

Triumphant Tenth

ten seasons of the wichita wurlitzer

ACCOMPANIMENT

English Post Horn 8'
 English Horn 8'
 Tuba Mirabilis 8'
 Fanfare Trumpet 8'
 Solo Trumpet 8'
 Tuba Horn 8'
 Diaphonic Diapason 16'
 Open Diapason 8'
 Horn Diapason 8'
 Tibia Clausa 8'
 Tibia Clausa 8'
 Tibia Clausa 8'
 Strings (2 ranks) 8'
 Gamba 8'
 Gamba Celeste 8'
 Saxophone 8'
 Clarinet 8'
 Viol d'Orch 8'
 Viol Celeste 8'
 Krumet 8'
 French Horn 8'
 Oboe Horn 8'
 Salicional 8'
 Quintadena 8'
 Concert Flute 8'
 Lieblich Flute 8'
 Spitz Flute 8'
 Spitz Flute Celeste 8'
 Vox Humana 8'
 Vox Humana 8'
 Vox Humana 8'
 Vox Humana 8'
 Dulciana 8'
 Unda Maris 8'
 Octave 4'
 Octave Horn 4'
 Piccolo 4'
 Piccolo 4'
 Gambette (2 ranks) 4'
 Viol (2 ranks) 4'
 Harmonic Flute 4'
 Lieblich Flute 4'
 Spitz Flute & Celeste 4'
 Vox Humana 4'
 Vox Humana 4'
 Vox Humana 4'
 Vox Humana 4'
 Twelfth 2 2/3'

Harmonic Flute 2'
 Piccolo 2'

Piano 8'
 Piano 4'

Marimba
 Harp
 Xylophone
 Vibraharp
 Chrysoglott

COUPLERS

Accomp. Super Octave 4'
 Solo to Accomp.

ACCOMPANIMENT PERCUSSION

Snare Drums
 Tambourine
 Castanets
 Chinese Blocks
 Tom Tom
 Sand Block
 Tap Cymbal
 Sizzle Cymbal
 Sleigh Bells

ACCOMPANIMENT SECOND TOUCH

English Horn 8'
 English Post Horn 8'
 Tuba Mirabilis 8'
 Fanfare Trumpet 8'
 Tuba Horn 8'
 Diaphonic Diapason 16'
 Tibia Clausa 8'
 Tibia Clausa 8'
 Saxophone 8'
 Clarinet 8'
 Solo String 8'
 Piccolo (Tibia) 4'
 Piccolo (Tibia) 4'
 Piccolo (Tibia) 2'
 Solo Chimes
 Vibraharp
 Glockenspiel
 Triangle

COUPLERS

Great to Accomp. Super 4'
 Solo to Accomp. 8'
 Solo to Accomp. Super 4'

GREAT

Bombarde 16'
 English Post Horn 16'
 English Horn (Ten. C) 16'
 Fanfare Horn (Ten. C) 16'
 Solo Trumpet (Ten. C) 16'
 Ophicleide 16'
 Diaphone 16'
 Diaphonic Horn 16'
 Tibia Clausa 16'
 Tibia Clausa 16'
 Tibia Clausa 16'
 Tibia Clausa 16'
 Saxophone (Ten. C) 16'
 Clarinet 16'
 Solo String 16'
 String Ensemble (Ten. C) 16'
 Vox Humana (Ten. C) 16'
 Vox Humana (Ten. C) 16'
 Vox Humana (Ten. C) 16'
 Vox Humana (Ten. C) 16'

English Post Horn 8'
 English Horn 8'
 Tuba Mirabilis 8'
 Fanfare Trumpet 8'
 Solo Trumpet 8'
 Tuba Horn 8'
 Diaphonic Diapason 8'
 Open Diapason 8'
 Horn Diapason 8'
 Tibia Clausa 8'
 Tibia Clausa 8'
 Tibia Clausa 8'
 Solo String 8'
 Orchestral Oboe 8'
 Kinura 8'
 Musette 8'
 Strings (2 ranks) 8'
 Gamba 8'
 Gamba Celeste 8'
 Saxophone 8'
 Clarinet 8'
 Viol d'Orch 8'
 Viol Celeste 8'
 Krumet 8'
 French Horn 8'
 Oboe Horn 8'
 Salicional 8'
 Quintadena 8'
 Concert Flute 8'
 Lieblich Flute 8'
 Spitz Flute & Celeste 8'
 Vox Humana 8'
 Vox Humana 8'
 Vox Humana 8'
 Vox Humana 8'

Fifth (Tibia) 5 1/3'
 Piccolo 4'
 Piccolo 4'
 Piccolo 4'
 Piccolo (Tibia) 2'
 Piccolo (Tibia) 2'
 Piano 8'
 Solo Chimes
 Marimba
 Harp
 Solo Xylophone
 Xylophone
 Sleigh Bells
 Glockenspiel
 Bells
 Vibraharp
 Chrysoglott

