



The Carousel

News & Trader

November 2008

Vol. 24, No. 11

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INSIDE THIS ISSUE:

NCA 2008 Convention in
Memphis, Tennessee -

Meridian, St. Louis,
Little Rock Carousels
and more...

The History of the
Wurlitzer 165 Organ

HUGE SELECTION

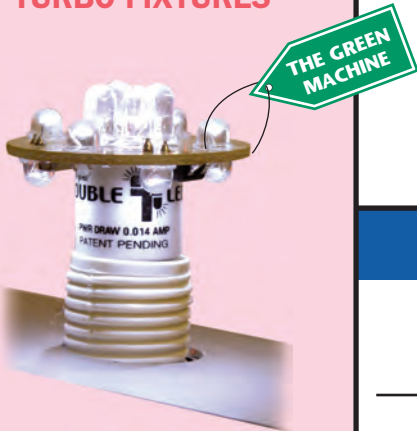
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ON THE COVER



November 2008
Vol. 24, No. 11

*A beautiful stander
on the rare two-row
Dentzel carousel in
Meridian, MS.
The NCA visited the
machine during the
2008 convention*

Photo courtesy of
John Caruso

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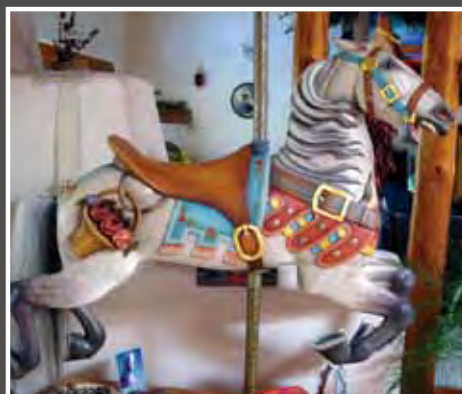
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From Dan's Desk

Message from the publisher,
Dan Horenberger

These are little bits of information that come across my desk. Some will become bigger stories in future issues of the CN&T, others are just passed-along information.

What a great month for carousels!

After years in deep storage, the sandblasted **Woodside Park Dentzel** carousel from the Smithsonian Museum has been resurrected. The grand opening was at the **Please Touch Museum** in Philadelphia on Oct. 18. A great job was done in saving this carousel. It's been long awaited. Look for a feature story on the 1927 Dentzel's return in the January 2009 issue of *The Carousel News & Trader*.

The **New England Carousel Museum** in Bristol, CT, is finally getting an elevator. This is going to make life at this great museum a whole lot better. Check our calendar and website for special holiday events at the museum.



We also have the carousel at **Tilden Park** in Berkeley, CA, opening again, just in time for their *Halloween Scary Go Round* season After Halloween, the carousel turns into one of the best Christmas shows in the Bay Area. Look for a feature story on the return of this great, historic carousel in the December issue of CN&T.



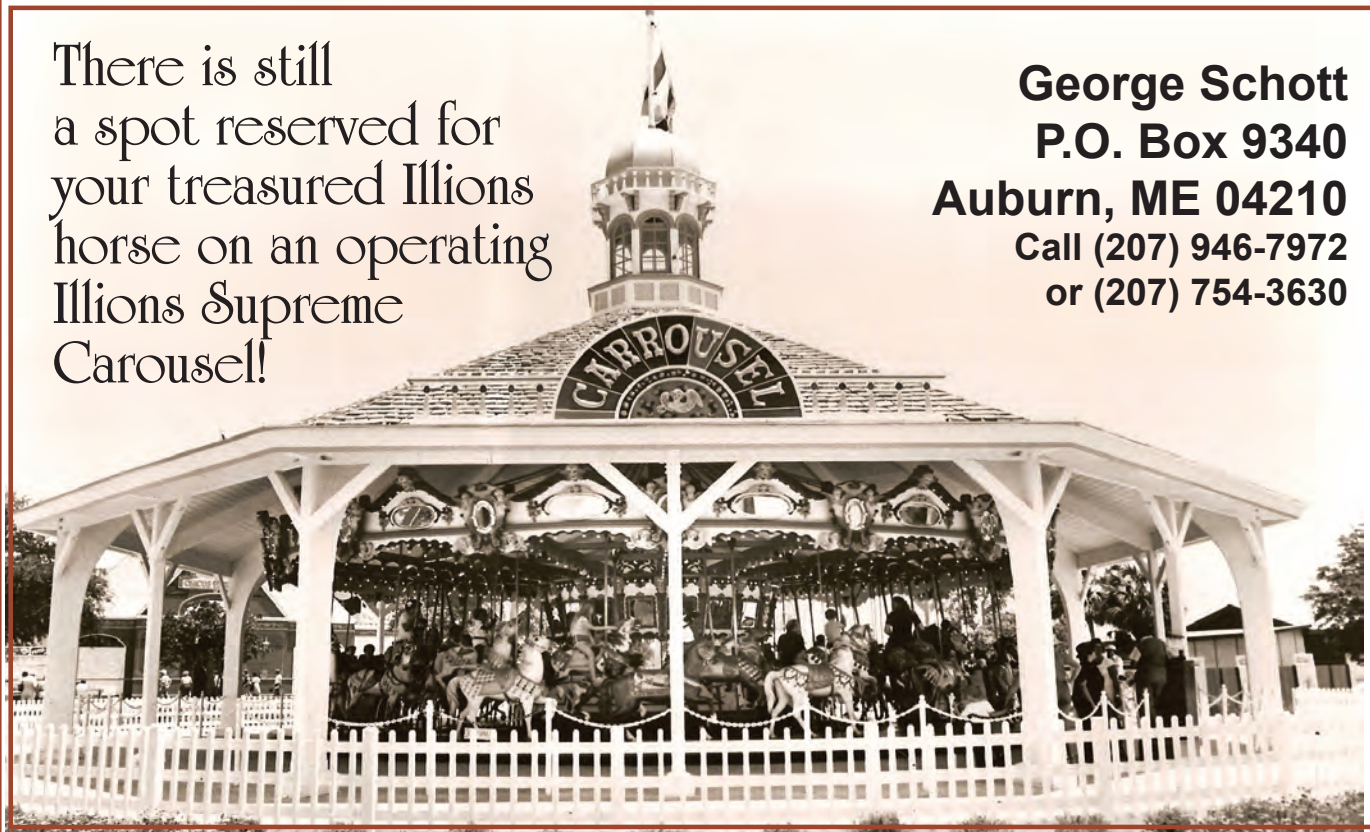
Tilden Carousel decked out for the holidays.

Speaking of Halloween, a lot of pumpkin patches opened this month. Many of them have carousels and family rides. Just like Tilden, after Halloween, these attractions set up for the Christmas season. Many of these carousels only get used for these three months. If the weather or economy are bad, they are in trouble. Go out and support your local carousels even if they are only open for a few months.

The **IAAPA Amusements Expo** is also this month. Most of the amusement park changes are decided over this week of talks. We'll be there covering it. We always make sure to let the amusement parks know what a valuable piece of history and equipment they have in their carousel. Carousels are more than just a bottom line for their business. Thankfully, parks are starting to understand just how valuable their carousels are to keep the family atmosphere in the the park.

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CN&T freelance writer, Jim Weaver aboard The Woodside Park Dentzel during the Media Preview at the Pease Touch Museum in Philadelphia on Oct. 8.

Sad to say that the efforts of the **Southern Star Amusement** of Bay St. Louis to reopen **Six Fags New Orleans**, closed by Hurricane Katrina, have come to a halt. The company's vice president said, "It has been a busy ten months as we have worked to revive the former Six Flags New Orleans property. After working very diligently, we have reached a point in this project where we are no longer able to pursue reopening this park. We cannot comment as to any situations that have or may have impacted our decision. We remain committed to pursuing opportunities along the Gulf Coast and have not given up on our plans on establishing a park here."

On more hurricane news, the storm that went through Kemah Boardwalk in Galveston, TX, really tore it up. The park is going to rebuild and the work has already started. Parts of the carousel were found two miles away on the beach. The carousel was a newer Chance machine.

I want to thank everyone for their help in our last issue on band organs. It was an overwhelming success. So much so that you'll be seeing a few more organ stories in the months to come since we had too many to use last month. Remember, if you have a carousel story, let us know. We're always looking to help and promote your local carousel.

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ADIRONDACK CAROUSEL CARVING ALONG



The river otter carved by Karen Loffler and Carl Borst and painted by Sandra Hildrith.

By Sarah Greenwood

Public Relations Liason, Adirondack Carousel

SARANAC LAKE, NY — While most Saranac Lake residents are gearing up for a long winter, the Adirondack Carousel Team is keeping the momentum up from the summer. Their next unveiling, The River Otter.

Carousel founder Karen Loffler and Carl Borst, longtime carousel friend, co-carved the iconic otter, the mascot of the carousel for five years.

"We are thrilled to have lucky number 13 out of 23 animals ready to be delivered," said Carousel Executive Director Dylan Rodrigues.

This summer brought seven new additions – Blue Heron, Hermit Thrush, Bobcat, Skunk, Beaver, Red Fox and Turtle – to the Adirondack Carousel, all of which are now infiltrating northern, New York, in various locations and displays.

The Adirondack Carousel project has been in the works for the past few years. Volunteer carvers locally and from around the nation have generously donated their time and hard work to deliver the final carousel figures.



Tom Holzinger and his skunk.

ANIMAL DISPLAY LOCATIONS:

Red Fox - The Capozio Gallery, Lake Placid; **Hermit Thrush** - Adirondack Craft Center, Lake Placid; **Bobcat** - Lake Placid Center for the Arts; **Turtle** - Whiteface Lodge,



Dylan Rodrigues (Carousel Executive Director), Bob Eck (Carver, Plantation, FL) and Laura Rice (Adirondack Museum Chief Curator).

Lake Placid; **Skunk** - The Gallery in AuSable Forks; **Blue Heron** - Thompson Park Zoo, Watertown; **Beaver** - Goody Goody's in Saranac Lake; **Raccoon** - Adirondack Bank in Saranac Lake; **Salamander** - Community Bank in Saranac Lake; **Loon** - Saranac Lake Village Office Window; **Black Fly** - Adirondack Medical Center, Saranac Lake; **Bass** - Traditional Arts of upstate New York, Canton.

For information, contact Sarah Greenwood at (518) 891-9521 or visit www.adirondackcarousel.org.

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SEEKING FRIENDS OF JANE'S CAROUSEL



Visit Jane's new website at www.janescarousel.com where you can learn more about the project and sign up to be a friend.

On the heels of her great exposure on Charles Osgood's *CBS Sunday Morning Show* this summer, Jane Walentas recently launched a postcard campaign to people who have signed the guest book at the building in DUMBO, where the carousel currently resides. Clearly separating herself from other *Friends of Carousel* campaigns, Jane is seeking no financial support, just support. Here is her letter.

Dear Friend of Jane's Carousel:

I want to thank you for coming to visit Jane's Carousel here in Dumbo, Brooklyn and – even more importantly – to offer my personal thanks for taking the time to sign our petition in support of moving the carousel to a permanent home in Brooklyn Bridge Park. I am so proud to have helped bring this treasure of a carousel back to life for new generations of children and families to enjoy, and I'm hoping you might join

me in the final step of our long campaign to return Jane's Carousel to the public in a place where everyone can ride it!

We have created a new organization – Friends of Jane's Carousel – with the simple goal of ensuring that the carousel secures a long-term home in the new Brooklyn Bridge Park, in an appropriate spot between the Manhattan and Brooklyn Bridges. I hope you will join us as a "Charter Member."

In terms of what membership in Friends of Jane's Carousel entails, all we are asking for is your voice, your love of carousels, and that you'll hopefully come visit Jane's Carousel again in its new home. As you may know, I have already committed to contributing both the carousel and the cost of a new building to house it, so Friends of Jane's Carousel won't need your financial support. What we will need, however, is for you, your family and friends to add your names to the thousands of



Aerial rendering of Brooklyn Bridge Park.



The CBS Sunday Morning crew films Jane and NCA founding member Barbara Charles at the carousel in DUMBO. other Friends of Jane's Carousel advocating in support of an appropriate new home.

If you would like to join us, please fill out the reply card and return it to us as soon as possible. We'll add your name to the growing list of friends and will keep you updated on our efforts. In addition, we hope to schedule a Friends of Jane's Carousel event in Brooklyn in the near future, and we'd love to invite you and your fellow "Charter Members" to take part in the fun.

Nearly 25 years ago, I began what some might call a quest – a challenging, often frustrating, but incredibly gratifying quest – to rescue and restore one of the country's most beautiful historic carousels. I'm extremely honored (and humbled) that this breathtaking piece of Americana is now known as "Jane's Carousel" and I look forward to working with you to ensure that it spends its next life in the permanent public home that it deserves.

