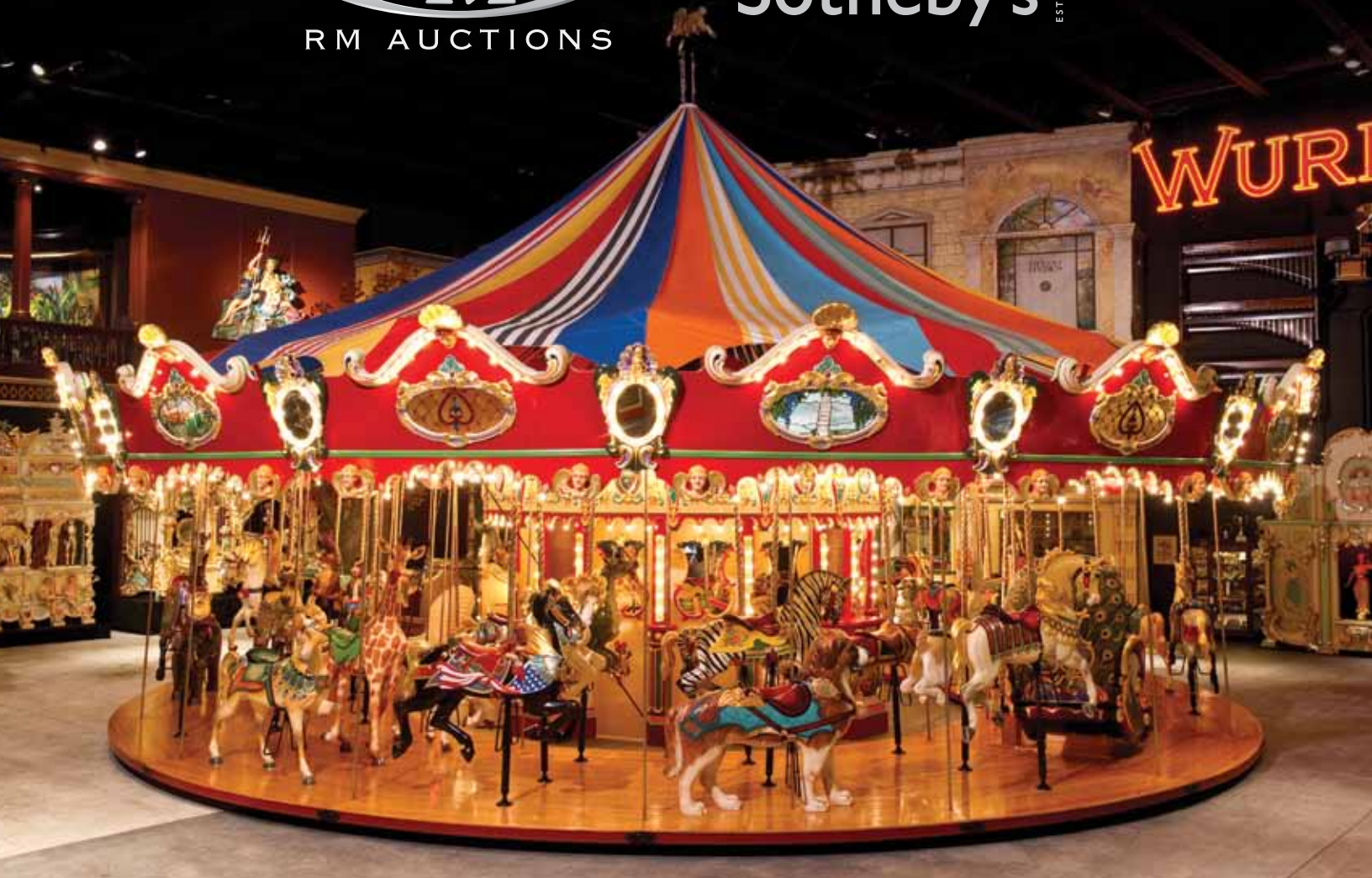
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ON THE COVER:



October, 2011
Vol. 27, No. 10

The Wurlitzer 146B from the Dentzel menagerie carousel at Norumbega Park outside of Boston. The landmark park came to a tragic end in 1963. But it's rich memories live on.

Photo courtesy of Rob Goodale

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Subscriptions:

(12 Issues per year)

\$35 per year U.S. • \$65 two years

\$55 per year Canada • \$95 per year Foreign

(U.S. funds)

THE CAROUSEL NEWS & TRADER, 11001 Peoria Street, Sun Valley, CA 91352-1631 Phone/Fax (818) 332-7944.

SUBSCRIPTION RATES: U.S., \$35.00 per year; Canada, \$55.00 in U.S. funds; all other foreign, \$95.00 in U.S. funds. (No foreign checks accepted). U.S. dollar Money Orders, American Express, VISA, MasterCard and Discover are accepted.

Back issues: 25 years of back issues available. Search contents at www.carouselnews.com. \$6.95 each. See ad in this issue.

Publishing monthly by The Carousel News & Trader, LLC Founding Editor: Nancy Lynn Loucks, 1985 to 1992. Publisher: Daniel Horenberger.

Managing Editor: Roland Hopkins. Contributors: Lourinda Bray, Leah Farnsworth, Marsha Schloesser, John Caruso.

Printed at Johnson Press in Pontiac, IL.

Regular Contributing Writers: As submitted.

Regular Contributing Photographers: As submitted. The views and opinions expressed by contributors to this publication are not necessarily those of the editor. The Carousel News & Trader reserves the right to edit any material submitted for publication.

THE CAROUSEL NEWS & TRADER is published by The Carousel News & Trader 11001 Peoria Street, Sun Valley, CA 91352.

Email: sales@carouselnews.com, web: www.carouselnews.com

STANDARD RATE POSTAGE paid at print/ mailing facility.

POSTMASTER: Send address changes to THE CAROUSEL NEWS & TRADER, 11001 Peoria Street, Sun Valley, CA 91352-1631.



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1925 PTC. Last operated Kiddieland in Melrose, IL

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1900s PTC Carousel

Last operated by the world famous Strates shows. In storage awaiting restoration.

1900s Loeff Carousel

Huge 4-row menagerie carousel. Has been in storage for years, awaiting restoration.

1900s PTC Carousel

Rare 4-row unrestored carousel great for community project. Priced to sell. Restoration available.

1927 Dentzel frame from Rock Springs, WV

The last carousel Dentzel ever built with the trim still in original paint. Replacement animals available.

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1900s Dentzel Menagerie Carousel

All original animals. Currently up and operating looking for new home.

1900s PTC Carousel

A huge 4-row with all original animals. Restored and ready to operate.

1920s Dentzel Menagerie Carousel

All original animals. Deluxe trim. Currently in storage. Videos of it operating at its last location.

1920s Dentzel Carousel

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From Dan's Desk

Message from the publisher,
Dan Horenberger



As One Carousel Opens on the Atlantic, Another Closes on the Pacific

As **Jane Walentas** opens her **PTC #61** carousel after over 20 years of restoration and planning, she and her machine will start a whole new set of memories for people in the Brooklyn area of NYC. At the same time, the **Arrow** carousel at the **Balboa Fun Zone** in Newport Beach, just south of Los Angeles, is closing. This marks the end of a popular amusement area for the last 75 years.

The two carousels are like comparing apples to oranges, but the memories for the people who have ridden the one, and who will ride the other, will be the same.

Cedar Point Wins For The 14th Year In A Row

For the 14th consecutive year, **Cedar Point Amusement Park** in Sandusky, was named the "Best Amusement Park in the World." In addition to winning the highly coveted award for the world's best amusement park, Cedar Point's *Millennium Force* roller coaster was also named as the "Best Steel Roller Coaster" for the second consecutive year

and the sixth time since its introduction in 2000. "This is a very special day for us," said John Hildebrandt, vice president and general manager of Cedar Point. "Not only is our park and our roller coaster named as the best in the world, but Dick Kinzel, who has been a mentor and trusted friend to many of us in the industry, has been recognized for his many achievements. It is a very proud moment."

June Carvell Passes Away

June Marie Carvell, owner of the now defunct **Funtown Amusement Park** in Chicago, passed away at the age of 90. The Funtown Amusement Park used to be the home to two small coasters. Unfortunately, the park closed and became defunct in 1982. Besides Funtown, she and her husband, the late Allan Carvell, Jr., were the owners of the **Rainbo Ice Skating Arena**. The pair opened the rink in 1957 and operated it for over 50 years. Funtown had a lot of the same rides that the recently defunct **Kiddieland** had in Melrose Park. Sad to say, the Chicago area has now lost all of their antique carousels and kiddie parks.

Six Flags New Orleans

Bids are now being accepted for someone to take over the park or land of **Six Flags New Orleans**. No longer are they required to operate an amusement park if they take over. If a bidder is found for the property, the left over amusement rides will be sold. What's left isn't a lot, but I saw some good usable rides still there the last time I walked around after Katrina. But the weeds are so tall, you better have something to cut a path and scare the snakes away.



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The entrance to Six Flags NO in 2010. Chris Hagerman photo
The swamp is taking the area back. I saw a lot more snakes and critters than rides.

St. George Utah Carousel Used As Tool In Election

The **City of St. George**, Utah, purchased a carousel this year. Its a huge success with over 40,000 rides the first month of operation. But in these times, the question of the purchase has become a center point of the next election. The city got a carousel, but the city had to cut back in other areas. You have to give it to the politicians who saw the great attraction the carousel would be for the city. This wasn't a drawn out pie in the sky idea like many we have all seen, but a completed ASAP project bringing in returns. They saw that the carousel would be around forever while some community projects are lost after a quick summer program. Wish them good luck in the election.

100 years = HOW MANY RIDERS???

It's amazing just what happens when you run a carousel for 100 years. **Tilden Park** in Berkeley, CA, just had its 100th birthday. No formal numbers were ever kept, but just going from averages over the last 40 years, the number comes to around 25 million riders over the last 100 years. The carousel at the **Santa Cruz Beach Boardwalk**, CA, also turned 100 this summer. When I asked about their number they just smiled and said those numbers will be announced when the Giant Dipper roller coaster reaches 100. That's coming right up. Can't wait to hear those numbers. Too bad I won't be around to hear the numbers from St. George in 100 years.

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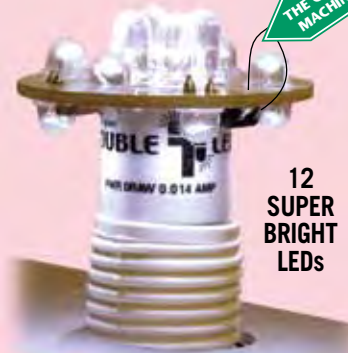


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Riding With The Rabbit

By Richard Concepcion

Amusement Memories Lost or Found?

Even as storefront booksellers seem to be on the verge of fading into the past because of the growing popularity of electronic media, I will always find a reason to patronize these purveyors of print. One selection of titles that continues to grow, almost ironically, is a series that looks at the past. Arcadia Publishing offers several catalogs of paperback series titles showing a wealth of old photographic documentation that's sure to arouse the interest of history buffs and fans of nostalgia alike. I find of particular interest, their "Images of America" series, "Postcard History" series and "Then & Now" series. The books in the first two series are compilations of vintage photographs of specific towns, cities, venues, parks and other geographical locales with the *Postcard* series obviously concentrating on actual postcards while *Images* includes general photography. The *Then & Now* series are as they sound, containing side-by-



side comparisons of old photographs against present (or at least more recent) views of the exact same scenes.

