

In 1967 Dewey suffered a heart attack on the first day of the Home Organ Festival. He wisely turned over the Festival reigns to others but his interest never flagged. He took time off from his electronics engineering job as necessary. There were several more seizures, then the massive one on April 1 of this year. Dewey was 61.

The little Oakland funeral chapel was overflowing with Dewey Cagle's friends and colleagues, a veritable "Who's Who" of Bay Area organ enthusiasts who had come to bid farewell to the likable guy with whom they had so much in common.

STU GREEN



*Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.*

Address: P.O. Box 1314  
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Dear Mr. Thompson:

A new era for theatre organ has begun and it would seem that the center of it will be Center City, U.S.A. That's why this citizen, in moving to Wichita, is moving to the future. For this Southerner, it will be going home spiritually, for the people there have proved to be as warm hearted, generous, lovable and music loving as people in the South. Their approach to each other and all of life makes for a life style in parallel to the great Southern traditions in which the writer was reared. As a matter of fact, the *only* thing Center City folks lack is a Southern accent! (Hmmm; perhaps that's my cue for teaching a language course on the side!) In ways both musical and personal, it will be coming full circle in this man's life . . . and the

time for that has come.

The exotic variety of challenges and satisfactions, the many musical successes and joys and the dear friends of New York, *all* will hold my heart ever in deepest gratitude to God for the years and ways in which Nineveh-on-Hudson has Blessed me. Now . . . I'm going to do exactly what the world famous theatre organ in the New York Paramount Theatre did and go to the city beginning its Century II. That wonderful old gal, the Statue of Liberty, will be the first to understand because, she is where she is for reminding us all to use our God given liberty well.

In Wichita . . . that clean, beautiful, happy city of blue skies and south Florida sunshine and Atlanta/Richmond traditions . . . is the genesis of a great new adventure in music and living. I want to be a part of and grow with that adventure . . . and so . . . I'm moving to the Future.

"Wichita Lineman,"  
BILLY NALLE

Gentlemen:

Once again, I'm thankful and proud to carry my Charter Membership Card for 1974.

I regret that I'm unable to be with all of you at our National Conventions because of being ill and am down here in Las Vegas to recuperate. I had a stroke at the organ, while playing for a hockey game and Mrs. Melgard had a serious operation and after almost 8 months of absolute rest, our Doctor said we were doing very good and of all the darn things, I WOULD get the 'Shingles' and had to visit him twice weekly for 5 weeks more! Well, I'm pleased to say he gave us his O.K. and we are really going to see THE TOWN for a change!

When the weather gets warmer in Chicago, we will fly up there to visit the Wirtz'es and our close friends, etc.

Enough of our troubles, so back to you and thanks again for my Charter Member card and — May all that is GOOD come to all ATOS's and their families!

Sincerely,  
"Al"

Dear Editor:

Mr. Walter Draughon, in the Feb. issue wonders about an organist \_\_\_\_\_ (?) Wilchar? Could it have been Louise Wilshire who I remember playing the "WOR" Wurlitzer

back in the early forties.

Incidentally the WOR organ was used frequently in that era by Kay Reed and Bill Wirges. Kay recently retired from radio station WNEW. I would guess she was with them for forty years.

Bill Wirges passed away about two years ago. He was one of the most active freelance organists in the radio and early TV days. He played the WMCA Organ (Now at the Kirkof Dunedin) at least three shows daily during the forties. This was sandwiched in with conducting jobs, and Hammond jobs at the Nets. Bill was also a prolific composer and publisher. One of his most successful numbers being the "Chiquita Banana" commercial which became a hit in the late forties.

Sincerely,  
Arnold Nocks

Dear Mr. Thompson,

This letter will cover three topics, so I hope it will not be too long. Firstly, as a result of Bob Longfield's 'der Wurlitzer orgels' article in last June's T.O. concerning Telefunken organ records, I have sought information from Douglas Badham, Chairman of the Cinema Organ Society. The results are as follows: —

ERNST FISCHER: The records listed were two out of a total of fourteen 10"-78 r.p.m. disks of an unspecified Wurlitzer. Two others were issued on the 'Gloria' label of an unspecified Welte, one of which was also issued on the English 'Parlophone' label, number R1790, the items being "Spinning Wheel" and "When a Thousand Tiny Stars".

GERD THOMAS: The titles given by Mr. Longfield *appear* to be the 'A' sides of a couple of 10" Telefunken (the 'B' sides were by Ernst Fischer). Additionally, two more such Telefunken records were also issued, four on the 'Polydor' label and one on 'Gloria'. This last was re-issued on English 'Parlophone', number R1188, the items being "Greetings to Sanssouci" and "Vision of Fuji-San". All these records were of an unspecified Wurlitzer.