Should you have any questions or wish to contact us, please email me at jane@janescarousel.com or call us at (212) 233-2953. Thanks so much!

Warm Regards,
Jane Walentas

It's time to stop Horsing Around and put Jane's Carousel where it belongs between the bridges in Brooklyn Bridge Park!

I am proud to be a Charter Member of Friends of Jane's Carousel and we're Chomping at the Bit to see this historic treasure secure the permanent public home it deserves in the Park. Generations of children are going to be delighted by Jane's Carousel, so stop Going Around in Circles and put it where everyone can ride it. I can't wait to visit Brooklyn Bridge Park to ride Jane's Carousel, so let's Grab the Brass Ring and make it happen!

Name _____ Phone _____
Street _____ City _____ State _____ Zip _____
Email _____
Signature _____ Date _____

Here is a the reply card to become a Friend of Jane's Carousel. Jane welcomes support for the relocation of PTC #61 from all carousel enthusiasts. To join, send your information to: Friends of Jane's Carousel, c/o Yoswein New York, 150 Broadway, Suite 1300, New York, NY 10273-0830.

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Rare Carousel Ephemera...



Special First Day stamp issue magazines.

These magazines are from September 1988 and include an article about the 1988 carousel stamp First Issue event. These are stamped with a 25 cent carousel stamp and cancelled at the event that was held in Sandusky, Ohio.

Only 14 copies of these available.
\$10 each + \$2 each S&H.

Full sheets of the 1988 carousel postage stamps, (25 cent) 50 per sheet, in new condition.
\$25 per sheet, + \$2 – S&H. 20 sheets available.

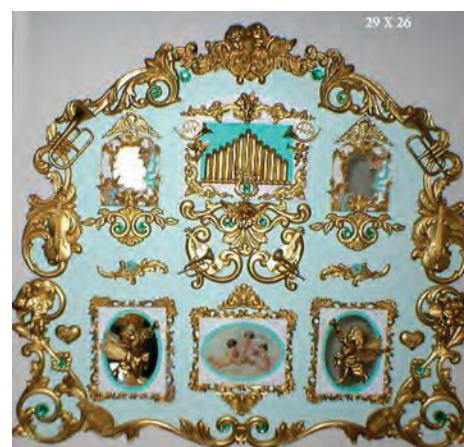
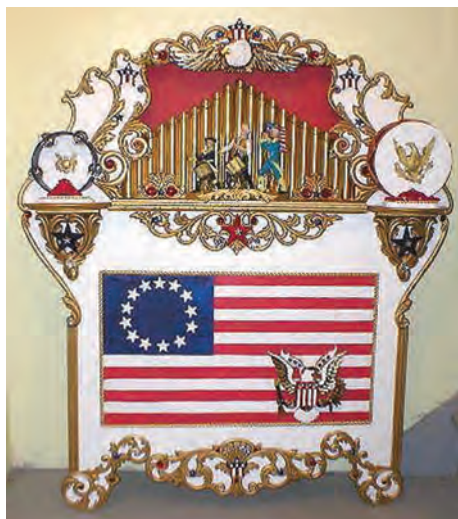
I'm still finding things packed away for years.

Email me about shipping for multiple items.

Contact: Walter Loucks. Email: WalterLeeL@aol.com.

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ONE-OF-A-KIND BAND ORGAN FOLK ART



By Ellie Haggerty

Special to The Carousel News & Trader

I feel very privileged and delighted to share my love for band organs with the carousel community. I have a passion for making carousel folk art, and band organ facades are my favorite to construct. They are great fun to make but most difficult. It's like putting a puzzle together. I lay parts out on a board and then sometimes move them around until I finally say, "OK, that's good."

Next comes the paint, and then the gluing process begins. The hardest part is using the roto-zip tool to trim away the edges. I use many different materials to create my art, Victorian embossed woods, ceramic figurines, mirrors, rhinestones, porcelain flowers, frames, pvc pipe, and all the cupids and instruments I can find at Christmas time.

This all started with my making a

Some of the many band organ wall hangings.

band organ using a small carved frame, I enjoyed that and challenged myself to make one that was eight times bigger. At that time I was working, so it was a slow process to complete. Since being retired, I have made many band organs, rounding boards, shields, cornices, and uniquely framed pictures.

I am a featured artist with the Carousel Store and my claim to fame is that six rounding boards through the Carousel Store were sold to Warner Brothers to be used on the set of the TV show "The Gilmore Girls."

When I was younger, I was very active in puppetry. Now I am a carousel folk artist. I guess I will never grow up.

For more information visit my web-



site, www.carouselfolkart.com, or email urspecial1@att.net.

Carousel News & Trader Forum



This was a recent post at www.CarouselNews.com.

"I've come across an old magic lantern slide that shows a wooden flying carousel I think from the late 1800's. The label on the slide indicates this was taken in Alexandria, Egypt. What I am trying to figure out if this was a carousel made overseas or could this be one from the USA?"

If you think you may have any information on this carousel you can go to CarouselNews.com. Click on "FORUMS" and on "Seeking Information." We'd love to hear.

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Carousel Calendar

SPECIAL EVENTS

Nov. 22 - 23, 2008

Phoenix, AZ. 2nd Annual Harvest Festival at Enchanted Island Amusement Park. Carousel and amusement rides, hay maze, hayride or pony rides, petting zoo, rockwall, face painting and more. \$5.00 for unlimited access to Harvest Festival only. \$15 children, \$10 for adults for unlimited access at Harvest Festival and amusement park rides. 1202 W. Encanto Blvd., Phoenix, AZ. (602) 254-1200. Web: www.enchantedisland.com.

Nov. 28, 2008

New Orleans, LA. Celebration In The Oaks. City Park's annual holiday lighting exhibit and festival. The Dinobration exhibit is returning for 2008. New this year are the Very Merry Maze, a dancing light show and a snow machine. The carousel will be operational with new lighting and music, and the train will take patrons on an enchanted journey highlighted by an amazing light display along City Park Ave. (504) 483-9415. Web: www.celebrationintheoaks.com.

Nov. 29 - Dec. 21, 2008

Santa Cruz, CA. "Santa's Kingdom" & the Holiday Lights Trainholly. Ride through town on Roaring Camp's Holiday Lights Train singing carols and sipping hot-spiced cider and finish up with a stroll through "Santa's Kingdom". You can take a photo with Santa, share some Marini's candy, play a quick round of mini-golf, or pick up a last minute gift. The Holiday Lights Train starts and ends at the Santa Cruz Beach Boardwalk. 400 Beach St., Santa Cruz, CA. (831) 423-5590. Web: www.beachboardwalk.com.

Dec. 6, 2008

Bristol, CT. The New England Carousel Museum is seeking craft vendors and artists for its upcoming holiday craft fair. The second annual event will be held on Dec. 6, 2008, from 10:00 a.m. - 5:00 p.m. at the Carousel Museum, 95 Riverside Ave., Bristol, CT. Booth rentals are \$30 and include an 8' table and chairs. For information, or to reserve your table, contact the museum at (860) 585-5411.

Dec. 06, 2008

Little Rock, AR. Christmas in the Wild! Children can meet Santa, enjoy cookies and milk, and make some fun crafts. Then, travel with Santa to give the animals some special Christmas presents. Reservations are required. 1 Jonesboro Drive, Little Rock, AR. Web: www.littlerockzoo.com.

Dec. 6-7, 2008

Leavenworth, KS. Children's Mall. Children shop for Christmas gifts at the C. W. Parker Carousel Museum. 320 S. Esplanade, KS. (913) 682-1331. Web: www.firstcitymuseums.org.

SEND US YOUR EVENTS!

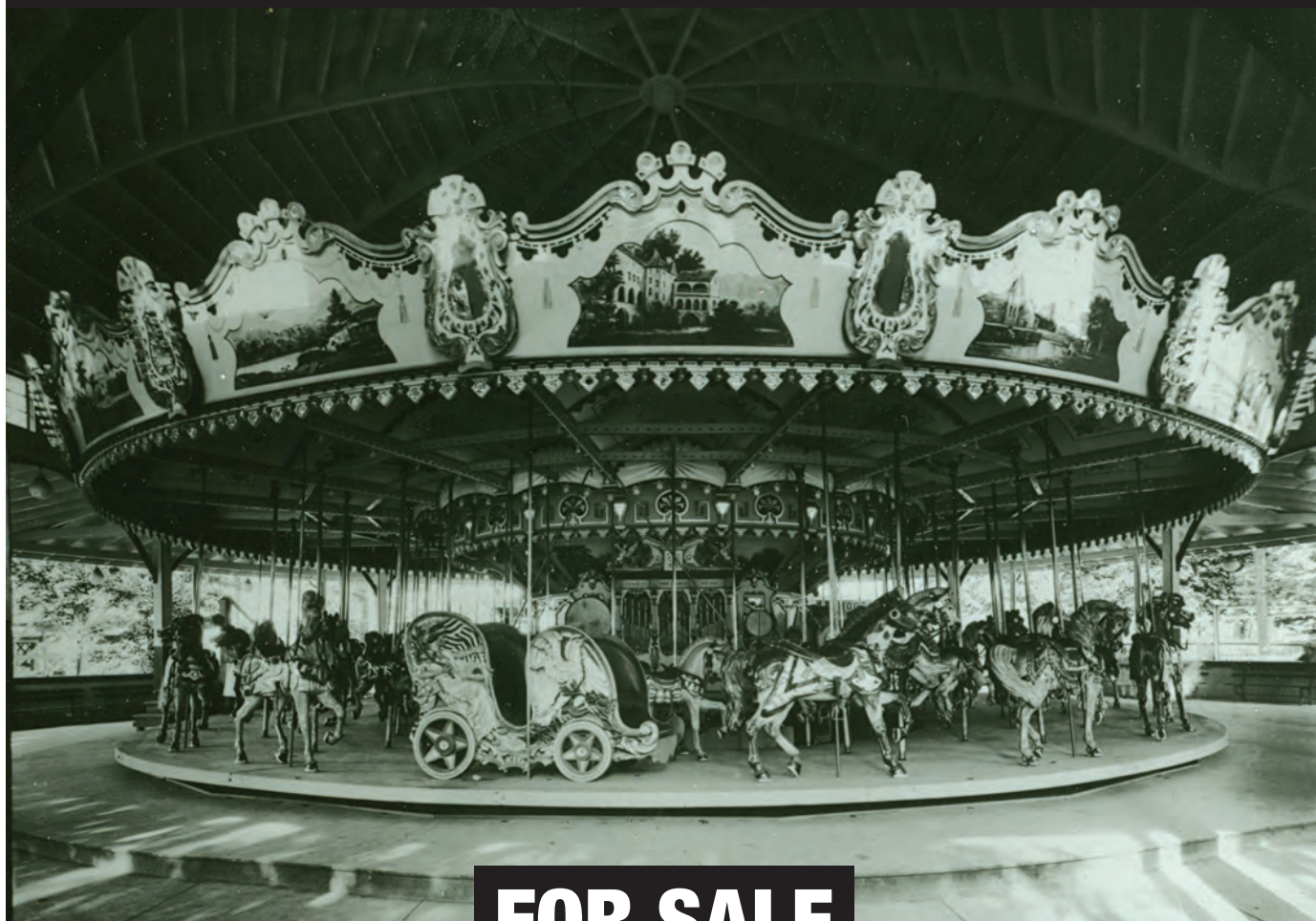
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LONG-LOST CAROUSELS

BUSHKILL PARK'S LONG CAROUSEL



Photos by Bob Guenther



The Long Carousel operated at Bushkill Park in Easton, PA, from 1934 until 1989. After the death of longtime park owner, Mabel Long, the park and carousel were offered for sale.

Though a local group rallied to raise the money to keep the carousel in Pennsylvania, they were unable to raise the \$600,000 asking price and the carousel was sold to an anonymous buyer from Ohio in 1991.

Report of the sale in the May 1991 issue of CN&T insinu-

ated that the buyer intended to find a location to operate the ride, but 17 years later it remains in storage.

The 1903 carousel is a mix of Muller, Dentzel, PTC, Carmel and Long carvings. The menagerie includes rabbits, giraffes, goats, camels, zebras and a lion and tiger.

CORRECTION: Bob's email in his classified ad last month was missing the "2." Here is the ad with the correct email:
CAROUSEL PHOTOS BY BOB GUENTHER: Photographs of 44 different carousels, some no longer in operation. 59 different sets. For complete list email guenthners2@sbcglobal.net.