Volumes in both the *Images* and *Postcard* series often include photos of old local amusement parks, and of course their rides, including carousels. In fact, there are quite a few books in the images series that are solely about past and present amusement parks. Just this summer, historian Charles Denson published many pictures from his own private collection in an *Images* volume on "Coney Island and Astroland". As you may be aware, Astroland was an amusement park that only became "one of the past" just several years ago, and only last year was replaced by the new Luna Park operated by Zamperla.

I have purchased a number of the titles that were of personal interest involving my local area, towns, amusement parks, and even the Worlds Fair. I was lucky enough to actually experience the New York World's Fair in 1964 and 1965 at the ages of 7 and 8, so those memories are permanently fixed in my mind, further confirmed by these book-albums. (I also presently live almost around the corner from the site of the Fair).

But what of all those other wonderous places that I have read about and seen only through old photographs published by Arcadia and others? Well, to put it mildly, reading these books makes me wish that they would really invent an actual time machine to bring me back to these places that I somehow missed, either because I was born too late, was not close enough, did not have the money to go there, or any number of other reasons.

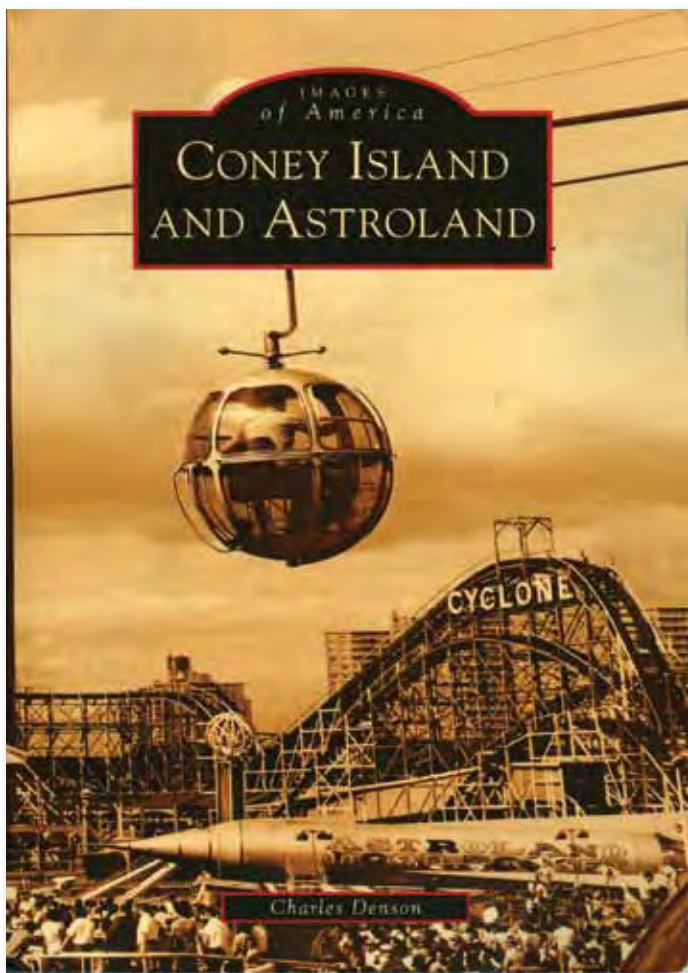
For that matter, I grew up literally living across the river from Palisades Amusement Park in Bergen County, NJ, but only visited there once in my life, in 1963. So my memories of that park and its PTC carousel are somewhat vague, although I did ride the carousel again several times after it eventually migrated to Canada's Wonderland near Toronto. During the rest of that decade, I felt the park was always calling me back (indeed their famous radio commercial sang "Come On Over") and continuously beckoned me with their giant lettered sign that teetered at the edge of the Bergen cliffside much like the famous Hollywood sign in California. As their Cyclone coaster reached above the treetops with its "free parking" sign – and all of this was visible from my childhood apartment in Hamilton Heights, Manhattan, as well as the promenade in upper Riverside Park, and even my old elementary school classroom windows.

Still, with the Palisades in my sights through my childhood, I only went there once. Today, only a couple of luxury hi-rise

One of Arcadia Publishing's latest releases, "Images of America: Coney Island and Astroland".

Look for it at your local bookseller, on Amazon or you can find it at www.arcadiapublishing.com where you can search hundreds of titles keeping America's memories alive.

The folks at Arcadia Publishing have always been great in sharing their rare, historical photographs to help illuminate stories in the CN&T, and in return, we are more than happy to plug their books which are invaluable to preserving the memories of so many great places in America that are lost but not forgotten.



apartment buildings called Winston Towers rise above the cliffside treeline, and all I have is a book, a VHS videotape, and a few media items available on the internet to remember Palisades Amusement Park by.

I can't help but feeling cheated out of the place. Back when I was a kid, my family couldn't afford to take me there more than just that one time. Today, with my mastery of public transit, and cash means, I would be a regular, but the park didn't wait for me to catch up with it, and Palisades finally got "driven off the cliff" so to speak, in 1971.

On this side of New York harbor was Coney Island's legendary Steeplechase Park, which closed in 1964. I had never been to this place while it was a functioning park, but in the spring of 1966 my 4th grade school class took a field trip down to Coney to visit Murray Zarret's Animal Nursery, which, at the time, was housed in the former park's Pavilion of Fun. On the school bus, I had thought I was just going to see a bunch of live animals, but I wound up being amazed by this enormous glass and steel palace hovering over the petting zoo, pony ride, and sprinkling of coin-operated kiddie rides. Back then I had absolutely no idea of what had been here before, but it was very clear to me that I had somehow missed something big. The entire building would demolished only a few months later, but it would still be decades into the future when I would read and learn about "The Funny Place" that was George C. Tilyou's Steeplechase Park, through personal accounts and countless historical photographs.

So that now brings up an interesting question that perhaps I ought to pose to all of you reading this.

Which would be better or worse for you? Having experienced a place that you enjoyed, then to lose it, and leaving it consigned to personal memory and history that you miss and long to revisit? ...Or... Reading about such a place that you've never been to that no longer exists, yet reading about it makes you wish that you were around to experience it?

Among today's younger generation, with their preoccupation with the latest, fastest, newest. Sometimes I'm doubtful about how much people nowadays who patronize the major theme parks would appreciate legacy amusement parks (other than those that have been purchased by the major chains like Six Flags and Cedar Fair and and got upconverted).

Indeed a few months ago someone blogged to me that "Coney Island is a dump nowadays and should have been bull-dozed years ago." Well, Coney was, in fact, the birthplace of the amusement industry here in the USA, and should be preserved as an amusement resort. That being said, I am still very much concerned of how well Coney Island will recover from many decades of neglect and current pressure from both the real estate and political interests, both of whom seem to be ignoring the true historians and experts that are knowledgeable about where this resort has been and where it should be going.

I still gaze at all my books and marvel at all the many unique rides, including carousels, that once graced this island that will never be built again. Even with all the new rides being built today, here and at other parks across the country, there are just too many that are now lost forever because either they wouldn't be profitable, or won't meet today's higher



Astroland's Allan Herschell carousel was rebuilt by Chance. Photo courtesy of the Astroland Archives. Reprinted with permission from "*Images of America: Coney Island and Astroland*" by Charles Denson. Available at www.arcadiapublishing.com or call Arcadia Publishing at (888) 313-2665.

safety standards. And, as Coney resurges, it still won't be the grand size that it once was nearly a century ago. My personal faded memories of Coney Island from the 1960s were expansive enough. Imagine my awe when I read all those books showing how much larger the resort was even before my time.

During the summer, I still feel the need to be able to enjoy a larger shore amusement resort than today's Coney Island, and for that I visit the New Jersey shore, in particular Seaside Heights, Ocean City and Wildwood. In the back of my mind however, I wonder whether some sinister outside forces in the future would contract or even eliminate boardwalk mirth and activity here too, years down the road, like happened at Coney Island. It certainly happened in Asbury Park and Long Branch.

Wildwood lost all of its historic carousels (and even its pony rides) years ago, while Ocean City and Seaside each have only one carousel left each.

In New York, Rye Playland has long become my "Palisades", and at least I've been going there for decades – certainly more than just once. But the future of that historic amusement park, too, is currently a big question mark, once again due to political forces.

There is already an *Images of America* book out on Playland. At least the park still exists right now, and I would not want that book to become Playland's epitaph.

So which would you prefer to have? A memory lost, or a memory found?

September Issues - CORRECTION



In the article on PTC #16, this picture (left) shown on page 40, top left, in the September issue is actually of PTC #21 at Magic Mountain in 1977.

Latest Carousel News

The Parks Were Miraculously Opened Again by the Weekend of Sept. 17

Knoebels and Hersheypark Both Hit Hard By Post-Hurricane Floods



A flooded entrance way at Hersheypark. solariasun.com photo



NCA members at the Hersheypark in 2009. The park's main entrance, said to have flooded, leads right to the carousel.

Historic Pennsylvania amusement parks, Hersheypark and Knoebels were taken by surprise when, on the heels of Hurricane Irene, Tropical Storm Lee dumped heavy rains, flooding both parks. Spokespeople from each of the parks report flood levels and damage equal to or worse even than the floods from Tropical Storm Agnes in 1972.

The flash flooding, which enveloped Hersheypark and the surrounding area on the eve of Sept. 7, led to the tragic death of two of ZooAmerica's bison. Although the watermark will be just below that of 1972 at Knoebels, park employees describe the damage from this flood as devastating and the worst the park has seen in 85 years.

Amazingly enough, as we go to print, both parks have announced they will be re-opened for the weekend of Sept.



The Stein & Goldstein kiddie carousel was hit hard. Horses lost legs in the rushing waters, the organ tipped back and might have washed away if not strapped to the building. And, as shown above and below, the whole machine is leaning, buiding included. knoebles.com/facebook photo



17th, just 10 days after the heavy rains from Lee submerged them in mud and raging waters.

The latest reports from Hersheypark are that two rides – SooperdooperLooper and Tidal Force – are still closed, but that more than 50 rides have undergone inspection and are ready to go. Let's assume that no news is good news and that the PTC carousel survived okay. The Grand Carousel at Knoebels was spared and is listed among the rides that will be operating on the weekend of the 17th. The antique Stein & Goldstein kiddie carousel took a bit of a beating though, as shown in the photos. We'll get a full report on that once things settle down for the folks at Knoebels.

Meanwhile, as this is our band organ feature issue, we will pass along the damage report to the band organs courtesy of Matthew Caulfield and the *Mechanical Music Digest*,



The ca. 1900 Bruder organ at the S&G Kiddie carousel floated up and landed at a 45 degree angle, (shown left). The organ's extensive damage is listed below. It will need to be completely rebuilt. Roland Hopkins 2009 photos



One of the three band organs that accompany the Grand Carousel, this 1888 Frati & Co. was originally a barrel organ playing a large pinned cylinder. In the 1920s it was converted to play paper rolls using 61 key Artizan rolls from a duplex roll frame. Flood waters pulled the wings off this organ.