COUPLERS
 Solo Sub 16'
 Accomp. to Solo 8'

BOMBARDE
 Bombarde 16'
 English Post Horn 16'
 English Horn (Ten. C) 16'
 Fanfare Trumpet (Ten. C) 16'
 Solo Trumpet (Ten. C) 16'
 Ophicleide 16'
 Diaphone 16'
 Tibia Clausa 16'
 Tibia Clausa 16'
 Tibia Clausa 16'
 Bass String 16'
 Strings (2 ranks, Ten. C) 16'
 Vox Humana (Ten. C) 16' (I)

English Post Horn 8'
 English Horn 8'
 Tuba Mirabilis 8'
 Fanfare Trumpet 8'
 Solo Trumpet 8'
 Tuba Horn 8'
 Diaphonic Diapason
 Tibia Clausa 8'
 Tibia Clausa 8'
 Tibia Clausa 8'
 Solo Strings 8'
 Strings (2 ranks) 8'
 Gamba 8'
 Gamba Celeste 8'
 Vox Humana 8' (I)

Clarion 4'
 Piccolo 4'
 Piccolo 4'
 Piccolo 4'
 Strings (2 ranks) 4'
 Gambette (2 ranks) 4'
 Viol (2 ranks) 4'
 Harmonic Flute 4'
 Flute 4'
 Lieblich Flute 4'
 Twelfth (Tibia) 2 2/3'
 Twelfth (Tibia) 2 2/3'
 Twelfth (Flute) 2 2/3'
 Piccolo (Tibia) 2'
 Piccolo (Tibia) 2'
 Fifteenth 2'
 Harmonic Piccolo 2'
 Piccolo 2'
 Tierce 1 3/5'
 Fife 1'

Piano 16'
 Piano 8'
 Piano 4'

Marimba
 Harp
 Solo Xylophone
 Xylophone
 Vibraharp
 Chrysoglott
 Tambourine
 Castanets

GREAT COUPLERS

Great Sub 16'
 Great Unison Off 8'
 Great Super 4'
 Solo Great Sub 16'
 Solo Great 8'
 Bombarde to Great 8'
 Bombarde to Great Super 4'

GREAT SECOND TOUCH

English Post Horn 16'
 Fanfare Trumpet (Ten. C) 16'
 Tibia Clausa 8'
 Solo String 8'
 Bombarde to Great 8'
 Solo to Great Sub 16'
 Solo to Great 8'

SOLO

Fanfare Trumpet (Ten. C) 16'
 Ophicleide 16'
 Tibia Clausa 16'
 Tibia Clausa 16'
 Tibia Clausa 16'
 Saxophone (Ten. C) 16'

English Post Horn 8'
 Tuba Mirabilis 8'
 Solo Trumpet 8'
 Diaphonic Diapason 8'
 Open Diapason 8'
 Horn Diapason 8'
 Tibia Clausa 8'
 Tibia Clausa 8'
 Tibia Clausa 8'
 String Ensemble 8'
 Orchestral Oboe 8'
 Kinura 8'
 Musette 8'
 Saxophone 8'
 Clarinet 8'
 Krumet 8'
 French Horn 8'
 Oboe Horn 8'
 Quintadena 8'
 Vox Humana Ensemble 8'

Fifth (Tibia) 5 1/3'
 Piccolo 4'
 Piccolo 4'
 Piccolo 4'

Piccolo (Tibia) 2'
 Piccolo (Tibia) 2'

Piano 8'
 Solo Chimes
 Marimba
 Harp
 Solo Xylophone
 Xylophone
 Sleigh Bells
 Glockenspiel
 Bells
 Vibraharp
 Chrysoglott

COUPLERS

Solo Sub 16'
 Accomp. to Solo 8'

BOMBARDE

Bombarde 16'
 English Post Horn 16'
 English Horn (Ten. C) 16'
 Fanfare Trumpet (Ten. C) 16'
 Solo Trumpet (Ten. C) 16'
 Ophicleide 16'
 Diaphone 16'
 Tibia Clausa 16'
 Tibia Clausa 16'
 Tibia Clausa 16'
 Bass String 16'
 Strings (2 ranks, Ten. C) 16'
 Vox Humana (Ten. C) 16' (I)

English Post Horn 8'
 English Horn 8'
 Tuba Mirabilis 8'
 Fanfare Trumpet 8'
 Solo Trumpet 8'
 Tuba Horn 8'
 Diaphonic Diapason
 Tibia Clausa 8'
 Tibia Clausa 8'
 Tibia Clausa 8'
 Solo Strings 8'
 Strings (2 ranks) 8'
 Gamba 8'
 Gamba Celeste 8'
 Vox Humana 8' (I)

Clarion 4'
 Piccolo 4'
 Piccolo 4'
 Piccolo 4'
 Piccolo 4'
 Harmonic Flute 4'
 Twelfth (Tibia) 2 2/3'
 Piccolo 2'