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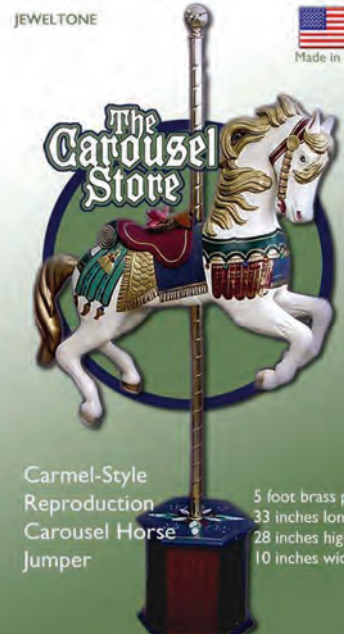
SILVER & GOLD

PTC-Style
Reproduction
Carousel Horse
Jumper


5 foot brass pole
44 inches long
32 inches high
10 inches wide

Item # 10-0130
Price: ~~\$595.95~~ \$479.95
Shipping Included
Allow up to 4 weeks for delivery

* Shown with Standard Wood Base



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Carmel-Style
Reproduction
Carousel Horse
Jumper

5 foot brass pole
33 inches long
28 inches high
10 inches wide

* Shown with Music Box Base

Carmel-Style Jumper

Item # 10-0131
Price: ~~\$595.95~~
\$424.95

Dimensions:
34" long 28" tall
10" wide
Material:
Rotational-Mold
Poly-Resin
Bonus:
Shipping
Included
Shipping: Allow
up to 4 weeks
for delivery

Note: All
Horses for
Decorative
Purposes Only



JEWELTONE


Made in USA

The Carousel Store

American-Style
Reproduction
Carousel Horse
American Beauty
Rose Horse

6 foot brass pole
62 inches long
61 inches high
12 inches wide
44 lbs.

American Rose Horse

Item # 10-0212
Price:
~~\$2,249.95~~
\$1,495.95

Dimensions:
62" long 61" tall
12" wide
Material:
Rotational-Mold
Poly-Resin
Bonus:
Shipping
Included
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Pre-Convention Tour Visits Rare Two-Row Dentzel in Meridian, MS

2008 NCA Convention Visits Memphis, St. Louis, Little Rock, and More...



The Highland Park 1904 Dentzel Carousel in Meridian, MS (shown above and below), is the only two-row Dentzel still operating and one of only three stationary Dentzel machines. The menagerie includes a lion, a tiger, two goats, two giraffes and two deer.

By John Caruso

Special to The Carousel News & Trader

Every NCA Convention is always special in some way but this year's had more than it's usual share of high points.

The weather was picture-perfect every day, as if the sun was following us wherever we went. Every meal was more tasty than the next. And, of course, each carousel we visited were all more beautiful than the next. What made them even more special was how important these historic treasures are to the people who live in the towns in which the carousels are located.

We visited four states, all connected by the mighty Mississippi River. From small towns like Greenville, Mississippi, Perryville, Missouri and Meridian, Mississippi to large cities like Memphis, Tennessee, St. Louis, Missouri, and Little



All photos by John Caruso.

The Memphis/Libertyland Landmark Still Hopes to Roll Again

Elvis's Coaster - The Zippin Pippin

By Matt Crowther, ACE

The Mid-South Fair has been a part of life in Memphis, TN, every autumn since 1856 but the city has decided not to renew the lease on the property, so the fair will be relocating to Tunica, MS, beginning in either 2009 or 2010. One fixture of the fair will not be moving south however, the famous wooden coaster Zippin Pippin, which has been standing idle since 2005.

The Pippin, as it was originally named, is one of the oldest roller coasters still standing in North America. According to some sources it could be the second or third oldest in the world. In 1912 (or by some accounts 1915 or '16), the Pippin was built by the legendary roller coaster designer John Miller for East End Park in Memphis. When the attendance at that facility declined, the coaster was moved in 1923 to what are now known as the Mid-South Fairgrounds.

The track and layout were altered - the layout was changed again in 1928 after severe damage from a tornado. Because of all of these alterations, some coaster authorities question how much of the design from the original location remains. Regardless, the Pippin is undoubtedly still of great historic value and was placed on the National Register of Historic Places in 2007.

In 1976, the City of Memphis decided to build a theme park named Libertyland around the coaster (renamed Zippin Pippin) and the Grand Carousel. The park operated from then until it closed after the 2005 season. The coaster is most famous for being Elvis Pres-



Photos by Bobby Nagy.

ley's favorite ride. Elvis would rent the entire park just to ride it without fan interference. A week before his death, Elvis rented the park from 1 a.m. to 7 a.m. to entertain a small number of guests. He rode the Zippin Pippin for hours without stopping.

After Libertyland closed, the Pippin was sold to the owners of a traveling museum, who then sold the coaster to Carolina Crossroads, a development in Virginia. However, in 2007, the coaster was donated back to *Save Libertyland*, a local preservation group that is currently exploring possible avenues to have the coaster operate again, either at the present location or at another in the area. It is hoped that these efforts are successful to save the Zippin Pippin for future generations to enjoy.

The American Coaster Enthusiasts, (ACE), was founded in 1978 as a not-for-profit, all volunteer club to foster and promote the conservation, appreciation, knowledge and enjoyment of the art of the classic wooden roller coaster and the contemporary steel coaster. The club has grown to nearly 7,000 members representing all 50 states, DC, and 12 countries. ACE publishes a bimonthly newsletter and a quarterly magazine. They also sponsor several events at parks each year. For information, visit www.aceonline.org or call (740) 450-1560.





The Libertyland 1909 Dentzel sports 48 horse. The machine first operate at Forest Park in Chicago, IL, before moving to Memphis, TN, in 1920. The carousel remains idle awaiting a new home. Libertyland Amusement Park closed in 2005.

Rock, Arkansas. Wherever we went we were greeted with warmth and affection, and in Greeneville, we were greeted with the townspeople waving the American flag as we got off the bus. That really doesn't happen too often.

For those of us who attended the two pre-convention tours, we saw a total of eight carousels. Three were Dentzels, all from different periods of the company's history.

The first Dentzel was a pre-1900 model that eventually ran at the St. Louis Exposition of 1903. The side carvings on this machine were quite beautiful, there was a clown, jester, and a parrot on the side of the lion. The carousel is now in Meridian, MS.

The second Dentzel was the carousel now in Memphis, TN. Sadly enough it is still waiting for a new home. This model was made in 1909, and at some point the figures were enhanced by Daniel Muller. This carousel has many one of a kind trappings including a winged Pegasus horse.

The third Dentzel is a later model, made around 1921. It's a large four-row machine with simpler trappings but still quite impressive.

We saw two beautiful Carousel Works endangered species carousels at the Memphis and St. Louis zoos. The same figures are usually found on many of these carou-

sels, but it's always fun to try and find a couple of animals you haven't seen before. There were two track machines, a Herschell Spillman in rural Perryville, MO, (the setting very much like the one we saw in Bickelton, Washington last year), and an early Armitage Herschell circa 1901, in Greenville, MS. The last carousel we saw, and one of the





The Libertyland Dentzel carousel building, which was also designed by Dentzel, is, unfortunately, not much more than a storage facility now. At least the carousel will remain in Memphis. Hopefully it will be operating again soon.

biggest surprises, was the Over the Jumps Herschell Spillman machine, built around 1924, at the Little Rock Zoo. The ride originally operated at War Memorial Park in Little Rock. Although it's populated with beautiful examples of portable Herschell Spillman figures, it runs on a caterpillar track that goes up and down small hills as it goes around. This was one bumpy but thrilling ride.

Our annual banquet, as usual, raised money for the preservation fund, but it was also a solemn occasion, paying tribute to four people who all passed on recently. Each of these people had contributed their time, talents and knowledge to promoting and raising awareness of carousel preservation. To lighten things up a bit, everyone was asked to wear plaid in honor of Charles Walker. Charles was involved with the NCA from its early days and shared his expertise and knowledge of band organs and restoration. Others honored were Cyndy Hanks, who was the NCA Merry Go Round editor for several years; John O. Davis, a third-generation carousel owner, operator and broker; and Marvin Sylvor, who started Fabricon, which built many beautiful fiberglass carousels which are spinning all over the world.

This year's convention was not as large as previous ones, but there were more first-time attendees than we've seen in



Faust Park's Dentzel. Look for more photos and a feature story on the history of the carousel and Forest Park Highlands in the February issue of The Carousel News.

previous years. That's very encouraging and hopefully that number will increase even more next year. It should; there are going to be some very nice surprises in Pennsylvania at the convention in 2009.

2008 Convention Travel Log

By Paula Myers

Special to The Carousel News & Trader

(EDITOR'S NOTE: Paula was kind enough to share her travel notes with us. I have trimmed them a bit and tried to turn them from bullets into sentence and paragraph form. I thought this would be fun for those who were not able to attend. I'm sure Paula will be preparing a photo book like she did for the 2007 convention.)

Tuesday - Pre-convention optional tour to Meridian, MS, Highland Park Carousel - 1896 Gustav Dentzel

The day started out very early for our bus trip to Meridian, MS, with a 7:30 a.m. departure.

This machine is the only surviving two-row, stationary Dentzel carousel in the world still intact. The carousel was originally featured at the 1904 St. Louis World's Fair and has been moved only three times in 100 years. The rare machine has been in the same location in the Meridian City Park since 1909. Air conditioning was added recently to the



Karen Van Sant. Note the t-shirt matches the horse.



Shirl and Earl Vitus taking a break at the zoo in Memphis.



John Caruso with the two Vickies: Stauffer (left) and Vanden Bout in Perryville.

building so it is now climate-controlled.

Rosa (Ragan) Patton of Raleigh, NC, is their restoration specialist and two of the horses have a "window pane" on the inside, showing the original paint.

The Department of Interior designated the carousel a National Landmark in 1986.

I thought it was interesting that the outside horses have three feet on the platform, inside-row horses all have two feet on the platform, as well as the goats. Giraffes, lion and tiger are the only ones with four feet on the platform.

Wednesday - Day 1 - Graceland and Libertyland

The day began with an optional tour of Graceland. About half of the early tour people took the Graceland tour while the other half took the Memphis Zoo visit to their Carousel Works Endangered Species machine.

I took the Elvis tour. "Thank you; thank you very much." There was an impressive collection of gold records, movies, his induction into the army story, automobiles, and, who can forget the jumpsuits. What a life; so sad that it ended at the age of 42.

In the afternoon both groups met back at the hotel. We loaded onto the buses and headed for the Mid-South Fair-



The man who put it all together, Don Largent, on the Memphis Zoo Carousel.



Jo Downey and her daughter Amy in Perryville.

grounds and the site of the former Libertyland Amusement Park. The park has been closed since 2005, and the City of Memphis Parks Department has been trying to figure out what to do with it.

The plain white, boarded up building disguises a gorgeous Dentzel machine. The carousel was not running, but we were able to climb aboard and get some great shots. The boarded up exterior reminds you of the fate of so many machines in the past. I hope one day it will get the chance to light up once again and come to life.

The opening night dinner featured a presentation by one of the gentlemen trying to save the Zippin Pippin roller-coaster and the Dentzel carousel.

Thursday - Day 2 - St. Louis and Faust Park

On Thursday morning we were off to St. Louis for the night. Our first stop was the St. Louis Zoo for lunch. The zoo is in Forest Park on the site of the 1904 St. Louis World's Fair.

The Mary Ann Lee Conservation Carousel was carved by Carousel Works and is a great machine with lots of exotic figures. After enjoying the carousel, we then had time to



Charlie and Joan Perry on Herschell Spillman Track machine in Perryville, MO.



Bette Largent and Dennis Towndrow between the deers on the Meridian Dentzel.

explore the zoo. While some wandered off on foot, many of the folks hopped on the train to tour the zoo.

The hotel check-in in St. Louis took too long, but with large groups that usually happens. The folks that got their rooms early headed off to the pool for a refreshing dip before the evening's activities.

That night we were off to Faust Park in St. Louis County. It is a 200-acre park that also has a butterfly house.

Their 1921 Dentzel Carousel is housed in a glass walled



Cliff and Sharon Black on the Memphis Zoo Carousel.

building with an adjoining party room for community events. Since we got there before dinner, we were able to view the building in the daylight and then again while the carousel was lit up at night, with the lights shining through the glass.

This is a gorgeous machine with large animals and a working band organ. They also have a great gift shop, which the conventioners promptly raided of postcards, jewelry, ornaments and statues.

A wonderful BBQ dinner was followed by a presentation by the people from the St. Louis County Parks Department. We learned that a Boy Scout project in 1980 helped to jump-start the preservation effort

Friday - Day 3 - Off to Perryville

After breakfast and check-out, we were back on the buses and headed south to Perryville, MO, to see their 1905 Hershell-Spillman two-row portable track machine.