Inside the Grand Carousel, the Wilhelm Bruder model 79 was originally paired with PTC #41 at Ross Farms, PA, then to Wildwood, NJ. When #41 broke up, the organ joined PTC #49 in Clementon, NJ. That carousel broke up in 1994. The organ was converted to a Wurlitzer 125 duplex roll system in the early 1950s. The flood took most of its bottom pipes and soaked the pressure pump.

as reported by Dave Wynn of Knoebels.

"The "Phoenix" DeKleist/Wurlitzer 165: there is a water line 10" upon the organ. Just missed the pressure pump. Bottom pipes ruined, but probably are there yet. About two dozen rolls were under water.

Grand Carousel: worse than the pictures show, lots of mud on everything, about 30" inside the machine. Both drum wings were ripped off the **Frati Organ**, but fortunately the [carousel enclosure] gates held so its all there. Bottom pipes ripped off, not sure if water got into the pressure pump.

The little **Wildwood Organ** in the center was blocked up as high as we could get it but still it lost most of its bottom pipes and the pressure pump was soaked.

The **Berni Organ** was basically spared but the MIDI system was under water. I know nothing about such things. Rene Bernier, our electronics genius, takes care of the MIDI system. He doesn't even know about it yet since he has



The third Grand Carousel organ, a 1910 Gerbruder Bruder, style 107, sold by Berni Organ Co., NY, suffered little damage.

rides all over the park that were dunked.

The **Stein and Goldstein Carousel** at Kiddieland: this carousel was severely damaged, as several huge tables from the Old Mill area floated down and crashed into the ride, knocking the horses loose and wracking the whole ride in general. Several horses lost legs. The organ was blocked up and strapped into place or it would also be gone. As it was, it floated up in a 45-degree angle, which left most of the bottom pipes gone, the pressure pump covered with mud and other crap, the windchest soaked, and possibly the vacuum stack and unit blocks also wet down to some degree. It will need a complete rebuild.

Several folks have asked, "Why didn't they take the organs out in time?" Wednesday night it looked like the water was receding, and everything would be fine. At 2:00 A.M. Thursday there was a rain like there has never been, putting down three or four inches of rain in a few hours; the rest is history."

– Dave Wynn, Knoebels Amusement Resort

CN&T AUCTION NEWS

Numerous Band Organs Among Other Mechanical Music, Antique Autos and More **Milhous Collection Going to Auction Feb. 2012**



Boca Raton, FL – RM Auctions along with Sotheby's will handle the sale of the Milhous Collection on Feb. 24-25, 2012. The multi-day sale will feature antique motor cars, mechanical musical instruments and other collectibles assembled over five decades.

About The Milhous Collection:

"Carefully amassed over the past fifty years by brothers Bob and Paul Milhous, the Milhous Collection reflects a lifelong interest and fascination in mechanicals, from automobiles to an impressive range of mechanical musical instruments. It also reflects the brothers' meticulous collecting philosophy; items were handpicked from around the world, with an emphasis on the rarest and most desirable examples produced by the industry's most prominent names.

Now, after five decades of welcoming countless visitors to tour their private museum, the Milhous brothers prepare to share the joy the collection has brought them with other passionate collectors.

For information on the organs seen here and the numerous other rare and collectible offerings, visit rmauctions.com

In Memoriam

Dr. Norma B. Menghetti - 1924-2011

Hi, Roland,

"Yesterday I sent you a link to the *Philadelphia Inquirer's* obituary on Dr. Norma B. Menghetti, a Pennsylvania veterinarian who helped with the restoration and operation of our carousel for several decades.

Below is a variation on the obituary that appeared in "Down by the Seaside," a photo-history blog on the history of Seaside Heights, NJ, hosted by Christopher J. Vaz, the author of "A Post Card History of Seaside Heights" published by Arcadia Publishing in 2010.



Norma was an extraordinary woman who made a number of contributions to *The Carousel News & Trader* over the years as well as to other carousel publications. She was an avid supporter of carousel preservation and studied and researched carousel art extensively. Norma was willing to get her hands dirty; helping with greasing and oiling and other tasks, in addition to operating the ride. She could carve replacement legs and paint saddles and trappings. All this by a woman who set a benchmark when she was only one of four females, in 1949, to receive the degree of Doctor of Veterinarian Medicine from the University of Pennsylvania. Norma went on to develop a prominent career in veterinary medicine, while also keeping actively involved in the day-by-day world of carousels."

— Floyd Moreland

Passing Of Dr. Norma B. Menghetti - Helped Restore Seaside Carousel

Excerpts from <http://christophervaz.com>

Norma Bergstrom Menghetti, 87, of Newtown Square, a veterinarian who helped restore a historic carousel, died of complications from cancer Friday, Aug. 19, at Wellington Terrace in West Chester.

In the early 1980s, Dr. Menghetti became involved with the restoration of the carousel at Casino Pier in Seaside Heights, NJ. She assisted Floyd L. Moreland in patching and painting the menagerie and center-casing paintings.

Floyd said of her, "Norma was a dear friend for decades and put her heart and soul into the renovation, upkeep, and operation of the carousel at Casino Pier. My heart was broken when I discovered she was dying. While in hospice, during her final days, carousel music and videos were playing in her room. Even at the end, that ambience managed to elicit an occasional smile from her, just as she put smiles on the faces of thousands and thousands of people on the Seaside Heights boardwalk for many, many years."

For a number of years, Dr. Menghetti even operated the ride on weekends. The carousel, built in 1910, celebrated its 100th birthday last year.

In addition to her daughter, Dr. Menghetti is survived by a son, Larry, and two grandchildren. Donations may be made to the Humane Society, www.humanesociety.org.

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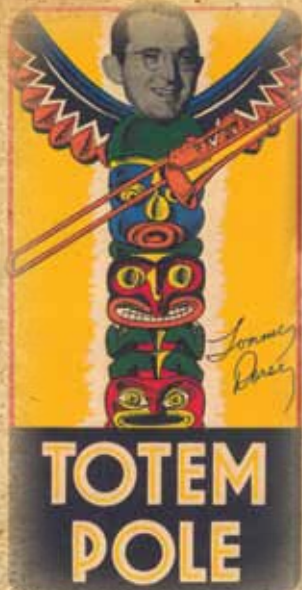


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Just Outside of Boston, The Totem Pole Ballroom Was “Tops” in Its Day Norumbega Park: Its Legacy and Its Wurlitzer Style 146-B Band Organ



Al Busche (right) with former park owner Douglas Ferrington.

By Rob Goodale

Special to The Carousel News & Trader

If you were traveling east on Interstate 90, about a dozen miles outside of Boston through the community of Newton, you would likely be unaware that you were passing what was once the home of one of the most popular amusement parks in the United States. Surprisingly, few people today have even heard of Norumbega Park, but decades ago, it was an attraction that drew hundreds of thousands of visitors annually.

Opened in 1897, Norumbega was a model trolley amusement park. It was an immediate hit with over 12,000 visitors on opening day. Like many parks of its day, it had a ballroom. Norumbega's put most of them to shame in both elegance and quality of entertainment. Live broadcasts were heard on all major radio networks. Guy Lombardo, Artie Shaw, Benny Goodman, Harry James, Jimmy Dorsey,



Al Busche, again, in an earlier photo with the Dentzel lion. Having once worked for Mangels, Al would become the caretaker of the carousel. So attached was Busche to the carousel and the park, after the park closed, he took his own life.



Taking a ride on a Dentzel cat in the 1950s.

Lawrence Welk, and Frank Sinatra all played at the Totem Pole ballroom. As times changed, so did the entertainment, which transformed into entertainers such as Dinah Shore, The Four Lads, Frankie Laine, Peter-Paul & Mary, and the list goes on. One of the more famous stories is from the evening Bing Crosby attended as a patron. When he pulled out a flask from his pocket he, was ejected for violating the park's zero tolerance policy on alcohol.



Big Brother Bob Emery hosted one of the earliest TV series made for children, *The Small Fry Club*, aired from 1947-'51.



Above and right, some rare color shots of the Norumbega Dentzel menagerie carousel.

The park itself was not to be rivaled. Adjoining the property was the Charles River, and Norumbega had over 5,000 canoes available for rental. Throughout the summer months there was a literal floating armada of families and young lovers having a good time. During the innocent years, lookouts patrolled the water searching for unauthorized kissing and necking, an activity that came to be known locally as "canoodling". Infractions would result in a \$20 fine. Within the park was a wide assortment of midway attractions including Dodgem Cars, Sea Planes, The Caterpillar, The Bug, a large Ferris wheel, a Pretzel dark ride called "Davy Crockett's Nightmare", and a scale locomotive that encircled the park.

Norumbega's Dentzel three-abreast carousel featured 52 wood-carved animals, most of which were converted from standers to jumpers by 1913. The machine's 600 volt electric motor drew its power directly from the electric trolley line. What brought this carousel to life was a Wurlitzer 146B band organ which was delivered from the factory in April of 1925. The organ's winged façade depicted a winding river scene, presumably chosen to complement Norumbega's riverside setting.



Between the Totem Pole for dancing and the paddle boats on the Charles for necking, Norumbega was "the spot" for a date.



There is a lot more to this photo than a couple of Dentzel pigs. Note the side view of the band organ to the right of the pigs. And isn't that Al Busche peeking out from behind the jumper in the center rear of the photo?

As the 1950s drew to a close, park attendance went into a steady decline. No longer dependent upon trolley lines for weekend entertainment, the booming automobile generation that had risen to power was eager for more distant adventures. Eventually the new interstate system bypassed the park in due course and forced Norumbega into insolvency. The park closed on Labor Day in 1963.

One of the saddest stories concerns Al Busche, one of the primary facility maintenance workers. Al was a former employee of Mangels, and one of his duties was to maintain the carousel, including repairing and painting the animals during the off season. This was his life's work, and upon learning the news of the park's closure, he was so distraught that he committed suicide by throwing himself in front of a moving vehicle near the park's entrance.

After the park closed, vandals began tearing it apart almost immediately. Several buildings were destroyed by arson, the circumstances of which still remain in controversy today. Red Canty, one of the employees who was retained for the park's final demise, was given orders to destroy the carousel and its building as soon as possible. Using a large



Two young ladies riding a pair of Dentzel bears. They look dressed more for the Totem ballroom than the carousel. You can spot the band organ behind the inner row bear.



As if the 'age of the automobile' was not challenge enough for the old trolley park, the new I-90 Interstate out of Boston bypassed Norumbega entirely. The park closed in 1963.

skip loader, he began banging at the machine. After a number of hits, a wave of guilt – or perhaps divine intervention – overcame him. He stopped what he was doing, removed the carousel animals, and stored them in his basement. As a result of his actions, most Norumbega's carousel figures survive today. One of these, a large lion, is depicted on the cover of the April 1996 issue of *The Carousel News & Trader*. At about this same time, news regarding the band organ had reached mechanical music enthusiast Joe Lavacchia. The Totem Pole ballroom had been destroyed by arson the very evening prior to his arrival at the park. Joe states that fire trucks were still on the property the morning he arrived to rescue the organ.