ADOLPH WOLFF: This organist recorded nineteen 10"-78 r.p.m. Telefunken records at an unspecified Wurlitzer.

HANS HORST OSTERLOCH: Mr. Badham has one 10"-78 of this organist on Telefunken, number M6310,



recorded at a 2-6 Wurlitzer. Apparently no other records were issued of Herr Osterloh. So perhaps he was not the same person as Han-Henning Osterloh, mentioned by Mr. Longfield, although the Kristall Palastes organ is given in Judd Walton's magnum opus as a 165 Special (i.e. 2-6.)

**HORST HANNS SIEBER:** This organist made two 10"-78 solo disks and one with a pianist at an unspecified Wurlitzer on Telefunken label, number A2254. He is also reported to have played with Parlophone's 'Orchestra Mascotte' on certain records.

Other Telefunken organists — **ERWIN CHRISTOPH:** He made one 10" record on Telefunken, four records on Polydor label and three on Imperial/Kristall at unspecified Wurlitzer(s). There were 'Tempo' label recordings of him at the 2-8 Wurlitzer in the UFA Palast-am-Zoo in Berlin (one), and at the Kamera, Unter den Linden, Berlin, on the 2-5 Wurlitzer (two, of which Mr. Badham has one). Also he had two disks on the 'Hymnocord' label, apparently under the alias of Billy Dixie.

**HEINRICH REITHMÜLLER:** This organist had three 10"-78 Telefunken records 'with rhythm' at the Welte organ in the NDR broadcasting studios in Hamburg, and four disks at the organ, with a vocalist, on 'Odeon' label. Mr. Badham has three records of Herr Reithmüller, one on Parlophone label, one on 'Electrola' with orchestra, and one on German HMV with orchestra (one side only, the other is of orchestra alone).

**ALBERT ESPAGNE:** This gentleman played, with an orchestra, on a couple of Belgian Telefunken 10"-78 r.p.m. records.

It is almost certain that none of the in-theatre organs remain. However, there is also the Siemens Villa Wurlitzer in Berlin, but Mr. Badham knows of no records of this organ (which the writer visited in September, 1968 — see the relevant Vox Pop on page 23 of the December, 1968, T.O.B.). It would seem surprising if no records were made there, although it was a private installation originally. As for any of the organists still being alive, a tempus fugit — we are all older now than when we started reading this issue of the magazine! — and there was also that little matter of World War II.

The second topic I would mention, if I may make so bold as to dare to correct my good friend (I hope) Ray

Brubacher, concerns his (one-time BBC) Möller article in the October T.O. Ray refers to the first BBC Theatre Organ as having 36 ranks. Actually the Compton had but 22 units, 24 ranks (plus Melotone and Grand Pianoforte), according to the British magazine *Theatre Organ Review* of September, 1957. However, Reg Foort listed an additional rank, Violin Celeste, in his booklet, reprinted in the Vestal Press edition of Mr. Foort's Book *The Cinema Organ*. Also Ray, Sandy Macpherson was appointed to succeed Reginald Foort in late 1938, earlier than "shortly after the war began".

The last topic concerns the projected Regional Convention over here in 1976. Preliminary plans are being mulled over, and it looks as though we may plan a two-centre event, with several days in the London and South-East England area, and several days in the Manchester area, to include principally Blackpool but also, it is hoped, another notable Northern location. Travel and accommodation arrangements will have to be worked out with the travel agency/airline from your end. But I would recommend any members envisaging a trip to Europe to plan it for 1976!

Michael Candy



## CONVENTION FEATURE



# ONE MAN BAND

Vic Hyde — the musical phenomenon — is the performing example of the show business golden rule, leave 'em laughing! Everywhere he puts on his astonishing act he does exactly that . . . and leaves 'em asking for more. Night clubs, theatres, ballrooms, TV and radio — all cheered their audiences through the musical madcappery and humorous patter that makes Vic Hyde a most sought after one-man show.

Previous Detroit appearances included a booking at the enormous Fox theatre in 1933 as a stooge with Olsen and Johnson, appearances at the Michigan Theatre, the Downtown Theatre, Club Royale, conventions at the (at the time) Book Cadillac Hotel, Statler Hotel, Cobo Hall and frequent engagements at the Elmwood Casino in Windsor. After a command performance for Her Majesty, Queen Elizabeth, getting world publicity, his home town of Niles, Michigan made him its "Honorary Mayor". □