The carousel is on the grounds of The St. Vincent De Paul Parish Seminary Picnic. This is a great little collection of buildings where the community has an annual party and



Paula Myers with the Okapi at St. Louis Zoo.



Lynn and Rick Collins on the Memphis Zoo carousel.



John Caruso with Irene Palanchi and her sister Ann doing a sister act on the St. Louis Zoo carousel.

opens up the carousel for the weekend. The gathering is the first weekend in August. (This reminded me of the Bickleton community from the Seattle Convention in 2007.) They really have great community spirit, and they really care about their machine.

The Perryville group actually weren't sure what kind of machine they had but they found a copy of *Painted Ponies* and started calling resources in the book.

The machine was originally steam-powered, but later added electricity and lights. It is a pretty fast ride because it has a larger and stronger engine than these types of machines usually have.

The original plan was to paint the horses back to their original paint, but little girls in the community kept begging to keep the pink ponies (park paint). So two horses were restored pink with pink tails. It pays to know your audience.



The townspeople in Greenville, MS welcome the NCA waving American flags.



Lynn Collins and John Caruso in the Mary had a Little Lamb chariot on the Armitage Herschell machine in Greenville, MS. Look for a cover story on the return of the carousel to Greenville in the April 2007 issue of *The Carousel News*.

Kids still insist on waiting for the pink ponies to ride

Friday evening, after checking back into the Holiday Inn Select, we had our annual dinner and auctions to raise money for the NCA Carousel Preservation Fund. With Jerry Reinhardt as the auctioneer, it was lively, as usual. Don Largent served as a male model for a limited edition tie and for custom jewelry. He was even willing to sit on laps to try to drive up bidding.

Saturday - Day 4 - Greenville and Little Rock

On our final full day, we headed down the Mississippi Delta to Greenville, MS. We were met by a flag waving welcoming committee at the steps of the E.E. Bass Cultural Art Center, which houses the 1901 Armitage-Herschell two-row portable track machine.

Mayor Heather Hudson greeted us in the auditorium. She said they have a saying there, "The first time you're guests; next time you come back, you're family."



Mary Copeland having a thrilling ride in Greenville.





Two-Row Dentzel, circa late 1800s

This carousel was owned by John Woodling, great-great grandfather of David Wynn. Woodling is second from the right. Note the ring machine on the far right. Also note that the head of the "real horse" power that operated the machine can be seen in the center, behind the man in the vest. The carousel travelled through Central Pennsylvania. Tobin Fraley/CN&T Archives Photo



Vickie Stauffer showing the "quillow" Dee Lynch made for the banquet.

She told us how she loved riding the carousel when she was a child. So, when it was needing repairs, she backed the effort wholeheartedly.

The machine was finally restored completely in 2006 with Carousel Magic doing much of the work.

It is one of the oldest working Armitage-Hershell track machines.

Dr. Lee Engel gave a PowerPoint presentation on the carousel. The four chariot's each have a nursery rhyme theme; Little Bo Peep, Humpty Dumpty, Little Red Riding Hood and Who Killed Cock Robin. The last one is a bit disturbing because it depicts a bird with an arrow through it. Of course I had to look that up on the Internet to figure out what that was about. Supposedly the poem is about Robin Hood's death...creepy

Next, we continued our ride through the Mississippi Delta region. Eric Clapton's LP "Crossroads" is supposedly based on inspiration from this area. The Crossroads are at high-ways 49 and 61.

Lunch was just down the street at Sherman's Restaurant. We took over the entire restaurant and had a delicious lunch of smoked chicken, okra and sweet tea.

Our entertainment was a local blues singer named Mississippi Slim. He was a very colorful guy with multicolored hair, a pink suit and mismatched shoes and socks. He was an expressive singer, and several of us bought his CD, "You Just Can't Lose the Blues," which he autographed.

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Chuck and Cathy Crawford in plaid in honor of Charles Walker at banquet.

The last carousel stop on our tour was in Little Rock, AR, at the Little Rock Zoo. The grounds used to be called State Fair Park; it's now called War Memorial Park.

The 1924 Spillman Engineering Over the Jumps Carousel is one of only four built and the only one remaining.



NCA President Bette Largent on the Dentzel lion in Meridian.



The NCA gang all gathered for dinner and presentations at the Little Rock Zoo. See the December 2008 issue of The Carousel News for a cover story on the 16 year mission to bring back the carousel.

The campaign to restore the carousel started in 1991 and took 16 years to complete. As part of the campaign, each of the 24 horses were adopted and given names by their benefactors. Two are named after Kentucky Derby winners, Smarty Jones and Lil E. Tee.

This is a fabulous ride like no other carousel, it's like a cross between a Tilt-A-Whirl and a carousel.

After a nice dinner at the zoo, we headed back to the



Mary Copeland with horse she sponsored on Over the Jumps at the Little Rock Zoo.

hotel. My favorite quote of the convention came from Betty Largent, "That was one hell of a ride!" after getting off Over the Jumps.

Sunday - Day 5 - Heading Home

We had our wrap up at breakfast before heading off on our separate ways. The auction and raffle tally was announced. We raised \$6,286.

Next year's conference will be in Philadelphia, PA, from Sept. 23-27, 2009. For information, visit www.nca-usa.org,

The Carousel News & Trader

A R C H I V E S

This archive photo from last month's issue was identified by Marianne Stevens, Barbara Williams and Rol and Jo Summit as Chafatino's carousel on Coney Island.

Jo added this: "The picture on page 39 of the October issue is in our Illions Archives courtesy of Barney Illions. It's the detail shot of Theodore Chafatino's carousel, installed at Surf Avenue and Fifth Street, Coney Island, in 1923."

"The MGR was moved to the Boardwalk in the 1930s where it was known as Weber's Carousel, then to Seaside Heights in 1954 and eventually broken up at auction."

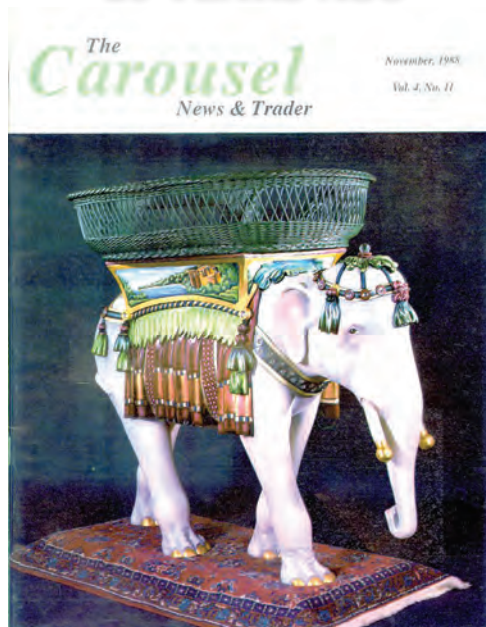


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Carousel News & Trader Through The Years

20 YEARS AGO



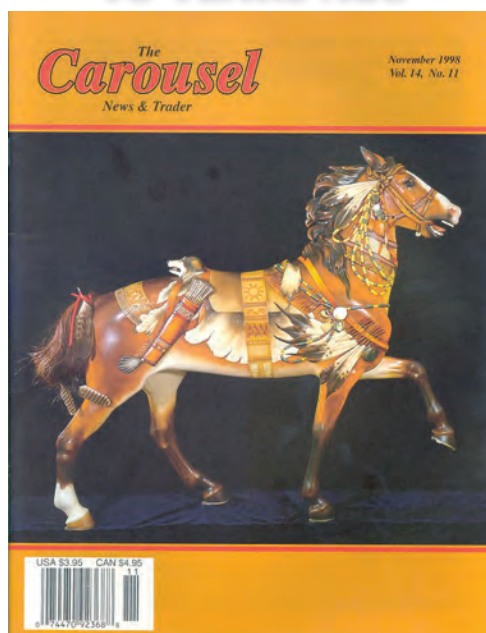
COVER: Allan Herschell elephant • ACS Convention in Washington, D.C. • George W. Long obituary • Santa's Land sells 1895 Heyn carousel • Funland Amusement Park in Paducah, KY sold at auction

15 YEARS AGO



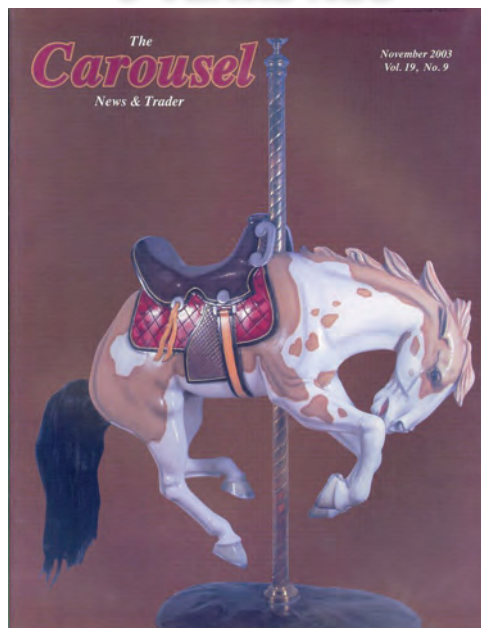
COVER: 1909 Loeff carousel in Spokane, WA • CMMA convention at Libertyland • Carousel preservationist Rosa Ragan • Agassiz Village carousel auction • Remembering the Rocky Springs 1923 Dentzel

10 YEARS AGO



COVER: Muller Indian-style horse • NCA's Silver Anniversary Convention in Burlington, NC • Leavenworth, KS now has two carousels • CMMA display in Auburndale, FL • Stinson Organ Notes

5 YEARS AGO



COVER: Herschell Bucking Bronco • Hanford, California Carousel • Groundbreaking for C.W. Parker Museum • Carousel Convention 2003, Binghamton, NY • Pattern: Bucking Bronco

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Of the 24 Built, Just 10 Survive, and Just Three Operate Publicly

American Band Organs: History of The Wurlitzer Style 165



Organ #3437 in the Winstead Collection. This organ originally shipped to St. Louis in 1922, then went to Cincinnati, OH, where it played at Kings Island Amusement Park from 1925 to 1953.

By Dan Robinson

Reprinted with permission from the MBSI's "Mechanical Music," May/June 2008; revised September 2008.

In 1914, the Rudolph Wurlitzer Co. introduced what is today considered the best, and best-loved, American band organ: the Style 165. According to Wurlitzer's "Disposition of Instruments Manufactured," 24 Wurlitzer 165s were produced. Ten complete examples survive. Three of these organs still operate publicly, while many of the others are remembered fondly by those who enjoyed them in their heyday. Some band organ fans have been lucky enough to live near a publicly operating Wurlitzer 165 (or even two, if in the Los Angeles area), while others were first introduced

to the 165 via recordings. In either case, the Wurlitzer 165 can be credited by many for instilling within them a permanent passion for these magnificent machines.

As recently as 1972, there were seven public Wurlitzer 165s. On the west coast, 165s could be heard at Lincoln Park and Griffith Park, both in Los Angeles, and at Playland-at-the-Beach in San Francisco. In the upper Midwest, a 165 entertained visitors to the Circus World Museum, Baraboo, Wisconsin. And in the East, 165s could be enjoyed at Seabreeze Park, Rochester, New York, and Glen Echo Park, Glen Echo, Maryland -- although that organ then played Caliola rolls. Another 165, at Nunley's Amusements, Long Island, New York, was rarely used.

In 1994, the Seabreeze organ was lost to fire, after which



Organ #2943 playing in Washington, D. C. Photo from the "Washington Star" in December 1966.

the Glen Echo and Circus World Museum organs were the only publicly operating 165s. The Playland, Nunley's, Lincoln Park and Griffith Park 165s had gone into private collections. Just last year, however, the Playland 165 returned to public use at a carousel, at Santa Cruz Beach Boardwalk, Santa Cruz, California. So now there are three publicly operating 165s.

The Wurlitzer 165, of course, owes its existence to the Gebruder Bruder "Elite Orchestra Apollo" 65-or 69-key German organs, which Wurlitzer essentially copied to produce the 165. Early 165 facades incorporated raised panels on the drum wings, topknot, and lower center section. Deletion of the raised panels later in production, while probably a



Organ #2943 - The Sanfillipo 165 at a Mid-Am Band Organ rally, 1990, Freemont, OH. Photo from the Sept. 1990 Carousel News & Trader.

cost-cutting measure, did allow larger unbroken areas for landscape paintings. Early 165 facades included two tall statues, one on either side of the swell shutters.