In spite of the overwhelming popularity of Norumbega, few quality pictures have been found. Yet, there is an established historic society at: www.norumbegapark.com.

The organization was able to provide a few photographs, but none showing the organ itself. Ned Farrington, the son of the park's former owner, was extremely helpful and excited to hear of the organ's restoration, but was only able to provide a few more photographs. A collection in the archives at Boston College uncovered a few additional photographs, but a clear unobstructed frontal image of the organ had yet to be located.



The Norumbega boat house goes up in flames. Just one of many arson related, but unsolved fires in the park.

Inside the Organ - Before and After



Before (left) and after (right): Trackers above, Pressure pump below.



Before (l) and after (r): Drum shelf above, Restored pipes below.



Original (left) and new (right) Bell pneumatics above.



Before and after bass drum beater valves (above); Left - Original catalog illustration.



The rear of the fully restored organ may not be as impressive to the musical layman as the beautiful façade, but to those who know mechanical music...

Since the park's closure, the organ has exchanged owners several times with only remedial repairs until it finally went silent. Its condition was rough to say the least. The cabinet was ruined, parts were missing or damaged beyond repair, and every aspect of the organ's technical components required complete restoration. Several thousand hours of skilled labor were committed utilizing the finest quality materials available. Today, nearly 50 years after Norumbega's demise, the organ has been returned to factory comparable condition, without any modern enhancements.

Word of its restoration has since spread among many who remember the park when they were young, and it has met with great excitement. Many of the carousel's animals and other bits and pieces from the park still survive, but band organs are time machines. When it plays, it produces the living sound of a forgotten park exactly as those who remember it decades ago. Close your eyes, add the smell of popcorn and stale cigars, and momentarily you can return to this historic place. Only 40 Wurlitzer 146Bs were built. It is not definitively known how many survive, but around a half-dozen may be an appropriate estimate. At least one of these is an early model with an alternate façade.

The organ's technical restoration and cabinet work was performed by Rob Goodale in Las Vegas, NV. Extended credit goes to Dana Johnson for his resourcefulness in obtaining a variety of missing original Wurlitzer parts and assisting in reproducing components not available. Honorable mention is extended to Art Reblitz whose life dedication to mechanical music has been a major source of historical and technical reference and inspiration for many years. Pam Hessey's artistic talents as described in this article - returning the façade to its former prestige is unparalleled.

— Rob Goodale

Restoring the Norumbega Wurlitzer 146-B



The Norumbega Wurlitzer Style 146 completely restored, from the external façade to every inch of its internal mechanics.

By Pam Hessey

Special to The Carousel News & Trader

Las Vegas, NV, is about a two-hour drive from my studio in Kingman, AZ. The “Viva Las Vegas” road takes you through a huge high-desert valley. My windshield frames the immense sky: flawless and incredibly blue. As I drive north, I can see small houses and trailers scattered like pepper out among the creosote bushes. There’s a lot of “empty” out here. I’m on my way to meet a prospective client; he has a band organ he wants restored.

A jackrabbit rockets across the road, and draws my eyes left. I notice a sad little ghost town of odd pink candy-striped buildings just off the shoulder of the pavement. The road sign reads “Santa Claus, AZ”. This “town” was built in 1937, a symbol of a realtor’s dream to have Santa Claus and Christmas out in the desert, and for years it thrived. Today it is nearly in ruins. One crumbling A-frame building is fronted by the skeletal remains of a child-sized train. The hand-painted Christmas illustrations on the cars are now defaced by graffiti. It is a sad but common theme here in the



Photo of the organ just before purchasing.

desert; old dreams left behind to bleach in the sun and wind. I continue towards Vegas with a somber little sigh.



The left wing panel before a stripping decal of roses (left); and the left wing panel original paint rose motif (right).

When I walk into Rob's shop and see the 1950's decals and the de-laminating facade of his band organ, I again feel haunted by the specter of abandoned visions. This façade is missing pieces and de-laminating; the machinery is a snarl of bent lead tubes and dust-choked pipes. This band organ, too, had been someone's grand dream – a lifeline to the innocence of a childhood past. Restoring it will take a lot of work, but Rob and I are determined to make it happen. Unlike the sad remains of Santa's train, maybe this one can be saved.

This Wurlitzer 146-B band organ had been in storage for years, having been sold when the Norumbega Park closed down in 1963. The façade is painted with white and gold enamel paint, and decorated with 1950s kitsch-y decals of swans, roses and ponies. While the wood structure of the



Left wing panels, original, and new, with transferred carvings. The new wings are made exactly as the factory did with a poplar substrate core with 1/8" cross banding. No plywood or other modern materials are used anywhere in the project.



Helen Goodale (left) and Pam Hessey documenting any original paint while working on park paint and panel removal.

center panel is in decent shape, the two side (wing) panels are in dire need of help. They are both de-laminating, as if they'd been stored in a leaky dirt-floored shed. Rob, who restores pianos, has determined that he will do most of the wood-working, re-creating both wing panels, and will simply repair the damage to the middle panel, along with re-building the cabinet behind the facade in which the works are housed. He has studied the historic laminations and wood types and has the skill to accurately reproduce it all.

After close inspection, Rob and I determine that there are several layers of paint under the white. Scraping through the years of park paint, and under a thick layer of silver primer, I spy a layer of original paint.

We discuss the original paint aspect, i.e. conservation vs. restoration, and the time and expense involved in preserving it. After determining that the silver primer layer is nearly impossible to remove without harming the original paint, Rob and I decide that I'll expose numerous areas of original paint, document them, and then I will recreate the



Wing panels before and after stripping.



The Wurlitzer panel, (top) before stripping, partially stripped (above), and stripped to original paint (below center).

original colour scheme after the wood restoration is complete.

As I work, scraping with a scalpel down to the original paint, I document each area with photographs and match that area to paint swatches.

The metallic areas had been created in the Wurlitzer factory by using metal based bronzing powders, a fact confirmed by original paint expert Rosa Patton. The metal powders have badly oxidized over the years, and now appear as a greenish-black or dull brown colour. The colours on the rest of the façade are typical for Wurlitzer band organs.

I uncover a mustard yellow, deep greens and reds, and accents of copper, silver, and gold. Once all the original colours are recorded, Rob removes all the small shield-shaped panels, which often have illustrations on them, before stripping the center panel of the façade. All the remaining carved pieces on the two wing panels are then removed, stripped, and put aside to be glued onto the new wing panels. Rob then strips and repairs the center section, and builds two new wing panels, carefully gluing each carved piece in the appropriate place, and carving any missing pieces.

While he is busy stripping and repairing, I have the shields and one old wing panel in my studio. I start on one of the flat shields from the wings, running two strips of tape across the center, and using a scalpel, carefully scrape away all the layers covering the original paint. Underneath I find two illustrations. Both are badly damaged by having been previously sanded and then primed with that darned aluminum primer. One depicts a stone bridge arcing over a still lake, (left), the other a brook wandering through tall trees. Both paintings speak of fondly remembered places; perhaps the immigrant artist who painted them longs to see them again, to go home. Even damaged as they are, the revealed illus-



The Wurlitzer top panel restored to its original glory.

trations are big improvement over the decal swans.

I then cautiously scrape the park paint off of the top center panel, and beneath find the typical Wurlitzer logo, applied long ago as a decal by the factory, now peeling around the edges and getting cloudy. The background is a blend of blue-green paint. The smaller shields on the lower portion of the center panel prove to be an uninteresting streaky blend of blue-greens, typical of Wurlitzer. (See black & white illustration of the 146-B from the Wurlitzer catalog.)

Once the original paint layer on all the flat shields is exposed and cleaned, I seal each one with a reversible varnish. I then return four of them to Rob, so his artist friend could re-define the ghostly images. I retain the Wurlitzer logo panel myself.

Then I go to work scraping on the wing panel, and underneath the decal of poppies and bachelor buttons is a beautiful painting of roses! After tracing all visible brushstrokes, I record detailed notes on colour and character.

I create several watercolour sketches for Rob to peruse; an original paint one, a slight variation from that, and a more radical variation. Rob chooses the slight variation from the original. Since expense is a concern – restoration projects always take more time and money than one thought they would – we opt to not use gold leaf and instead go with gold and silver powders made from powdered mica. The mica powders are very durable, and they don't oxidize. And he also chooses to have a few areas leafed with aluminum and then glazed with transparent colour. We imagine that if the Wurlitzer Company hadn't been constrained by time and expense, they would have added some leaf and glaze to jazz their products up. While the original intent of the band organ was as an attractive piece of commercial art that played music, the context changes when it becomes a treasured piece of history created by remarkable artisans.

Rob delivers the three repaired panels to my studio. I perform a final tune-up on the wood restoration, sand everything, and then prime all surfaces with several layers of oil-based primer. The shields aren't finished as yet, so I



Rob Goodale stripping off old paint.

leave their outlined areas unpainted. I then paint the facade, carefully re-creating the blends and character of the original colours, using artist's tube oils and mica powders instead of lead paints and bronzing powders.

The Wurlitzer logo panel turns out to be quite a challenge. There exists no decal for the 146-B model, so my husband and I create each letter on the computer, and then overlay each on an enlarged drawing I've made from the original Wurlitzer catalog photo. This gives us the right cant and arc to match the original layout, and, when I am satisfied it looks like the original, transfer it onto the panel. I then leaf the letters and finally outline them with black paint and a super-skinny brush. The blue-green blend behind the letters is the original paint layer sealed with a reversible varnish, with any damaged areas cautiously in-painted.

After varnishing all surfaces, I leaf and glaze specific areas to give those carvings some "pop". The finished shields are then glued back on in the appropriate spots. Finally, I paint the rose bouquets on the two wing panels, using my tracings and notes as guides.

Once Rob studies the assembled façade, he feels that the paintings that his artist friend has done are a little "hot", so I glaze them to soften and dull the colours a little. With all the pieces being worked on in separate studios, it isn't surprising that we had a slight disharmony. All things consid-



Like the Wurlitzer organ, the Dentzel tiger is among the few prized remains surviving from Norumbega Park



The completed façade in Hawk's Eye Studio.

ered, when we stand back, we are thrilled with the façade. Now, on to the music part of it! That would be a whole new challenge for Rob.

The façade has truly come alive again, with the help of many talented hands. Just as in the era of the original artisans working in the Wurlitzer factory, we all cooperated to bring this machine back to life. We were able to resurrect the original paintings, and rescue them from 'decal death.' The original wing carvings were removed from an unstable backing and glued onto a faithfully reproduced new substrate. The colours of the façade sing again, as they once did, in harmony with each other. All our efforts as a team are rewarded.

As I drive back from Rob's house, I once again pass Santa Claus, Arizona, and see the abandoned kiddies' train. The locomotive sports a painting of Santa, his mouth open as if he is surprised to find himself a derelict in the desert. I silently hope that he'll find someone who cares enough to rescue him. Until then, with jackrabbits for company, he can admire the perfect blue sky.



The Dentzel lion from Norumbega, now in the possession of Gary Dearth. It appeared on the cover of the April '96 CN&T.