The Wurlitzer 165, succinctly, contains 256 pipes and 22 bells, as well as bass drum with cymbal, snare drum, crash cymbal, triangle and castanets. It is a big band organ with a big sound, rich and powerful, yet mellow. It can handle thundering marches, operatic overtures, classical and popular waltzes, and Tin Pan Alley fox trots with ease. Indeed, music on existing Style 165 rolls made by Wurlitzer and TRT ranges from ca. 1710-20 ("Harmonious Blacksmith" by George F. Handel) to 1967 ("Indescribably Blue" by Darrell Glenn). The 165 scale is, of course, the largest and most musical of the "big three" scales used by Wurlitzer after they standardized the organs and rolls they produced. With this greater musical capability, music arranged for the 165 scale required less alteration and simplification than did music arranged for the 150 or 125 scales.

The fascinating rolography of existing 165 rolls, researched extensively by Gary Watkins and Matthew Caulfield, can be briefly summarized as follows: 105 original Wurlitzer rolls from the 10-tune era exist and have been recut; all 53 six-tune rolls survive, 19 Wurlitzer and 34 TRT (mostly recut as 12-tune composites); and over 20 rolls have been produced in quantity featuring work by modern arrangers, including David Stumpf, Bob Stuhmer, Tom Meijer, and most recently Rich Olsen.

This article details the history of the ten existing Wurlitzer 165s, along with the late Seabreeze Park 165, in the order in which they were built. The heading for each section gives the organ's serial number along with its current location or owner.

1. ORGAN #2943 (SANFILIPPO)

Organ #2943 is the oldest of the surviving Wurlitzer 165s. According to the Wurlitzer ledgers, it was the seventh one built. Its original home was the Sylvandell Skating Rink and Dance Hall in Aurora, Illinois, where it was shipped September 7, 1915. The organ was positioned on a large elevator which enabled it to provide music for both



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Organ #2992 in the Carrousel Music collection. Photo courtesy of Dr. William Black.

the dance hall on the main floor and the skating rink in the basement. Wurlitzer factory records indicate that the organ was repaired and shipped twice in as many years, first to Rochester, New York, June 9, 1922, then to Washington, Pennsylvania, December 19, 1923.

Later the organ was purchased by the late collector Jim Wells, Fairfax, Virginia. In the early 1960s Jim played it for the public on the steps of the Smithsonian's Museum of American History in Washington, D.C. (fig. 1). In 1988 the 165 was sold to Jasper Sanfilippo, Barrington Hills, Illinois. It was restored by John Hovancak and Dan Meuer, Dodgeville, Wisconsin, in 1991. Following its restoration, the organ was brought to rallies in a red 1962 Ford truck which Wells had previously used for the organ. This is the only Wurlitzer 165 that has ever appeared at organ rallies – a rare treat for lucky visitors. Even before it was restored it appeared at the MBSI Mid-Am rally in Fremont, Ohio, in July, 1990 (fig. 2). On one occasion Sanfilippo played the organ at the old Sylvandell site to commemorate its history there.

Being an early 165, the organ's facade includes the aforementioned raised panels. In addition, the design of the topknot section of the facade on this organ is unique among the surviving 165s. The bell bars, believed to have been replaced during the organ's restoration, are also atypical, being slightly ovoid in shape (rather than rectangular) and having a different sound than those on other 165s. While this organ would have included statues when new, the ones now present are not believed to be original.

The organ is no longer mounted in the 1962 Ford truck; it currently resides in the carousel building at the Sanfilippo Victorian Palace (fig. 3), along with several other band organs, and the Eden Palais Salon carousel, with its massive, incredibly ornate facade.

2. ORGAN #2992 (CARROUSEL MUSIC)

Organ #2992 was originally shipped to Rochester, New York, April 28, 1916. There is apparently an entry in the Wurlitzer shipping dock ledger showing this organ being shipped to Boston, Massachusetts, March 15, 1921, but

this does not appear in the Wurlitzer repair ledger. Rather, the organ is shown as being repaired and shipped back to Rochester, March 9, 1921, which is more likely. Later, the organ went to the Police Benevolent Association Park in Miami, Florida. Historian Fred Dahlinger Jr., Baraboo, Wisconsin, researched the park's history in 1994 and was able to document that the organ had once been in operation at the center of a carousel at the park.

Jim Wells later discovered the 165 as a basket case among the "Heller Hoard" of band organs in Macedonia, Ohio. After negotiation with Erwin Heller, Wells purchased the "Hoard" in late 1977. The 165 was sold to Dr. William Black, Chambersburg, Pennsylvania, the following year. Black and the late Mike Kitner, Carlisle, Pennsylvania, gradually restored the organ. It had no case, but most of the pipes and other internal parts were there. Measurements for the case and other parts were made from the Glen Echo 165 (which at the time was disassembled in Durward Center's shop in Baltimore, Maryland, for restoration). A new case was made by a pattern shop, and assembled about 1980. A new crankshaft was cast at a local foundry, using a pattern provided by Wells. Black and Kitner performed most of the restoration work on the organ in Kitner's shop; Black took restored pieces home and installed them in the organ. 88 missing pipes, mostly from the melody ranks, were made. Inside the pressure pump, evidence of the organ's history at the PBA Park in Miami came in the form of ride ticket fragments that were dragged in by rodents! The tops of some of the trombone pipes were fire-damaged; the organ having survived a fire would explain the absence of the original case and other parts.

The mechanical restoration of the organ was completed in 1994, the result being one of the smoothest, finest-sounding Wurlitzer 165s ever heard. That same year the organ became the latest of Dr. Black's band organs to be recorded for his line of Carrousel Music recordings. The 165 has been featured on 12 different Carrousel Music recordings (available on CD and cassette). So the organ's volume is not modulated too much on recordings, swell shutters are not installed. The facade of the 165 remains unpainted. The center parts are a combination of original and reproduction pieces; the latter, along with the drum wings, were produced by the late Steve Lanick, Pittsburgh, Pennsylvania. The raised panels can be seen on the original lower center section (fig. 4). The original facade pieces that were used as patterns for the new parts are now owned by Donald Neilson, Norristown, Pennsylvania. Dr. Black, who did not have Lanick carve the topknot section, reports that he has arranged for carver Robert Yorborg, Long Island, New York, to craft the missing piece.

3. ORGAN #3030 (CIRCUS WORLD MUSEUM)

The original destination of organ #3030 was Toledo, Ohio, March 9, 1917. Wurlitzer records show that it was repaired at the factory, re-sold, and on April 2, 1923 was sent back to Toledo, where it would play for a three-row Muller carousel at Wallbridge Park. By 1959 the organ was in the ownership of Robert House, Manistee, Michigan, who had



Organ #3030 at Circus World Museum. Photo from the July/August 2001 Carousel News & Trader.

bought it for just \$300 when the carousel and park were being dismantled. In 1962 the 165 was acquired by Skerbeck Shows, a Wisconsin-based traveling carnival, that never actually used the organ (even though their name is painted on the facade) and loaned it to the Circus World Museum, Baraboo, Wisconsin. The museum later purchased the organ outright, and it is now featured in one of the circus-themed displays there. Like the Sanfilippo 165, the facade

of this organ features raised panels. A decorative eagle believed to be from the frame of the Muller carousel is perched atop the organ (fig. 5).

The Circus World Museum 165 is one of just three publicly operating Wurlitzer 165s today. Visitors to the museum can deposit quarters in a coin box to hear the organ, and step behind the organ to see its dual roll frames. The 165 was featured on two LP records issued by Cuca Records and made by R.L.P. Co. of Baraboo, "Circus World Band Organ" Vols. 1 & 2 (Cuca #3030 and #3060). Additionally, Fred Dahlinger Jr. notes that a 45-rpm single of the 165 was released earlier by the museum, before the organ was rebuilt by Stan Peters. It was later rebuilt by Richard Lokemoen, who maintains it today. The museum also owns several other band organs, the best-known being the 89-key Gavioli from Royal American Shows (which, incidentally, played 165 rolls before being restored to its original state).

4. ORGAN #3124 (SANTA CRUZ)

Organ #3124 is one of several 165s that started its playing life in California, where, after many years in private hands, it has since returned to public use. It was shipped Dec. 30, 1918, to the amusement park Playland-at-the-Beach in San Francisco, where it played for a four-row Loeff menagerie carousel. At some point a member of the Whitney family, owners of Playland, added two tall statues acquired from Europe to the organ's facade. Fig. 6 shows a rare photo of the organ on location, including the statues. The 165 was one of at least five band organs at Playland. At one point there were actually seven, all in the carousel building – four in the ride's center and three around the outside! The other organs included a rare Artizan Style D playing 61-key rolls and a Wurlitzer 153, both owned today by Alan Erb, Hayward, California. Playland remained in operation until 1972, whereupon the Whitneys sold the 165 to Mike Roberts of Lafayette, California. (The Playland carousel later went to Long Beach, California, and is now back in operation in San Francisco, at Yerba Buena Gardens.)

In the late 1970s the 165 was purchased by Hathaway & Bowers. The organ was pictured on the back of Klavier Records' 1975 LP "Catch The Brass Ring" (although according to Ray Siou and Edward Openshaw, the 165 recorded was actually #3358, then owned by John Malone). Hayes McClaran of Fresno, California, performed the restoration of the Playland 165 for Hathaway & Bowers, and subsequently purchased the organ for himself about 1981. McClaran sold the non-original statues. The original scenery on the facade was long-gone, having been stripped away, so McClaran commissioned an MGM scenery painter to paint scenes of California history on the facade. After a conversation with McClaran about the organ, Matthew Caulfield described the facade scenes thusly: "The left scene has no people in it; they had all left town to join the gold rush. The middle scenes are mining camp scenes. The right scene is an Indian on a hill pondering what the miners did to his land. The scene at the top of the organ shows the old Cliff House, which burned down in 1907."

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Organ #3124 at Santa Cruz Beach Boardwalk.

When McClaran moved from Fresno to Batesville, Indiana, the 165 went with him. Hayes had long wanted to see the organ return to California, and in 2006, in a deal brokered by band organ collector and historian Tim Trager and others, the 165 was sold to Santa Cruz Beach Boardwalk, Santa Cruz, California, a historic seaside amusement park owned by the Canfield family. The organ went to Bellefontaine, Ohio, where it was restored by the Stinson Band Organ Company. For ease of operation, it was decided that the organ would be outfitted with a non-invasive MIDI system to augment the original roll frames, a first for a Wurlitzer 165. But the organ still plays its proper music, as MIDI diskettes of most 165 rolls are available today. After over 30 years in private hands, the 165 was installed in the carousel building at Santa Cruz



Organ #3124 at Playland-at-the-Beach.

Beach Boardwalk, and on March 31, 2007 -- 13 years to the day after the Seabreeze 165 (detailed later) was lost to fire -- this 165 began accompanying a public carousel again, and another Loeff carousel, at that (figs. 7 & 8). The carousel's original band organ, an 1894 Ruth & Sohn, has been undergoing restoration at the Stinson shop, as well. The Ruth was converted to 165 rolls decades ago, but upon the organ's return it will play MIDI files of both 165 music and Ruth 38 music. The Ruth, which has been without a proper facade for some time, will be fitted with a Stinson 2000-series facade decorated with scenes from the Boardwalk's history. The park also has a Wurlitzer 146 that will be restored. The Ruth has been behind a glass wall since the 1960s, and a similar wall was put in place shortly after the 165 arrived last year. Although all three organs will be behind glass, a sound system will transmit the organs' music around the inside and outside of the carousel building. Just one other carousel in the United States today has three operating band or-



Organ #3349 at Seabreeze, ca. 1961.

gans (none have more) -- the Grand Carousel at Knoebels Amusement Resort, Elysburg, Pennsylvania (a large 1888 Frati playing 61-key Artizan rolls, a 52-key Gebruder Bruder Model 107 playing book music and MIDI files, and a small Wilhelm Bruder Sohn playing 125 rolls).

5. ORGAN #3349 (SEABREEZE)

Although this organ is no longer in existence, this article would surely be lacking if it did not include the Seabreeze Wurlitzer 165. This organ accompanied the 1915 Philadelphia Toboggan Co. carousel (#36) at Seabreeze Park, Rochester, New York. According to Seabreeze history, the 165 was purchased in 1926 when the Long family, owners and operators of area carousels, moved the PTC carousel from nearby Seneca Park to Seabreeze and the Long-built machine at Seabreeze to Seneca Park. However, Wurlitzer records show no 165 being shipped to Rochester in 1926. Organ #3349, a 165, was shipped to Seabreeze April 11, 1921, and another 165, #4292, went to Rochester in 1931. There has, therefore, been some confusion about the Seabreeze organ's build year and serial number, but it is highly likely that it was #3349 from 1921. Whether it accompanied the Long machine at Seabreeze before the carousel switch, or whether the carousel switch was actually in 1921, is not known for certain. (The Long carousel was destroyed by a fire at Seneca Park in 1948.) For the Wurlitzer 165, George Long paid \$2,000 and traded in Seabreeze's Welte orchestration and another, unknown organ, possibly a barrel organ.