About As Close to “Back to No. Tonawanda Factory” As You Can Get

Rosa Patton Shares Her Recent Wurlitzer 153 Façade Restoration



By Rosa Patton

Courtesy of www.RosaPatton.com

This past month, with the help of my husband, Ron Rozzelle, I finished the restoration of a Wurlitzer Style 153 band organ facade for a private collector. This is the third Wurlitzer facade that we have restored for him, the others being a Style 157 and a Style 165. The goal on each was to make the facade look as much like it came from the factory as possible.

The Wurlitzer Co. factory was located in N. Tonawanda, NY, and their traditional facade painting and decorating included a neutral colored base or background, landscape and seascape paintings on the raised panels, and blended color and metallic decoration on the scroll work.

I don't have a date for this front but it most likely was made in the first quarter of the 20th century. On the half dozen or so Wurlitzer facades that I have restored I have investigated and/or saved the original factory paint, and the metallic decoration on those have been gold bronzing powders, or various colored bronzing powders but never actual metallic leaf. Sometimes I have found the land or seascape paintings intact and other times they are missing or barely there. In the case of the Style 153 pictured above, the front had been completely stripped and badly repainted.

IN THE CENTER: *The beautiful Wurlitzer 165 on the Glen Echo Carousel in Maryland. Like the horses, menagerie figures, and the rest of the machine, Rosa has taken the rare Wurlitzer band organ back to original paint. For general information or to plan a visit, www.glenechopark.org.*





Wurlitzer 165 Band Organ
1921 Dentzel Menagerie Carousel
Glen Echo Park, Maryland
Façade restoration by Rosa Patton
Photo by Bruce C. Douglas



Cracks were carefully opened up and filled with West System Epoxy and filler. Areas where wood was missing were either filled with West Epoxy and shaped, or in the case of larger pieces, replaced with carved basswood.

There were wonderful paintings on the front from an unknown date that were in great condition but although they are similar in style to Wurlitzer Co. paintings, I do not think they are the original paintings. Additionally, there were small missing wooden parts, the scroll work and background was covered with thick white, pink, and gold paint, and there were large cracks opening up all over the piece.

I decided to keep and touch up the landscape paintings



All repairs are carefully sanded level.

that were on the front because they were nicely painted in a style that matched traditional Wurlitzer Company style painting. I also decided to use real gold leaf for the metallic decoration because of its durability, (bronzing powders can oxidize and turn black over time), and because these paintings needed the soft luminous quality that only gold leaf can give. I thought that I could use gold leaf rather than powders and still retain the "Wurlitzer look".

First things, first: the dirty work which takes at least 2/3 of the time. My investigation of the surface showed that this front had been stripped before of any original paint. Instead of subjecting the piece to paint removers and stripping yet again, I simply sanded the surface carefully but heavily with 80 grit and 120 grit sandpaper to smoothe the surface and to remove any paint that was loose. Next, all loose pieces were removed, glue was cleaned away and the pieces were re-attached.

Cracks were carefully opened up, filled with West System Epoxy and filler, and carefully sanded level. Areas where wood was missing were either filled with West Epoxy and shaped or in the case of larger pieces, replaced with carved basswood.

The piece was spot primed and base coated with a commercial paint. The paintings were cleaned with a proper solvent and pre-varnished with a reversible varnish which prepared them to be touched up. The back was given a good sanding and a fresh coat of gray paint.

Now, the piece was ready for the painting and decorating. Ron applied the gold leaf and I painted the scroll work,



After careful sanding, loose pieces were removed old glue cleaned away and the pieces re-attached.



The landscape paintings were kept and touched up, while gold leaf was used for the metallic decoration because of its durability over bronzing powders and to give the paintings a soft luminous quality.

background, and touched up and varnished the panel paintings. Tim Westman from New Hampshire will install the light sockets and wiring as well as swell shades and a new base to complete the facade, and he is currently restoring the mechanical parts of the organ before it is put together and installed in its permanent home.

Because of its manageable size and the wonderful landscape paintings, this was a fun facade to restore. Both Ron and I enjoyed having it here and after it was completed, we set it up in my studio to enjoy before it was shipped away.

– Rosa Patton



The piece (above) is spot primed and base coated while the paintings have all been cleaned and prepared for touch up.

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Latest Carousel News

“Jane’s Carousel: The Making of a New York Landmark” Exhibit Through Dec. 10 The Galleries At Moore Honor Jane Walentas in Philly

Philadelphia, PA – The Galleries at Moore are presenting a special exhibit this fall dedicated to the efforts of Jane Walentas. Jane is also a 2011 Moore *Visionary Woman Award* Winter. The exhibit, “Jane’s Carousel: The Making of a New York Landmark”, follows the tireless efforts of Jane Walentas, a Moore alumna, who spent more than two decades working on the complete restoration of the historic carousel made by the Philadelphia Toboggan Co. Also known as PTC #61, it was the first carousel to be placed on the National Register of Historic Places. The 1922 classic three-row consists of the original mechanism along with 48 hand-carved wooden horses, two chariots, and hundreds of beautifully painted scenery panels and friezes that have all been meticulously restored by Walentas.

Through video and photographic documentation and ephemera, the exhibition traces the carousel’s journey from the auction block at Idora Park in Ohio, to its permanent home in DUMBO’s Brooklyn Bridge Park, where it has just

been installed in a jewel-like pavilion, commissioned and designed by Pritzker Prize winning architect Jean Nouvel.

The exhibition is organized by The Galleries at Moore and guest curated by Lorie Mertes, former Rochelle F. Levy Director and Chief Curator (2007-2011). At the Levy Gallery for the Arts in Philadelphia. The exhibit is free and open to the public. For more information, call (215) 965-4027 or www.thegalleriesatmoore.org.

For info on the carousel, www.janescarousel.com.



Jane Walentas at her Brooklyn studio.



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Style 155 “Monster”, 160 “Mammoth” and Others Popular With Skating Rinks

A Look At The Wurlitzer Band Organ Styles Larger Than The Style 165



By Dan Robinson

Reprinted with permission from MBMI “Mechanical Music”, May/June 2010 (Revised Sept. 2011)

The surviving Wurlitzer Style 165 band organs were profiled by this author in the Nov. 2008 issue of *The Carousel News & Trader*. Many people would agree that the Style 165 is the most highly-regarded band organ built by Wurlitzer. But it was not the largest model Wurlitzer built. There were actually seven models that were larger than the Style 165, each unique and historically important in its own right. Three of them carried lower style numbers, but all had more pipes than did the Style 165 (except for the Style 155, which still had a larger musical scale). These were the Style 155, Style 160, Style 164, Style 166, Style 168, Style 175, and Style 180.

All seven models contained brass pipework. Styles 155, 160, 164 and 168 were predominately brass-sounding organs which were seemingly designed for skating rink use. Styles 166, 175 and 180 also had some brass. Styles 155

Fig. 12 - Sanfilippo Wurlitzer 180. Photo courtesy of Roger Wiegand

and 160 were early organs which had their roots in the firm of Wurlitzer’s predecessor, Eugene DeKleist. Three of the seven models – Styles 166, 168 and 175 – are, unfortunately, extinct today. Among the other four models, there are just eight confirmed surviving organs. This article will detail those surviving Wurlitzer band organs larger than the Style 165, and will also mention other pertinent organs and ones no longer in existence.

STYLE 155 “MONSTER” *(Three known survivors)*

The Monster was an early organ; two of the three surviving examples were actually built by DeKleist. It was designed for skating rink use and was made to emulate a brass band. It played its own 100-key Style 155 roll on a wooden tracker bar with 10-to-the-inch hole spacing. The single roll frame was mounted at the center of the front of the organ. The Monster had 255 pipes, including 21 brass trumpets and 10 brass trombones. Everything, including the



Style 155 roll frame on earliest known Wurlitzer “Monster”

(Fig.1)

tion by the late Mike Kitner, Carlisle, PA, for the late collector Jim Wells, Fairfax, VA, in 1972. This was one of Kitner's first organ projects.

Dr. William Black, Chambersburg, PA, purchased the Monster from Wells. Due to the small amount of existing Style 155 music and the fragility of the rolls, Dr. Black had Kitner install a Style 165 roll frame on the side of the organ. No modifications were made to the organ to play the Style 165 rolls, other than “teeing” into the tracker bar tubing. In 1985 “Carrousel Music,” Dr. Black’s company, released a cassette recording of the Monster playing

Style 165 music, “*Marching And Waltzing With Wurlitzer’s Big Brass Band Organ.*” Half of a recording released the previous year was the Monster playing hand-cut Style 165 arrangements by David Stumpf, New Kensington, PA. Dr. Black wrote about the Monster in detail in the January, 2000 issue of the COAA *Carousel Organ*.

Dr. Black sold the Monster to its current owner in the early 2000s. At this point, the added Style 165 roll frame was removed. Mike Kitner helped to disassemble the organ for shipping – one of the last jobs he ever did – and the organ was totally restored by Art Reblitz.

Mac McClaran and his woodworker built an accurate reproduction cabinet (**fig. 2**) based on dimensions taken from the original cabinet of the Monster in Burlington, CO, combined with certain details including the raised panel doors of the earlier version illustrated in a Wurlitzer catalog.

The youngest of the existing Monsters is organ **#2453**, which plays for the beautiful Philadelphia Toboggan Co. carousel #6 (1905) at the Kit Carson County fairgrounds, Burlington, CO. It was built by Wurlitzer in 1909 and went to the Knight-Campbell Music Company in Denver, CO, who sold it to the Denver amusement park Elitch Gardens. The carousel and band organ moved to Burlington in 1928 from Elitch Gardens (where the carousel was replaced with PTC #51, still in operation today). The Monster was converted to play Style 165 rolls, possibly by a Wurlitzer agent in the 1920s, after the Style 155 rolls were no longer being produced. Will Morton, Lakewood, CO, began a multi-year restoration of the carousel in 1976. Art Reblitz was hired to restore the organ that same year. It was delivered to his shop in February; hundreds of pieces. An enterprising volunteer had completely disassembled the organ and put all its parts in unmarked boxes!

By the end of July the Monster was not only back together but totally rebuilt, voiced and tuned. Cassette recordings

bass drum, snare drum, and cymbal, was in an enclosed cabinet with three leaded glass panels on the front. A 1906 Wurlitzer catalog said, “The Monster Military Band Organ perfectly represents a powerful Military Band, sufficiently loud to drown the noise of the skates in the largest rinks. ... the Monster Military Band Organ will prove a superior substitute for the ordinary band ...” Art Reblitz, Colorado Springs, CO, who has restored two of the Monsters, postulates that the Monster was originally conceived as a barrel organ, but by the time the three surviving organs were built, the design had been adapted to roll operation.

The earliest surviving Style 155 is currently being offered for sale by Elise Roenigk, Eureka Springs, AR. It was built by DeKleist in 1905 and reportedly played at a skating rink in Massillon, OH. It was sold to an amusement park in Pittsburgh, PA, with a 30 note bell system added (which was later removed). At some point the organ was separated from its cabinet, and at some point it was converted to play 87-key B.A.B. rolls. Gordon Forcier, Clearwater, MN, owned the Monster for years, until it was sold to the late Martin Roenigk in 2008. From there it went to an overseas buyer, only to be traded back in towards a more expensive orchestrion. The description of the organ on the “Mechan- tiques” web site (mechantiques.com/largepipeorgans.asp) states that an accurate reproduction cabinet has been completed and the organ is now completely restored, with missing pipes replaced, and converted back to Style 155 rolls, twelve recuts of which come with the organ. **Fig. 1** above shows the Style 155 roll frame.

The second surviving Monster is owned by a Midwest collector. Built by DeKleist in 1907, organ **#2128** has always played Style 155 rolls (and still has its original wooden tracker bar). It came from a skating rink in Flat Rock, MI, where, unfortunately, the cabinet remained when the organ was sold. The organ was returned to good playing condi-

Monster #2128 with reproduction case

(Fig. 2)



Reblitz describes how the editing process improved the rolls: "Since they played all divisions of the organ (bass, accompaniment, melody, piccolo, trombone and trumpet) all the way through for every repetition of every piece, I also edited them so each chorus had some variety, with the melody featured for part of one chorus, perhaps then the melody and piccolo, then the melody and trumpet, then everything, etc. This gives the organ much nicer variety than it had originally unless an operator were to change the registers manually with the levers located at the right end of the chest. I have Tim Westman's scans of every original roll, but to date the funds haven't been available to do the required editing. Most of the remaining tunes are unknown waltzes and songs."

were later produced and sold of the organ playing Style 165 music. The decision was made to restore the organ back to Style 155 rolls in 1996. An accurate Style 155 roll frame was fabricated, based on the one in the Monster then owned by Dr. Black. Additionally, missing wood and brass pipes were made and installed. Since November, 1998, the organ has been playing its original Style 155 music.

In 2000, Big Horn Records released a CD of the organ titled *"Music For Carousel Lovers"*. Unidentified tunes on the CD were given names in tribute to the carousel's menagerie figures, such as *Waltz Of The Zebras* and *The Royal Lion's March*. A carousel museum opened adjacent to the carousel building in June, 2007. It includes a Wurlitzer band organ display. Art Reblitz wrote about the organ, carousel and museum in more detail in the Mar/Apr 2008 issue of *Mechanical Music*.

Just 16 original Style 155 rolls are known to have survived. They are with the Monster in the Midwest collection, and contain one to three tunes each, for a total of 31 tunes. Some of the tunes are unidentified. Known tunes include: *Aloha Oe*; *Any Little Girl, That's A Nice Little Girl, Is The Right Little Girl For Me*; *By The Light Of The Silvery Moon*; *Coppelia Waltz*; *The Diplomat*; *(I Wish I Was In) Dixie's Land*; *Merry Widow Waltz*; *Over The Waves*; *Royal Trumpeters March*; *Smarty*; and *Turkey In The Straw*.

Additionally, Art Reblitz arranged a few tunes for the Burlington organ: *Frosty The Snowman*; *Happy Birthday*; *Jingle Bells*; *Silent Night, Holy Night*; *Stars And Stripes Forever*; and *We Wish You A Merry Christmas*. The fragile original rolls were recut for the Burlington Monster in 1998 when they were owned by Dr. Black. Tim Westman, Woodsville, NH, scanned them to MIDI files, Art Reblitz edited them and newly arranged the tunes mentioned above, and the rolls were cut by Thomas Jansen in Germany.

The organ known as *"Sadie Mae"*, part of the American Treasure Tour collection, Oaks, Pennsylvania, should be mentioned here as it is similar to the Monster, although it is not in an enclosed cabinet. This organ was owned for years by the late collector Paul Eakins, was displayed at his Gay '90s Village, Sikeston, MO, and was recorded for the Gold 20 LP *"Fair Time With Loud Mouth Sadie Mae"*, among others. Ron Bopp, in his overview of the Eakins collection in the July, 2000 *Carousel Organ*, wrote that *"Sadie Mae"* was long believed to be a Gavioli until it was discovered that it is actually a No. Tonawanda Barrel Organ Factory (early DeKleist) No. 28A, converted from barrel operation to Gavioli book music, and with the drums moved from the top to the sides. It has a similar pipe complement to a Monster, and the layout of the brass pipework is identical. **Fig. 3** below shows album cover art of the organ with Eakins.



Paul Eakins with "Sadie Mae". Photo courtesy of Chris Carlisle

Mammoth Military Band Organ
 Style 160—122 Keys
 Operated by Perforated Music Rolls



Fig. 4 - Wurlitzer catalog illustration of Style 160 / Mammoth.

STYLE 160 “MAMMOTH” (One Known Survivor)

Like the “Monster”, the “Mammoth” was an early cabinet organ designed for skating rinks, with a single roll frame front and center. True to its name, it was mammoth in size. It played the 122-key Style 160 roll, but unlike the Monster, the Mammoth used Wurlitzer’s standard .0227” hole spacing. The Mammoth contained 486 pipes, including 90 brass piccolos, 27 brass trumpets and 13 brass trombones. A bass drum, snare drum and cymbal were mounted on top. In their catalog, Wurlitzer proclaimed, “This style is truly the most wonderful self-playing musical instrument ever built. ... It is designed to fill the largest Skating Rink in existence.” **Fig. 4** shows a Wurlitzer catalog illustration of the Mammoth.

Just one Style 160 Mammoth organ exists today. It is known as “*Joyland Louie*”, having played for decades at Joyland Amusement Park, Wichita, KS, with Louie the animated clown figure “playing” a dummy keyboard. The organ was purchased in the late 1940s by the Ottaway family, then the owners of Joyland, from the Brown Mansion in Coffeyville, KS, where it had played for both dancers and skaters, as it was positioned between the ballroom and skating rink on the top floor. By the time the organ went to Joyland it had been converted to Style 165 rolls, reportedly by Wurlitzer in 1915, with dual roll frames installed at the center of the front (where the original single roll frame had been).

During World War II, all its brass pipes had gone to the war effort. At some point the drums were moved from the top of the organ to side wings, and swell shutters were added, as were castanets, a wood block, triangle and tambourine. “*Louie*” the clown came from an amusement park trade show the Ottaways attended in Chicago, IL.

In his article on the organ in the October, 2000 *Carousel*



Fig. 5 - Wurlitzer Mammoth at Joyland Park. Photo courtesy of Dave Haibach

Organ, Matthew Caulfield, Irondequoit, NY, wrote, “Louie’s movements are random and not tied to the organ roll, but people have been fooled into thinking Louie is a pretty talented mechanical organist.” **Fig. 5** shows the organ itself; **fig. 6** shows Louie at the keyboard. Joyland was purchased in 1972 by the Nelson family. The organ was maintained by the late Jess Gibbs, from whom the Ottaways first learned about the organ, and later by Damian Mayes and Gordon Ramsey. Alan Erb, Hayward, CA, provided some replacement brass pipework, including trumpets.

The organ played whenever the park was open as a stand-alone attraction across from the park’s Allan Herschell carousel (much like the DeKleist organ playing Style 165 rolls at Knoebels Amusement Resort, Elysburg, PA), and the rolls were changed every day. Cassette tapes of the organ were sold by the park. In the early 2000s the park was sold, but soon afterward went into foreclosure. It has been closed amid legal battles since 2006, and has since been vandalized more than once. The organ was purchased last year by Damian Mayes, Wichita, KS. The future of Joyland, meanwhile, remains unclear.

An early DeKleist organ in the American Treasure Tour collection, Oaks, PA, is similar to the Mammoth. Although not a cabinet organ like the Mammoth, it has a similar complement of pipes, and Wurlitzer may have in fact based the Mammoth on this organ. It was built sometime between 1905 and 1910 and was originally a barrel organ. In 1919, it was converted by Wurlitzer to play Style 165 rolls on a duplex roll frame in the back of the organ; these rolls were more plentiful and less expensive than the single-tune Style 160 rolls. (Some organs playing Style 165 rolls were later converted to Caliola rolls when it was the Style 165 rolls that were comparatively scarce and expensive.) This organ was part of the “Heller Hoard” of organs in Macedonia, OH, purchased by the late Jim Wells, Fairfax, VA, in 1977.

The DeKleist name was barely visible behind the Wurlitzer decal. Wells sold the organ to Alan Pebworth, Chesapeake, VA, who states that paperwork found in its reservoir proved



Fig. 6 - "Louie" at the keyboard of the Wurlitzer Style 160 Mammoth while at Joyland Park in KS.

it was built in Europe. Pebworth later sold it to Don Rand, Thomaston, ME, who installed some replacement brass pipes from Doyle Lane; Rand's partner Edward Openshaw worked on the case. Rand sold the organ to the late Martin Roenigk, Eureka Springs, AR, who never took delivery on it. Roenigk sold it to its current owner in 1999. Doyle Lane partially restored the organ. Its restoration has been continued by Joe Hilferty, York, PA, and is mostly complete (fig. 7). Today the organ plays the Style 160 roll scale, but no original 122-key Style 160 rolls are known to exist, so the organ plays new arrangements.

STYLE 164 *(One Known Survivor)*

The Style 164 was another organ designed for skating rink use. It had 316 pipes, including six brass trombones, 14 brass trumpets, 22 brass piccolos and 22 brass clarionets. The 164 was similar to the Style 163, which had the same complement of brass trombones, trumpets, piccolos and clarionets (in a different arrangement) but only had 198 pipes – 118 less melody and accompaniment pipes than the 164. Both organs played Style 165 rolls, had a bass drum, snare drum, cymbal, and 22 bell bars, but the bells on the 163 looked like they were added at the last minute and not planned for in the initial design. (No Style 163s are known to survive. In the Wurlitzer shipping dock ledger, organ #3559, shipped May 21, 1923, to New York City, looks to be a 163, but the handwritten number is not clear.)

The Wurlitzer shipping dock ledger shows that three Style 164s were built. Organ #3062 was shipped Mar. 29, 1917 to the Wurlitzer office in Whiting, IN. Organ #4172 was shipped May 17, 1929, to Sandusky, OH – probably to the famous Cedar Point Amusement Park, which has been home to various carousels and band organs over the years. One of those 164s was destroyed in a fire; the other deteriorated to the point that it was trashed. The only surviving Style 164, nicknamed "*The General*" (fig. 8), is organ #4329. It was built about 1928 but remained unsold for several years. It was shipped June 26, 1937, to the Wurlitzer showroom in New York City. By this time it had been factory-converted to play the less expensive Caliola rolls.



Fig. 7 - DeKleist organ similar to Mammoth. James Kenney photo

The organ was sold to an amusement park in Worcester, MA. From there it went to Oklahoma City, OK, and was later purchased by an Oklahoman collector of antique automobiles. It was later sold to Richard Howe, Houston, TX, who rebuilt it over a period of three years. In 1972 the organ was purchased by Paul Torin, New Milford, NJ, who named it "*The General*". The late Mike Kitner converted it back to Style 165 rolls about a year later. Torin wanted the organ to have a bandmaster like some European organs, and, feeling a patriotic American figure would be most appropriate, had Uncle Sam carved by Jeff Deane, Sarasota, FL. The 27-inch tall figure, with a hinged elbow, stands next to the bass drum and "conducts" along with it. An LP record of the organ, titled "*Sidewalks Of New York*", was released by Columbia Records in 1976 to commemorate the United States' bicentennial. Kitner completely restored the organ over the winter of 1978-1979, and added a crash cymbal, triangle, wood block, and tympani action on the bass drum. George Bogatko wrote on the online Mechanical Music Digest, "Mr. Torin kept the instrument in excellent condition and made a tremendous effort to ensure that the most people possible



Fig. 8 - Wurlitzer 164, "The General". Author's photo

heard it play in public settings.” Torin also owned a Wurlitzer Style 157 band organ (#3639), also restored by Kitner, and both organs, in custom-made trailers, were rented out and played for many fairs and parades in the New York City area under the name “Rent A Tune.” On many jobs “*The General*” was tended to by James Kenney, East Brunswick, NJ. “*The General*” was sold to Bob Brennan, Colt’s Neck, NJ, in 1988. Since 2001 it has been in the collection now known as the American Treasure Tour, Oaks, PA. (Torin now resides in Sarasota, Florida, the 157 having gone to the Milhous collection, Boca Raton, FL, which is going to be auctioned next February. Torin also owned a late-style Wurlitzer 146-B which was recently purchased by Kenney.)