The Seabreeze 165 was placed in the center of the PTC carousel. In the 1940s and 1950s the organ was serviced and tuned most springs by the late Ralph Tussing (TRT). In the early 1950s the pressure and vacuum bellows gave out; when the replacement cowhide also gave out, the organ was converted to run on a Spencer Orgoblow blower. In the

fall of 1955, George Long, Jr. (by then the park's owner) repainted the organ's facade. Fig. 9 shows a rare photo of the organ in the center of the carousel and with this paint job. By the 1950s the register stops on the organ no longer functioned, so Merrick Price, Long's son-in-law, replaced the pneumatic register controls with electric solenoids -- which could be heard snapping on and off. In the late 1960s they were replaced with an improved pneumatic system by Price and Alan Mueller, a local collector.

About 1970, the organ was moved to the basement workshop under the carousel building for its first major rebuild. The facade was repainted again, this time to resemble its original appearance, by Merrick Price. An LP record titled "Band Organ Memories" (fig. 10 from its cover) was produced by Erneck Corp. (Merrick Price and Eric Hauptman) soon after the rebuild, with liner notes by Price describing the work that was performed over two winters: "All the pipes were removed, cleaned, repaired and shellacked. The pneumatic pouches and bellows were recovered. The oak case was refinished. The ornate front... was stripped down to the original decoration. The original colors were carefully matched and the scenes were painstakingly restored. After the organ was re-assembled it was voiced and tuned." It was decided upon its return to the carousel building that the organ would be installed outside of the carousel itself, partly to facilitate better access for repairs. The organ was placed along the north wall of the building (fig. 11). Park patrons could sit and relax in the rows of red rocking chairs, watch-

ing the carousel and listening to the organ. Some rockers even faced the 165.

Another restoration of the organ was done in the spring of 1991. All the pipes were removed and cleaned, the pallet valves were redone, pneumatics were recovered, and Parsons Organ Co. repaired the bass pipes. This rebuild was largely undone just two years later by a leaky roof. Water got into the organ and dissolved many of the glued joints in the windchest. As a result, another rebuild took place before the 1993 season, and only then would the organ have been considered fully restored. That year, the organ played probably the finest it had since it was new. Both rebuilds were performed by Alan Mueller, who by then had maintained the 165 for 30, and Merrick Price, with assistance from local resident Nicholas Rosica.

The park built up a large collection of 165 rolls over the years, some of them original Wurlitzer green-paper rolls. Excessive repetition of music was never an issue; according to Alan Mueller, Merrick Price would change rolls twice per day. Dynamic Recording produced three well-known commercial recordings of the organ: "Carousel Breezes," "Carousel Christmas," and "Carousel Breezes Vol. 2" (released in 1989, 1992, and 1994, respectively, and available on CD and cassette). Dynamic also recorded additional music from the organ, at least some of which they released, though not widely, in an earlier ten-volume cassette series. All of the tunes on the first "Carousel Breezes" came from the last three cassettes in that series.

On the windy afternoon of March 31, 1994, the carousel and band organ were tragically lost in a fire accidentally started by workers repairing another roof leak. Park workers made a heroic attempt to save the 165, but were only able to budge the 3,000-pound band organ a short distance before the smoke forced them out of the burning building. Two miniature carousels built by George Long, one of them a replica of the PTC carousel, were also lost, along with other treasures including the entire collection of 165 rolls. Fortunately, the original rolls that were unique to Seabreeze had been loaned to Play-Rite for recutting in the late 1980s, so their music was not lost.

The loss of PTC #36 and the Wurlitzer 165 was devastating not only to Rochesterians but to carousel and band organ lovers all over the country. In obtaining another carousel, the Long family could have taken the easy way out (a fiberglass carousel with recorded music), but they vowed that a new carousel and band organ would pay tribute to, and be worthy replacements for, PTC #36 and the Wurlitzer 165 -- and they followed through. On June 1, 1996, the new Seabreeze carousel opened. Very similar in overall appearance to PTC #36, it carries new horses carved by Edward Roth of California, as well as four horses which were off the old machine at the time of the fire, and two horses carved by George Long, Jr. (see photos on the National Carousel Assoc. web site, <http://www.nca-usa.org/psp/SeabreezePark>). The new band organ, a Wurlitzer 165 replica built by Johnny Verbeeck of Belgium, arrived soon after and began playing July 3, 1996. The organ was modeled after the 165 in the collection of Dr. Robert Gilson, and includes original Wurlitzer

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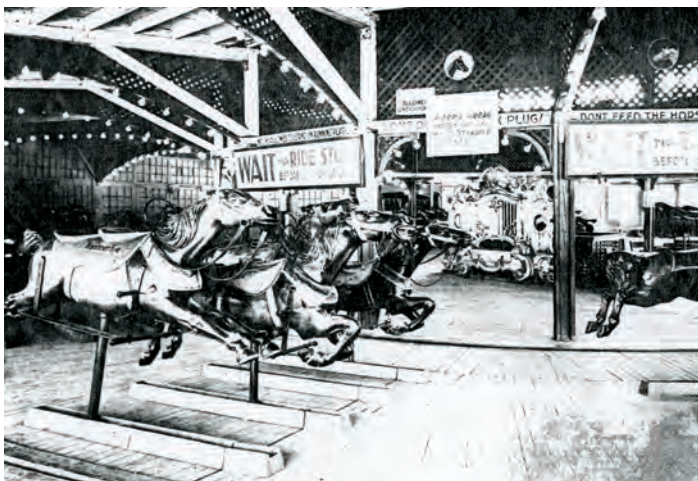


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Vintage photo of organ #3358 at the racing derby at Sunnyside Park in Toronto.

roll frames from a European organ, owned by Gilson, that Wurlitzer had converted to 165 rolls. This was a win-win for both parties; while Gilson had that organ restored to playing its original book music, Seabreeze obtained the authentic Wurlitzer roll frames.

Today the Seabreeze Verbeeck 165 is maintained by Matthew Caulfield, who donated his entire collection of 165 roll recuts to be played on the new organ (and who had worked at the park as a teenager). The Seabreeze roll collection is the most complete collection of 165 rolls anywhere, some rolls containing tunes missing from other collections – and every roll label can be read through the glass doors of the large roll cabinet in the carousel building. In 2000 Caulfield installed an LED display to show which tune on which roll is currently playing (a modern-day version of the tune cards that used to be used at Griffith Park and Lincoln Park, Los Angeles). Seabreeze patrons can once again enjoy the carousel and band organ while sitting in (new) red rocking chairs. The Verbeeck organ still lacks a facade. In 2001 Dynamic released a CD of the organ titled “Carousel Memories.”

6. ORGAN #3358 (CHASE)

The public life of organ #3358 was at Sunnyside Park, an amusement park in Toronto, Ontario, Canada, where it was shipped April 28, 1921. It played from a rare spot for any band organ, not in the center of a regular carousel but rather in the center of a racing derby ride made by Prior & Church (fig. 12 is a rare glimpse). As the horses circled the “track” (much faster than a carousel and a much larger diameter) the horses in each group of four would move forward and backward, “racing” each other! Just two racing derbies exist today; one similar to the former Sunnyside machine is at Cedar Point Park, Sandusky, Ohio, and one with Illions-carved horses is at Playland, Rye, New York. Neither has a band organ; one wonders how well the 165 at Sunnyside could be heard over the noise of the racing derby!

According to the late Captain John Leonard of St. Catharines, Ontario, Sunnyside closed about 1957. Walt Disney had been inspired to start his own park via Ross Davis’

carousels at Lincoln and Griffith Park in Los Angeles, and Davis arranged the sale of Sunnyside’s Dentzel carousel, with its Wurlitzer 157 band organ, to Disneyland. The 165 was supposed to go to Disney, as well, but it did not; Davis kept the organ for himself. In the late 1960s it was sold to John Malone (Play-Rite Music Rolls), Turlock, California, who performed his own restoration work on it. The late Marc Elbasani wrote on the online “Mechanical Music Digest” that when Malone was only in his late teens or early twenties he “bought the Wurlitzer 165 in millions of pieces. It took him years to get it all back together, but when he did, he had the most magnificent mechanical music machine right there in his own home.” Malone also fitted the organ with auxiliary roll frames to play Style 150 and 125 rolls, so it was capable of playing any Wurlitzer band organ roll that Play-Rite was producing! This 165 must have auditioned many a roll during its time with Play-Rite. Matthew Caulfield heard Style 150 rolls on the organ and wrote on the MMD that they “sounded so much richer and fuller on the 165 than on a 146 or even a 153 -- solely because of the pipe complement they were driving in the 165.” This organ is one of three surviving 165s with lights on its facade (fig. 13).

According to Ray Siou, who sold rolls Play-Rite cut, two well-known CD/cassette recordings feature the Malone 165. Klavier Recordings’ “Catch The Brass Ring” Vols. 1 and 2 (LPs released 1975 and 1978, respectively) were recorded from this organ while it was at the Oakland Coliseum, although they are not labeled as such; the LP jacket for Vol. 1 features a photo of 165 #3124, then in the Hathaway & Bowers collection. (Klavier’s “Catch Another Brass Ring” was reportedly recorded from 165 #3378, noted in the next section.) Also, Marc Elbasani released three CDs he recorded of the Malone 165, of which all of one and half of another featured Play-Rite transcriptions of 66-key B.A.B. arrangements. In 2006, the organ was sold to Arnold Chase of West Hartford, Connecticut. It is being restored by Tim Westman, Woodsville, New Hampshire, and the facade is being restored by Rosa Ragan, Saxapahaw, North Carolina. Chase reports that the organ, which was converted to run on a blower, will be returned to the original pump and bellows system as part of a “100-point” restoration.

7. ORGAN #3378 (GILSON)

Organ #3378 was originally shipped to New York, New York, June 25, 1921. For many years it resided at the center of a three-row Stein & Goldstein carousel (currently in restoration) at Nunley’s Amusements, Baldwin, Long Island, New York. According to Gavin McDonough, who maintained the carousel’s Wurlitzer 153 band organ, the 165 was rarely used because it was too loud for the building. McDonough bought the 165 from Nunley’s in June, 1980, and decided he would keep either the 165 or his unique Ruth Model 36X, converted to 165 rolls, which came from nearby Nunley’s Happyland when it closed in 1978. McDonough chose to keep the Ruth, with its nine articulated figures. Just a few weeks after he purchased the 165, it was sold to Dr. Robert Gilson, Middleton, Wisconsin.

The 165 then went to the shop of Durward Center for

a gradual, painstaking restoration, and the facade went to Rosa Ragan. Work was completed in the summer of 1987. McDonough, who had described the organ's earlier state as "excellent unrestored condition," wrote upon hearing the finished product, "That organ came a long way in both sound and sight since it left Nunley's seven years ago." It is believed that the organ did not originally have statues; those on it today (fig. 14) were likely modeled after ones in a Bruder factory illustration of an "Elite Orchestra Apollo" (precursor to the Wurlitzer 165). According to Ray Siou, this is the 165 that was used for Klavier Recordings' "Catch Another Brass Ring" (1990, CD and cassette).

8. ORGAN #3437 (WINSTEAD)

Organ #3437 was originally shipped to St. Louis, Missouri, April 20, 1922. It was rebuilt and sent to Cincinnati, Ohio, April 15, 1925, where it played at the Kings Island amusement park. In 1953 the organ was given in trade to Ralph Tussing (TRT) in exchange for his rebuilding of the park's Wurlitzer 157 (later replaced at the park by the 157 purchased from the late Paul Eakins; the former 157 is now in the Bronson collection, Dundee, Michigan). Tussing sold the 165 to the late Howard Walton, who used it at his roller skating rink in Mentor-on-the-Lake, Ohio, near Painesville, its last public home. Fig. 15 shows a rare photo of the organ on location at the roller rink. Every night at closing time, Walton would play roll no. 6510, titled "Home Sweet Home," a medley of four waltzes ("Good Night Ladies", "We Won't Go Home Till Morning", "Auld Lang Syne", "Then We'll Go Home") in order to let his patrons know it was time to go. This five-tune length roll is unique among surviving 165 rolls today, and Walton loaned this original copy so it could be recut. Even after his roller rink was no more, Walton kept the 165, selling it later to Don Rand and Edward Openshaw (who also owned the Lincoln Park and Griffith Park, Los Angeles, 165s). For the 165, Rand and Openshaw gave Walton a Wurlitzer 153 they restored for him plus an unknown amount of cash. Matthew Caulfield notes that when the organ was in Rand's garage in Thomaston, Maine, its facade, one of three 165 facades with lights, still sported the pink-and-baby-blue paint job. Rand and Openshaw, having bought the organ from Howard Walton, sold it to another Howard – Howard Winstead of Warwick, Rhode Island, who performed his own mechanical work on it. When he bought the organ he commissioned Rand to restore the facade to its original appearance. Due to the ceiling clearance in the roller rink, about one foot had been cut out of the topknot section of the organ's facade, so Openshaw crafted the missing section. Fig. 16 shows the restored facade after it was returned to the organ. Winstead passed away on March 2, 2008, at age 90. His family plans to keep his collection of band organs.