STYLE 166 (*No Known Survivors*)

The Style 166 band organ was, essentially, a slightly larger version of the Style 165. It was introduced in 1915, one year after the 165. The 166 had 270 wood pipes, compared to 256 in the 165, and unlike the 165, it had 6 brass trombones and 14 brass trumpets. It played Style 165 rolls and had a bass drum, snare drum, cymbal, crash cymbal, triangle and castanets. The kettle drum and loud snare drum perforations in the 165 roll were specifically for the Style 166 organ; they were not used by the 165 itself. Fred Dahlinger, Jr. wrote in the July, 2004 *Carousel Organ* that in addition to the 22 standard bell bars, the 166 also included 22 reiterating “uniphone bells.”

The Wurlitzer shipping dock records show that just two Style 166 organs were built. Neither survive today. Organ #2945 was shipped Oct. 8, 1915 to the Wurlitzer office in Detroit, MI. **Fig. 9** shows a rare on-location photo of this organ at Weinberg’s Coliseum, Ann Arbor, MI. The organ was positioned on an elevator platform at the roller rink. After the rink’s owners died, it closed, but the Weinberg family kept the organ and stored it in a shed attached to the hardware store they owned. A fire later destroyed the store and, more tragically, the organ. The other Style 166, also lost, was organ #3001, shipped June 24, 1916 to J. Diehl, Buffalo, NY, then repaired and shipped Oct. 30, 1921, to Cleveland, OH, and then to Springfield, MA, July 14, 1922.

Since no Style 166 organs exist today, it can only be speculated whether they were in fact an even better organ than the Style 165, but it seems reasonable to speculate so. It is well worth mentioning here that an organ owned by Glenn Thomas, Belle Mead, NJ, was recently restored by Joe Hilferty, York, PA, with the intent of making it a close representation of a Style 166. This organ was a Gebruder Bruder rebuilt by Wurlitzer and given the serial number #4591. According to Wurlitzer records

**Rare photo one of two
Wurlitzer Style 166 organs.
This one at Weinberg’s
Coliseum in Ann Arbor, MI.
(Fig. 9) Photo courtesy of Ron Bopp**



Glenn Thomas photo

Fig 10 - Glenn Thomas’ Wurlitzer-rebuilt Bruder.

it was shipped Apr. 11, 1915, to showman and carousel builder Charles Wallace (CW) Parker, who consigned it to Harry W. Wright Shows, LaPorte, IN. Tim Trager, McHenry, IL, discovered the organ in a Wisconsin barn, where it had languished since the 1950s, and sold it to Thomas. It had most of the pipe ranks of a Style 165, and like a Style 166, had a rank of brass trumpets. Hilferty’s restoration brought the pipework to 165 specifications, with instrumentation close to a 166. The appearance of the organ’s original façade was a mystery. Robert Yorburg, Yorktown Heights, NY, carved an exact replica of a Style 165 façade to grace the front of the organ, with the brass trumpets behind the swell shutters. The scenes on the façade were painted by Marguerite Juner, New York City, and finishing work was done by Pamela Hessey, Kingman, AZ (**fig. 10**). A MIDI system and snare drum fortissimo register have been added to the organ, and there are plans for the addition of uniphone bells and two pedestal figures.

STYLE 168 (*No Known Survivors*)

Only one Style 168 band organ was built, according to the Wurlitzer shipping dock records. It was #3329, shipped to Dallas, TX, on Dec. 6, 1920. Like the Styles 163 and 164, the 168 was a roller rink organ with a lot of brass. In out-





Fig. 11 - Wurlitzer 175 at a roller rink in Denver. Ron Bopp photo
ward appearance it was identical to the 164 (with the 22 bells incorporated into the front). The only difference from the 164 was that the 168 had 22 additional flute pipes, making a total of 338 pipes. It is not known how this organ met its demise.

STYLE 175 (*No Known Survivors*)

Just one Style 175 band organ was ever built. Ron Bopp's book *The American Carousel Organ* identifies it as organ #3200, sold to the Knight-Campbell Wurlitzer dealer in Denver, CO, on Feb. 22, 1918, for use at the Broadway Roller Rink in Denver (**fig. 11** is a rare on-location photo).

It is not known if the organ perished in a fire or by some other means, but it does not exist today. It is speculated that it played Style 165 rolls. The Wurlitzer shipping ledger identified the organ, #3200, as a "Style 166 Special." This author speculates, therefore, that the Style 175 and the Style 166 were the same basic organ (much like the Wurlitzer Style 106 band organ was, behind the façade, the same as the Style 105).

Even before the shipping dock records were first examined, Wurlitzer's catalog illustration of the Style 175 was familiar because it had been used to represent the Style 180 (catalogs said the 180 was "similar to the cut shown above"). It was speculated that the façade in the illustration was an alternate design for either the Style 164 or 166, before it was known that it was in fact the Style 175 (and knowing that it was not actually a Style 180, due to the surviving examples of the 180).

STYLE 180 (*Three Known Survivors*)

The Style 180 was the largest band organ that Wurlitzer ever built. It was a late entry in the Wurlitzer band organ line. When it was introduced, all Wurlitzer band organs built over the previous several years played one of the three standard roll types (Style 125, 150 or 165), but the 180 used its own Style 180 roll with 112 keys. The Style 180 contains a whopping 510 pipes, including 18 brass trombones, 25 brass trumpets, 25 brass piccolos and 30 brass clarionets. It has a bass drum, snare drum (one survivor has two snares), cymbal, crash cymbal, wood block, and 30 reiterating "uniphone

bells." An original Wurlitzer photo does exist of the Style 180 but, for some reason, was not used to illustrate the 180 (as noted in the previous section). The shipping dock records show that five 180s were built, the first in 1922 and the last in 1930. Three survive today, one of which is incomplete.

The earliest existing Style 180 was the first one built, and it is the only one that still plays Style 180 rolls. This organ, #3439, is now in the collection of Jasper Sanfilippo, Barrington Hills, IL. It was originally shipped April 21, 1922 to John E. Gooding, Puritas Springs Amusement Park, Cleveland, OH, shown in one Wurlitzer record as "West Park, Ohio." The organ was later jointly owned by Erwin Heller and Tom Champion. It then went to the Geisler family, owners of the Pioneer Automobile Museum, Murdo, SD.

In 1977, Jim Wells purchased the organ from them, without the large top crest of its façade. Tracking down the crest led to Wells' discovery of the "Heller Hoard" of organs (written about in detail by Matthew Caulfield in the Sep/Oct 2007 *Mechanical Music*). The crest was rotted or otherwise damaged, so Wells commissioned the late George W. Long, Jr., then the owner of Seabreeze Amusement Park, Rochester, NY, to carve a replica. Wells let Long keep the original, but its current whereabouts, if it survives, is uncertain. One of the first cassettes that Dr. Bill Black produced for his line of "Carrousel Music" recordings was "*Concert Time With Jim Wells' Fabulous 180 Wurlitzer Band Organ*", released in 1979, by which time the organ had been restored by Mike Kitner. Wells sold the organ to Sanfilippo in 1994, and it now resides in the carousel building at the Sanfilippo Victorian Palace (**fig. 12** - page 29), along with several other band organs and the Eden Palais Salon carousel.

The other complete Style 180 is organ #4275, shipped Dec. 27, 1930 to Waukegan, IL. On Aug. 12, 1935, it went to the amusement park supplier Hagy Brothers, Harrisburg, PA, and in 1937 it was converted by Wurlitzer to play the cheaper and more plentiful Caliola rolls. The organ is owned today by Alan Bies and Steve Boehck, Houston, TX. Unlike the Sanfilippo 180, the Bies 180 has the dual snare drums, like the 180 shown in the Wurlitzer illustration. Ron Bopp's *The American Carousel Organ* includes a reprint of a Wurlitzer letter dated Sept. 25, 1933, discussing band organs available for sale: "With reference to the band organ we took in trade from Amsterdam [New York, organ #4182]. That was a Model 180 band. ... We sold an instrument like this last year to a customer at Harrisburg, Pa., Hagy Bros., and they are tickled to death with it." The letter also touches on the conversion from Style 180 rolls to Caliola rolls: "[W]e will rebuild it to play the regular 65 note music roll instead of the large 180 band organ roll which sold for \$75.00 per roll. The ten piece 65 note roll will sell for \$8.00." \$75.00 for one roll was, understandably, prohibitively expensive in 1933.

The third Style 180 that survives today, organ #4182, is incomplete. It is part of the Bovey collection owned by the state of Montana, in Nevada City. This organ was also factory-converted to Caliola rolls, and its façade, if it ever had one, was lost long ago. It has an attached keyboard, its bass and accompaniment pipes were "un-mitered" and painted in a four-color scheme, and it also has metal clari-



The modified Wurlitzer 180 at Nevada City Music Hall in Montana.

(Fig. 13)

from March 22, 1937, showed that it played APP/Caliola rolls and now had 16-foot bordon pipes and a keyboard. Both entries showed Bell's Rink as the customer. According to the jacket of the circa 1964 Century Records LP "Organs and Orchestrions from Historic Virginia City and Nevada City, Montana", the 180 came to Montana from Rockaway Beach, Long Island, NY, although there is no known additional evidence of the organ having been there. The record includes two tunes played by the 180 (from Caliola rolls).

For years the organs of the Bovey collection, including the 180, were maintained by the late Oswald "Ozzie" Wurdeman. Today, visitors to the Nevada City (Montana) Music Hall can deposit quarters to hear the 180 and various other band organs and mechanical instruments, though most are in poor condition due to a lack of funds for their restoration and upkeep.

One of the two lost Style 180s was organ #3765, shipped April 29, 1925 to Ocean Park, San Diego, CA. This organ was lost in a fire. The other lost 180 was #3612, which was shipped Nov. 17, 1923 to the Wurlitzer office in Chicago, IL, then June 29, 1932, to Frank S. Hagy, Harrisburg, PA.

An interesting entry in the Wurlitzer shipping ledger suggests that an additional organ played Style 180 rolls. Organ #1713, identified as a "180 Special," was a rebuilt Bruder, shipped April 10, 1924, to Krug Park, Omaha, NE. Just as Wurlitzer converted many European organs to Style 165 rolls, assigned them out-of-sequence serial numbers and sold them as "Style 165s," this Bruder organ was apparently converted to play Style 180 rolls.