9. ORGAN #3629 (OPENSHAW)

Organ #3629 is certainly the most well-known of the Wurlitzer 165s that no longer play publicly. It was shipped to carousel builder Spillman Engineering, N. Tonawanda, New York, Feb. 26, 1924. Later that year the organ was



Organ #3378, reprinted from Art Reblitz's "The Golden Age of Automatic Musical Instruments." The organ operated at the Nunley's Carousel for decades.

purchased by the late Ross R. Davis, a Los Angeles-based dealer for Wurlitzer and Spillman, and installed at Lincoln Park, Los Angeles. At that time a Herschell-Spillman carousel operated there; that machine (now at Golden Gate Park, San Francisco) was replaced at Lincoln Park with a large Spillman carousel around 1930. (A photo of the 165 at Lincoln Park dated Aug. 26, 1924, shows that the organ, best known for accompanying the Spillman machine, must have previously played for the earlier carousel.) The Lincoln Park carousel was one of several Ross Davis operations in California (another being Griffith Park, also in Los Angeles, detailed later). The Spillman logo on the facade was covered with the banner visible in fig. 17, which shows Ross Davis' name (this was in turn covered with the names of later owners Don Rand and Edward Openshaw). Like the 165s in the Chase and Winstead collections, this organ has lights on its facade.

While at Lincoln Park, the organ was featured on a number of records, including "Merry-Go-Round Music for Adults and Children Too!" (Fairlane Records, 1959); "75 key Wurlitzer Fair Organ" (British issue on Crystal Records); Concert Recording releases including "Marvelous Music Machines: Wurlitzer Orchestral Band Organ" Vols. 1 & 2, "Fairground Favorites: Music of the Circus Midway" (with three other instruments), and "Carousel Christmas" (also not all from the 165); "Bozo's Merry-Go-Round Music, Ride 1" and "Ride 2" (Capitol children's records, 2 tunes each, 1954); and the 78-RPM records issued by Ross Davis (at least five known, ca. 1953). Bel Canto issued a reel-to-reel, "Carouselle Band Organ, album 1." Ross Davis also issued reel-to-reels of the organ for use with the "electronic band organ" he sold, which consisted of a tape player and speakers behind a decorative front (similar to the Allan Herschell Co. "Merri-Org" and the systems by Baptist Sound).

Ross Davis knew the importance of good band organ music at a carousel, and the Lincoln Park 165 was always kept in good repair (as was the Griffith Park 165). "Some operators pay no attention to the music that goes with the



Originally purchased by Ross Davis, organ #3329, played at the Lincoln Park carousel then at Griffith Park before moving to New Hampshire with its present owner.

ride," Davis said in an interview, "but I don't feel that way at all." Gary Watkins, who compiled the Style 165 roll catalog now maintained by Matthew Caulfield, wrote, "I was one of a number of people who visited the parks [Lincoln and Griffith] each Sunday just to hear the fine Wurlitzer arrangements on the well-maintained organs." Davis built up a large collection of rolls, many of which were used to produce the recuts that exist today. Some rolls not in the collection could be found at Playland-at-the-Beach in San Francisco; Davis gave away rolls he did not particularly like. Watkins wrote, "Some of these rolls occasionally made their way to the Davis carousels for a rare playing." And according to Watkins, repetition of music was minimal: "Ross Davis usually did not let rolls repeat and was open to requests." Davis set up a system at both parks whereby patrons could learn the titles of the tunes they were hearing. Large tune cards were made, one for each roll, and the ones for the rolls playing were placed on an easel which had a light bulb next to each tune title. As each tune played, the correct bulb would light up, via the coin trip hole in the music roll. (Matthew Caulfield devised a modern-day version of this at Seabreeze Park, Rochester, New York, using an LED display.)

In 1976 Lincoln Park's Spillman carousel was destroyed in an arson fire. Fortunately, the 165 was being stored in a shop for repairs, as was the Griffith Park 165 with its 157 facade. Don Rand and Edward Openshaw, by then the owners, decided to restore the Lincoln Park 165 for installation at Griffith Park, feeling its lighted facade better complemented the lighted carousel, and they placed the Griffith Park 165 in storage. The Lincoln Park organ, as it is known, would play at Griffith Park for ten years. Rand and Openshaw carried on the Davis tradition of having as little repetition of music as possible; according to George Karpel, who made personal recordings of the organ playing every roll they had, they "truly enjoyed the sounds of the organ. They made it a rule never to play the same roll twice before going through each and every roll." Cassette recordings of the organ were

sold at the carousel.

In December 1986, the organ "gave up the ghost" at Griffith Park. The new owners of the carousel, Warren Deasy and Rosemary West, who were leasing the organ, did not adhere to Rand and Openshaw's weekends-only rule for playing the 165 (a smaller North Tonawanda organ was supposed to be played during the week), and the pressure bellows gave out. Like their other 165 ten years earlier, Rand and Openshaw removed the Lincoln Park 165 from the Griffith Park Carousel. Deasy and West acquired a new Stinson Model 87 band organ (which plays 165 rolls) for the carousel.

When Openshaw moved to Rumney, NH, the 165 went with him. Unfortunately, it is currently not playable, needing a total restoration, but Openshaw has recently expressed the desire to get the grand old 165 playing again.

10. ORGAN #3779 (GLEN ECHO)

During its first five years of operation, the 1921 Dentzel carousel at Glen Echo Park, Glen Echo, Maryland, was accompanied by a Wurlitzer 153 band organ. On April 12, 1926, Wurlitzer organ #3779 was shipped to the park. This Wurlitzer 165 was installed in an alcove facing the carousel, and it remains there to this day. In the late 1940s or early 1950s the organ was converted to Caliola rolls, most likely by TRT, due to Caliola rolls being more plentiful and/or less expensive than 165 rolls at the time. Homemade recordings exist of the organ in this altered state. In 1968 the amusement park closed, and the carousel and band organ were both purchased by Jim Wells. A community organization raised \$80,000 (the last \$10,000 from an anonymous donor) to purchase the carousel and band organ, which never left the park, from Wells. The group gave the carousel and organ to the National Park Service, which operates them today. Glen Echo Park would later become a cultural and arts center.

The National Park Service began the process of having the carousel restored, and in 1978 the Wurlitzer 165 went to Durward Center's shop for restoration. The decision was wisely made to re-convert the organ back to 165 rolls, which by then were readily available from Play-Rite Music Rolls, Turlock, California. Ten pipes had been replaced to accommodate the Caliola scale, so Center made ten proper replacement pipes during the restoration. After hearing the restored organ playing 165 rolls, after it had been "wheezing" along playing Caliola rolls for years, Matthew Caulfield said, "Durward Center worked a miracle with that organ." Interestingly, the tracker bars on the organ to this day are still Caliola bars; the two offset holes are not lined up with the bass and snare drum on the 165 roll, but rather two other holes. This causes no timing problems in the organ's performance, calling into question whether the offsetting of the holes on the tracker bar was ever necessary.

Glen Echo Park now has a nearly complete collection of recut 165 rolls, lacking only about half a dozen of the existing rolls. The organ's facade was restored by Rosa Ragan, who uncovered and restored its original paintings. (Over 20 years, Ragan restored the entire carousel to original fac-

tory condition; see before-and-after photos at <http://www.nca-usa.org/psp/GlenEcho>). She delivered the restored facade to the park in January 1998 (before and after, figs. 19 & 20). The Glen Echo 165 is considered to be one of the finest sounding 165s, due partly to the brilliant acoustics of the organ's alcove and of the overall Dentzel carousel building. Carrousel Music released two cassettes of the newly-restored organ in 1979. Art Curtze, State College, Pennsylvania, released an LP of the organ titled "Ride The Carousel!" on his Artacus label in 1984, and carousel operator and band organ arranger Max Hurley recorded and sold a series of cassette tapes of the organ. Durward Center services and tunes the organ twice a year. The organ went to Center's shop for various repairs in the Spring of 2007, the first time it had left the carousel building since the 1978 restoration.

11. ORGAN #4338 (NEILSON)

Organ #4338 was not only the last 165 that Wurlitzer sold, but was the last roll-playing automatic instrument sold by Wurlitzer. Ross Davis purchased it for his Spillman carousel at Griffith Park, Los Angeles, where it was shipped June 14, 1939. The organ was probably built some time before, and remained unsold until that year. When the organ was sold, a 165 facade was not available, so it was fitted with a 157 facade. Interestingly, during some of the time this 157-looking 165 was facing the Griffith Park carousel (fig. 21), an actual Wurlitzer 157 was at the center of the carousel. (The 157 now resides, unplayable, at Knott's Berry Farm, Buena Park, California.) While many recordings were issued of the nearby Lincoln Park 165, it is believed that the Griffith Park "157-165" was not used for any recordings that were commercially released.

Don Rand and Edward Openshaw purchased the Griffith Park Carousel in 1976, and they decided to restore the 165 from the lost Lincoln Park Carousel to install at Griffith Park, as that organ's lighted facade would complement the lighted carousel. The "157-165" went with Don Rand to Thomaston, Maine (fig. 22). In 1986 Gary Watkins reported that it had not been playable for some time. That same year, the Lincoln Park 165 stopped playing at Griffith Park and was removed, and carousel owners Warren Deasy and Rosemary West soon acquired a new Stinson Model 87 band organ (which plays 165 rolls and, with its Wurlitzer 157-inspired facade, looks very much like two of its predecessors at Griffith Park, the "157-165" and the 157 now at Knott's Berry Farm). Don Rand sold the "157-165" in 1997, by which time it had been returned to good playing condition, and it became part of the collection of Donald Neilson, Norristown, Pennsylvania, where it resides today.

OTHER 165s, PARTIAL OR LOST, AND LOOKING AHEAD

It is noteworthy that, in detailing the history of the existing 165s, certain names come up repeatedly. Jim Wells was involved with three of the 165s; he owned the one now in the Sanfilippo collection, briefly owned the 165 from



Organ #4338 at Griffith Park, late 1950s

the Heller Hoard (now the Carrousel Music 165), and very briefly owned the Glen Echo 165 before the community organization bought it back. Ross Davis owned three 165s -- the Griffith Park and Lincoln Park organs and the 165 now owned by Arnold Chase. Don Rand and Edward Openshaw also owned three 165s -- the Griffith Park and Lincoln Park organs that Davis had owned (Openshaw still owns the latter organ) and the 165 now in the Winstead collection. Additionally, three of the 165s -- the Glen Echo, Gilson and Chase organs -- have had their facades restored by Rosa Ragan. The Glen Echo and Gilson organs themselves have been restored by Durward Center.

In addition to the ten complete 165s, a partial 165 exists in pieces and sans its original case. This organ, #3106, came from Westview Park in Pittsburgh, Pennsylvania, which closed in the 1950s. Its first private owner was the late Jake DeBence, who later sold it to Steve Lanick. It is now owned by Donald Neilson, who is having it made whole again by restorer Joe Hilferty, York, Pennsylvania. (Neilson, speaking of repeated names, already owns 165 #4338!) Hilferty reports that the finished product will be about 75 percent original parts. A replica 165 facade is being created by Robert Yorburg. This organ will truly be the eleventh existing Wurlitzer 165; it will be no less a real 165 than is the Carrousel Music organ, which was restored from a similar state (and no one would dispute that organ's status as a true 165).

One of the 165s no longer in existence today played at Hanlan's Point in the Toronto, Ontario, area (not to be confused with the Sunnyside Park, Toronto, 165, now owned by Arnold Chase). Captain John Leonard, who in his youth enjoyed the 165 and its three-row Dentzel carousel, reported that when he returned to Hanlan's Point years later, the carousel had been stripped by looters and vandals, and the

organ was just a shell, with little more than the case remaining. Leonard picked up a tracker bar from the ground and gave it to Ralph Tussing (TRT).

In examining Wurlitzer's disposition and repair ledgers, certain entries for 165s are particularly interesting. One of the 165s no longer in existence, #2914, was shipped to Cedar Point Park, Sandusky, Ohio, in 1921. Cedar Point, the famed amusement park on the shore of Lake Erie, has seen many carousels and band organs over the years (and still has two of each, plus a racing derby). What happened to the Wurlitzer 165 that was at the park?

Another lost 165, #4292, was shipped to Rochester, New York, in 1931. Rochester's Genesee Valley Park had three carousels over the years; the second was lost in a 1953 fire, which was quite possibly the fate of that 165.

Another lost 165 was #2871, shipped May 13, 1914 to J. J. McQuillan for the Skating Pavilion at his Lake Minnequa Park, Pueblo, Colorado. Restorer Art Reblitz, Colorado Springs, Colorado, remembers being visited years ago by a group of Colorado amusement park enthusiasts. Upon inquiring about the Lake Minnequa 165, Reblitz learned that after the park closed in 1938, the organ was severely damaged from being stored in a leaky building. One of the men said he trucked the remains of the organ to the Pueblo city dump!

It should be noted that Wurlitzer converted various organs built by others to play 165 rolls and then sold them as Wurlitzer 165s. An existing example is Knoebels Amusement Resort's "Wurlitzer 165" (#2344, Elysburg, Pennsylvania), originally a DeKleist barrel organ. These organs today are obviously not considered actual Wurlitzer 165s.

Looking ahead to the future of the existing Wurlitzer 165s, one can be confident that the three publicly operating ones will remain so. It was truly significant when organ #3124 began playing at Santa Cruz Beach Boardwalk, the first 165 ever to return to public use from private hands. Hopefully, organ #3629, remembered fondly from Lincoln Park and Griffith Park, will one day emerge from its long slumber and play again. And there is always the possibility that another 165 will return to public use and spark a lifelong love of band organ music in new listeners.

The author, who has been gathering information on the Wurlitzer 165s for years, would like to thank the following for information provided for this article: William Black, Matthew Caulfield, Durward Center, Mark Chester, Alan Erb, Joe Hilferty, Richard Lokemoen, Hayes McClaran, Alan Mueller, Ed Openshaw, Marty Persky, Don Rand, Art Reblitz, Tim Trager. Ron Bopp's book "The American Carousel Organ" was also a primary source of information. The author would also like to thank the credited photographers for permission to use their photographs. 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

This article was originally published in the May/June issue of "Mechanical Music" (the journal of the Musical Box Society International). For information on MBSI, visit them at www.mbsi.org.

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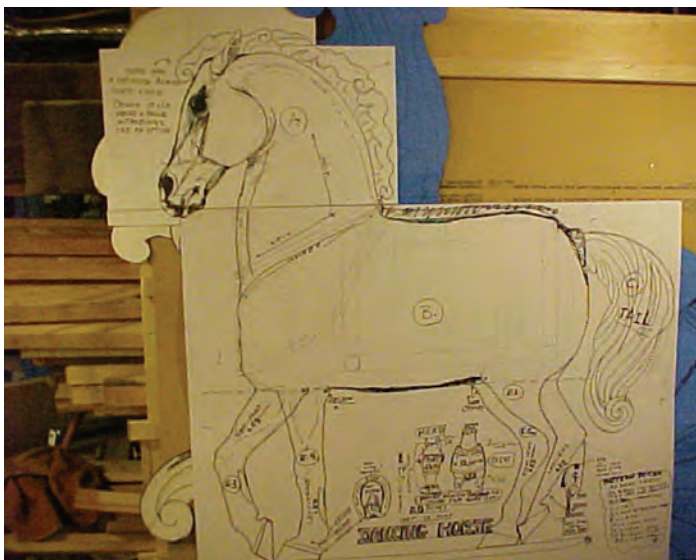
This photographic essay shows the construction and carving of a Greek horse by Susan and Bruce Walker of Shannock, RI. According to Susan, the original plan was for a small, simple carving with a Greek god on the saddle blanket. Things grew from there, and the horse is now populated by many recognizable figures from Mount Olympus. Susan says the research was fun to do and that the new owner is thrilled with the finished product.

The completed figure is shown on this page and the work in progress is shown on the following pages. Hopefully some of these photos will be of interest and use to others who are carving complicated projects.

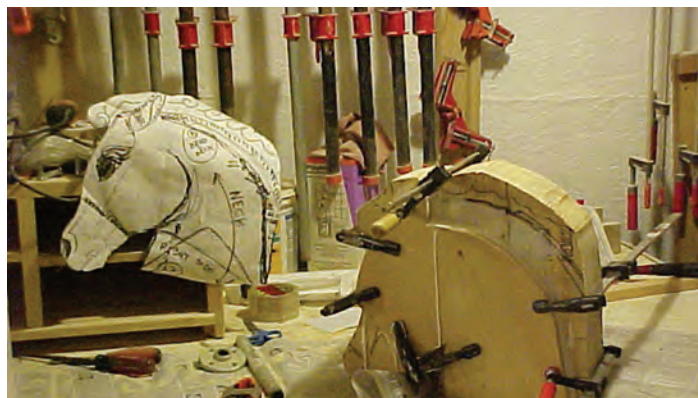
Next for Susan and Bruce, they will be tackling rocking dragons, frogs and horses in the carousel-style.



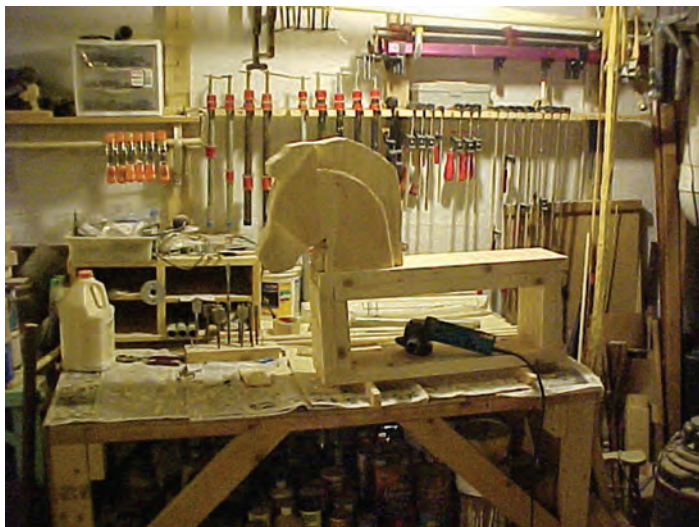
Pegasus on the shoulder and Zeus with thunder bolts on the chest.



The working pattern all drawn out to scale.



Boxing out the head from the pattern.



Boxing out the head and body.



With the rough legs attached, details are beginning to be applied to the rough body.



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Above and below, Susan lays on the ink sketches.



Rainbow Goddess Iris being carved in from the sketch.

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Carousel Modelers and Miniature Association Reorganizes for 2009

The Carousel Modelers and Miniatures Association (CMMA) has been reorganized. The CMMA was founded in 1986 for the purpose of bringing together modelers, miniaturists and woodcarvers interested in building operating miniature carousels.



CMMA membership includes the quarterly publication, *Horse Tales*, a membership directory and the hobby's greatest fellowship. Plans are also underway for a 2009 convention.

The CMMA is now accepting 2009 memberships. Past CMMA members will be contacted with membership information. Membership dues are \$20 per year. Checks or money orders should be made out to the CMMA and sent to the CMMA secretary-treasurer.

If you are interested in carousel models, miniatures or woodcarving, please contact the CMMA for additional information. All inquiries or questions should be sent to Patrick Wentzel, CMMA secretary-treasurer, 2310 Highland Ave., Parkersburg, WV 26101-2920 or call (304) 428-3544, or email pwentzel@patrickwentzel.com.

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NEW PRODUCT SHOWCASE

Carousels Go Green

By Dan Horenberger

I'm always being asked, "Where do I get this, where do I get that," for carousels.

So, I'm starting a Product and Service Showcase to answer your questions. Feel free to write in with questions on a product or service for your carousel that you'd like to know more about.

Our first product relates to something that's in the news a lot lately. Making everything "green." For a carousel, the first place to look to "go green" is in the power usage.

The easiest way to save thousands of dollars a year is to change your light bulbs. Yes, it's that easy to save thousands of dollars a year in electrical cost.

A normal carousel has around 600 bulbs, each running at 11 watts. Every time the lights are turned on it's like running a welder, that's 55 to 60 amps of power just for the lights. This is all day everyday you are open.

To help remedy this, our friends at Action Lighting have a new product – LED bulbs made for amusement rides. If you're not familiar with Action, it is the place to get your bulbs. It offers the best prices and, more important; the best service in the industry. When it come to traditional carousel bulbs, Action's prices can't be beat.

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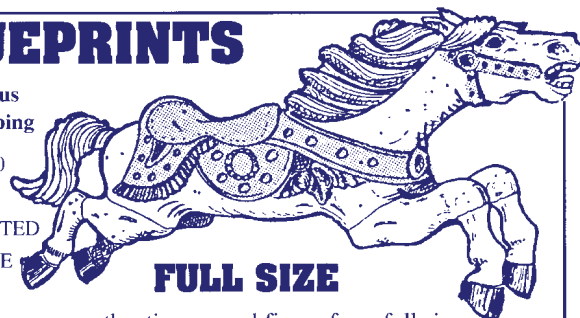
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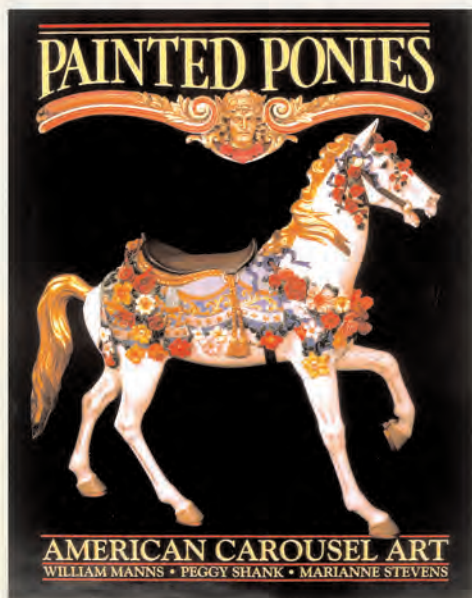
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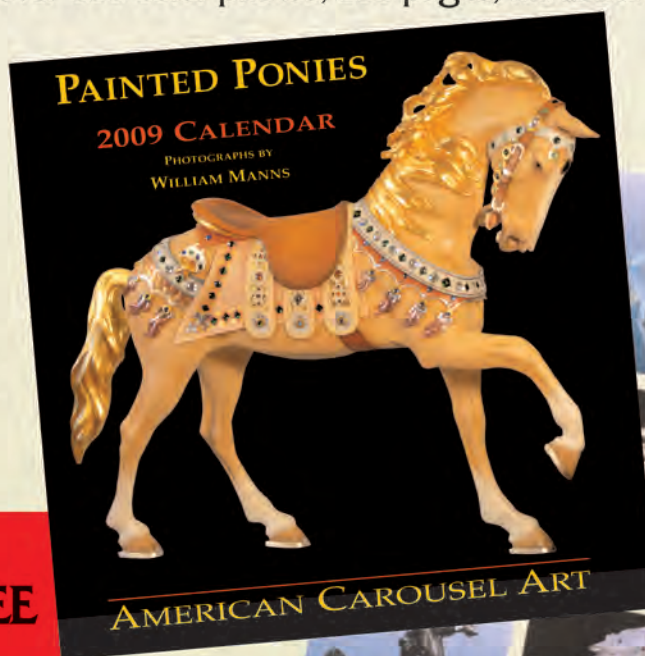
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1880s Herschell Spillman steam-operated carousel

Original steam engine with 24 animals and 2 chariots.

1895 Loeff carousel last operated at Asbury Park

A huge 4-row with 78 replacement animals.

1920s Dentzel carousel

Another huge 4-row machine, just like Disneyland's, with 78 replacement animals.

1927 Dentzel frame from Rocky Springs, VA

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

1920s Spillman carousel

All original wooden animals restored and ready to operate.

1926 Allan Herschell carousel

All original animals, restored and ready to operate.

1930s Allan Herschell carousel

30 original half-and-half animals waiting for restoration.

New Wooden menagerie carousel

Carved by Ed Roth and Chuck Donohue with barn yard-themed animals. Ready to operate anywhere.

Other large, significant antique carousels available. Details by request only.

All machines can be seen at www.carousel.com.

We also have over 50 antique band organs, dance organs, orchestrions, nickelodeons, and other mechanical music machines available. Call or write for details.

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