Just nine original Style 180 rolls survive today. They are listed on Matthew Caulfield's Wurlitzer rolls web site (www.wurlitzer-rolls.com/180list.html). Some have eight tunes each; ones with fewer tunes are believed to be incomplete. There are a total of 56 tunes. Recuts of the nine rolls were made by Mike Kitner. Additionally, Art Reblitz arranged two tunes for the then-Wells organ, *Liechtensteiner Polka* and *Stars And Stripes Forever*.

As it stands, the Style 180 rolls can only be played on one existing band organ (the Sanfilippo 180). But the rolls could be recut again, and it is conceivable that the other two surviving 180s could some day be returned to playing Style 180 rolls. Additionally, this author hopes that one day a new band organ will be built to play Style 180 rolls, thereby making this rarely heard band organ music a bit less rare.

The author, from Rochester, New York, would like to thank Matthew Caulfield, Alan Erb, James Kenney, Alan Pebworth, Art Reblitz and Glenn Thomas for information provided, and the credited photographers for permission to use their photographs. Additionally, Ron Bopp's book "The American Carousel Organ" was a primary source of information. Organ shipping dates cited are from Wurlitzer's "Disposition of Instruments Manufactured" ledger; it and the repair ledger can be downloaded online at www.mmdigest.com/Gallery/Tech/WBOledgers.html

net pipes added from a Wurlitzer theatre organ (fig. 13). This 180 was originally shipped June 19, 1929, to Amsterdam, NY. According to Wurlitzer records, its destination was St. Mary's Church, and it came equipped with swell shutters (but not yet the keyboard). Another entry shows that just a few months later the repaired organ was shipped Nov. 16, 1929, to John L. Bell, Bell's Rink, Fort Wayne, IN. (Both St. Mary's Church and Bell's Rink are still in existence today. It is not known how the organ was used in the church.) A later entry in Wurlitzer's records, from Nov. 11, 1936, noted that the organ played 65-note piano rolls, while an entry

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2. Let's Face It	9. Look at Him Now
3. Little Dancing Girl	10. Dash and Dot
4. Streamline Susie	11. Blue Blue
5. Beautiful Lady	12. The Moon and You
6. On to the Show	13. Antics
7. Bells	14. Good Old Days Reprise

Arranged by RICH OLSEN for GLENN THOMAS
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Please check our Web page for upcoming new rolls!

The Façade Was Carved by the Herreria Artistica Rodriguez Co. in Tijuana, Mexico

Finally a New Façade for Seabreeze Park's Verbeek 165 Band Organ



The finished façade in the Tijuana shop as it was ready to be shipped to Seabreeze. John Malone photo

By Matthew Caulfield

Special to The Carousel News & Trader

After fifteen seasons of performing naked in public, the Seabreeze Amusement Park band organ is finally getting its façade. The park's original organ, Wurlitzer style 165 band organ serial #4292, shipped from the Wurlitzer factory May 29, 1931, was destroyed in the fire of March 31, 1994, that did so much damage to Seabreeze Park. A new replica 165 band organ was built by Belgian organ builder Johnny Verbeek and installed in 1996. Johnny took measurements and specifications from the Wurlitzer 165 owned by Bob Gilson, Middleton, WI, and Bob was able to sell the park an original Wurlitzer 165 dual-tracker roll frame for use in that organ, making it a fitting replacement for the lost original Wurlitzer.

Seabreeze also has the most complete Wurlitzer 165 roll collection in existence. So the Verbeek organ, the Wurlitzer roll collection, together with the splendid hand-carved car-



This photo by Mike Sweeney appeared in the CN&T in 1994.

ousel that California carver Ed Roth and the artisans and mechanics of Seabreeze Park created, meant that by 1996 much of the 1994 fire damage had been undone. But the

Carousel Calendar

AUCTIONS

November 19, 2011

Ungersheim, Alsace, France. Demeyer Salon Carousel auction. The 1909 masterpiece creation of Bayol and De Vos, Angers, France has been operating at the Ecomusée d'Alsace since 1990. Known at the Ecomusée carousel, or the Demeyer Salon Carousel, the world-famous historic ride and attraction will be sold at auction by Etude Gasser Audhuy. For information, see the ad in this issue and/or visit www.etudegasseraudhuy.fr.

Feb. 24-25, 2012

Boca Raton, FL. RM Auctions and Sotheby's auction the Milhous Collection. The multi-day sale will feature antique motor cars, mechanical musical instruments and collectibles assembled over five decades. Info: RM Auctions, 519-352-4572, info@rmauctions.com, www.rmauctions.com.

SPECIAL EVENTS

Through Oct. 23, 2011

Dallas, TX. *State Fair of Texas*, Fair Park. Once-a-year chance to ride the historic 1920s Dentzel carousel. The largest state fair in the U.S. dating back to 1886. For information, call (214) 565-9931 or visit www.bigtex.com.

Through - Dec. 18, 2011

Sandwich, MA. Flying Horses. Carousel figure and history exhibit. The museum also hosts an operating Looft carousel. At the Heritage Museum and Gardens. For information, (508) 888-3300 or www.heritagemuseumsandgardens.org.

Nov. 14-18, 2010

Orlando, FL. 2011 IAAPA Attractions Expo. Thousands of exhibitors and attendees at the largest Amusement Park Trade Show in the world. Orange County Convention Center, Orlando, FL. Visit www.IAAPA.org.

COAA AND AMICA BAND ORGAN RALLYS

November 3-5, 2011

Meridian, MS. COAA Meridian, MS, *Organ Rally with Soulé Steam Fest & Rail Fest*. Venture into the Old South and join the members of COAA as they partner with the Soulé Steam Festival and Rail Fest. Step back in time when travel by train was preferred, the steam engine was king, and mechanical music was all the rage. Meridian, MS has much to offer. From the signature 1896 Gustav Dentzel Carousel in Highland Park to the Hamasa Shrine Temple Theater and the original Robert Morton Theater Organ in the 1927 movie palace. CONTACT: Ted Guillaum, Email: organgrinderted@bellsouth.net, or call (615) 226-5098. Also visit you can www.steamfest.weebly.com for more information.

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The Verbeeck 165 organ as it looks today, positioned along side the carousel, sans façade.

Verbeeck organ came without a façade, and in the ensuing years, the park's focus was on larger issues than an organ façade, and when it did consider that issue, it wanted one that would be worthy of the park and the organ. Seabreeze Park prides itself on the beauty and the fitness of its installations, and management would not settle for second-best.

Thus things stood until 2009, when Seabreeze learned that John Malone, owner of Play-Rite Music Rolls, Inc., was having Johnny Verbeeck make him an organ like the Seabreeze 165 to replace the original Wurlitzer 165 that John had sold to Arnold Chase after the death of Jeanne Malone, John's mother and the person who operated Play-Rite's custom roll-cutting operation.

John's new 165 would need a façade, and John was already familiar with a good carving company in Tijuana, Mexico, Herreria Artistica Rodriguez, Co. which had done ornamental architectural carving for John and his wife, Gloria.



George Long painted over the fading Wurlitzer scenes to "spruce up" the organ's appearance around 1959, covering over the original oils that decorated most of the façade. Merrick Price's cleanup of that work, (around 1970), was no great improvement. Although he did uncover some of the scenes that Mr. Long had painted over, he made the background color dead white rather than the warm cream that Wurlitzer used, and he used too much blue around the drum openings. Even Mr. Long's painting exaggerated the amount of blue used by Wurlitzer, as I recall from seeing the original Wurlitzer façade on a daily basis during the 1950s. Sadly I never took a picture of it back then.



John Malone photoes

Gonzalo Rodriguez (right), oversees his craftsmen.

The Malones knew of Seabreeze's Verbeeck 165 and its lack of a façade from having traded pictures and information regarding Johnny Verbeeck's work. So, it was natural for John to suggest that Seabreeze piggyback onto his order for a façade from Sr. Gonzalo Rodriguez' company. As the plan took shape, Seabreeze was able to use its friendship with the Canfield family, which owns Santa Cruz Beach Boardwalk amusement park, to gain access for John Malone and his carver to the Santa Cruz Wurlitzer 165 (serial #3124, the 1918 ex-Playland/McClaran organ) to take photos and measurements of its façade for use in carving the two new replicas. Earlier John had obtained pictures and specifications of several Wurlitzer 165 façades, including those in the Black, Gilson, and Chase collections. In the process it became apparent that there were many differences, slight and not so slight, between Wurlitzer's various 165 façades.



Gloria Malone painting.

After some discussion about details, such as whether the two new façades would have lights or not (each ultimately decided to go with what their original organ had: lights for Malone, none for Seabreeze), carving began in Mexico, with progress being monitored here, both by photographs, and by personal trips John made to Mexico.

In hopes that the façade might be ready for installation at the beginning of the 2011 park season, it was decided that the first of the two façades to be completed would be shipped to Seabreeze in unpainted, unsanded form. On February 3, 2011, the Seabreeze façade finally arrived, albeit unsanded and unpainted, but in four nicely carved pieces, which when assembled would provide an authentic façade worthy of the organ it was made for.

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Allen Velthoen cutting light socket holes in John's façade.

Finish sanding and prime coating at the park took up the remaining weeks of the winter, and as the days drew closer to the 2011 park opening date of May 21, everyone's attention had to be focused on the months-long process of getting ready. There was no time to finalize the details of the façade's painting and decoration. Reluctantly the target for installation of the completed façade had to be moved to the 2012 season opening, in the middle of next May.

For now, the sanded and primed façade sits waiting in one of the Seabreeze Park shops, but pictures of it are post-

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The bare faced Verbeek 165 seen from the carousel.

ed to YouTube to whet organ enthusiasts' appetites.

Incidentally, what started out as a two-façade process ended up as a threesome, because Allen Velthoen, who has been assisting John Malone with the light socket additions to his façade, owns an incomplete Gavioli and is having missing pipes and parts replaced. Allen decided to join the enterprise and have Sr. Rodriguez make him a façade, too.

Here is a YouTube video made by Rochesterian Dan Robinson showing the Seabreeze façade while still in the carver's shop in Tijuana:

<http://www.youtube.com/watch?v=v9xiNcZYHOA>.

And, a video of the carousel and the band organ as it plays today without a façade:

<http://www.youtube.com/watch?v=LH84oiQT3A>.

If you find the web addresses difficult to transcribe, just go to YouTube and search "Seabreeze+Organ".



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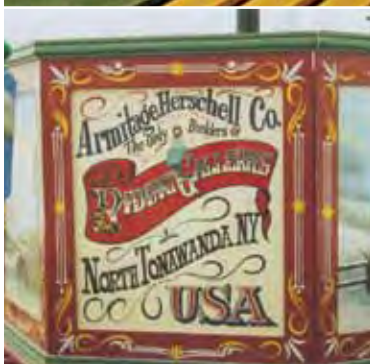
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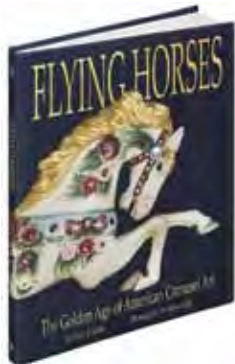
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