Piano 8'
 Solo Chimes
 Chrysoglott
 Solo Xylophone
 Xylophone
 Glockenspiel

COUPLERS

Bombarde Super 4'
 Accomp. to Bombarde 8'
 Great to Bombarde 8'
 Solo to Bombarde Sub 16'
 Solo to Bombarde 8'

BOMBARDE SECOND TOUCH

English Post Horn 16'
 Bombarde 16'

PEDAL

Bombarde 32'
 Diaphone 32'
 Bourdon 32'
 Bombarde 16'
 Diaphone 16'
 Ophicleide 16'
 English Post Horn 16'
 Tibia Clausa 16'
 Tibia Clausa 16'
 Tibia Clausa 16'
 Diaphonic Horn 16'
 Clarinet 16'
 Double String 16'
 Bourdon 16'

English Post Horn 8'
 English Horn 8'
 Tuba Mirabilis 8'
 Trumpet 8'
 Tuba Horn 8'
 Octave 8'
 Open Diapason 8'
 Horn Diapason 8'
 Tibia Clausa 8'
 Tibia Clausa 8'
 Tibia Clausa 8'
 Solo String 8'
 Strings (2 ranks) 8'
 Gamba 8'
 Clarinet 8'
 Oboe Horn 8'
 Celio 8'
 Quintadena 8'
 Flute 8'

Piccolo 4'
 Piano 16'
 Piano 8'

Harp
 Tympani
 Bass Drum
 Cymbal
 Brush Cymbal
 Crash Cymbal
 Reit Cymbal
 Finger Cymbal
 Sizzle Cymbal (tap)
 Sizzle Cymbal (brush)
 Tambourine

COUPLERS

Bombarde to Pedal 8'
 Great to Pedal 8'
 Solo to Pedal 8'
 Solo to Pedal 4'
 Accomp. to Pedal 8'

TREMULANTS

Foundation I
 Foundation II
 Brass Trumpet
 Tibia Clausa
 Vox Humana

Main I
 Main II
 Tuba Horn
 Vox Humana

Solo
 Tibia Clausa
 Vox Humana

Solo String
 Tuba Mirabilis
 Tibia Clausa
 Vox Humana

MISCELLANEOUS CONTROLS

Swell Pedal Coupler Switches
 Foundation to Main
 Solo Xylo. Reit / Single Stroke
 Master Xylo. Reit / Single Stroke
 Brass to Master
 Solo to Master
 Foundation to Master
 Main to Master
 Percussion to Master
 Percussion Open

PIZZCATO

Solo to Accomp. 8'
 Solo to Great 8'

ADDITIONAL FEATURES:

Adjustable Pistons per Manual: 15
 Solid State Capture System
 The Great pistons Second-Touch work the corresponding pistons on all manuals and pedal.
 Cancel for each manual.
 Tremulant cancel.
 Pedal Cancel.
 7 Toe Studs, adjustable, affecting Effects
 7 Toe Studs, adjustable, affecting Great Second-Touch pistons.

Chamber Pressure Tremulant

FOUNDATION

Brass Trumpet	15"	Trumpet
Diaphonic Diapason*	15"	Foundation I
Gamba	15"	Foundation I
Gamba Celeste	15"	Foundation I
Tibia Clausa (II)**	15"	Foundation I
Post Horn	12"	---
Musette	10"	Foundation II
Clarinet	10"	Foundation II
Harmonic Flute	15"	Foundation I
Vox Humana (II)	6"	Vox

MAIN

Tuba Horn	15"	Tuba
Horn Diapason	10"	Main I
Open Diapason	10"	Main I
Concert Flute	10"	Main I
Salicional	10"	Main I
Viol	10"	Main I
Viol Celeste	10"	Main I
Lieblich Flute	10"	Main I
Dulciana	10"	Main I
Krumet	10"	Main I
Vox Humana (IV)	6"	Vox

SOLO

Brass Trumpet	10"	Solo I
French Horn	10"	Solo I
Strings (2r)	10"	Solo I
Oboe Horn	10"	Solo I
Saxophone	10"	Solo III
Tibia Clausa (III)	15"	Tibia
Quintadena	10"	Solo II
Orchestral Oboe	10"	Solo II
Kinura	10"	Solo II
Vox Humana (III)	6"	Vox

BRASS

Tuba Mirabilis*	25"	Tuba
Tibia Clausa (I)*	25"	Tibia
Post Horn	15"	---
Solo String	25"	String
Vox Humana (I)	10"	Vox

PERCUSSION

Piano
 Chrysoglott
 Vibraharp
 Xylophone
 Solo Xylophone
 Glockenspiel
 Harp
 Misc. untuned percussion

UNTREMULATED EXTENSIONS

16' Tibias
 16' Bourdon
 16' Diaphone
 16' Diaphonic Horn

The organ is composed of the following 7 divisions: Foundation, Main, Solo, Brass, Percussion, Pedal I (16' extensions of ranks marked *), and Pedal II (16' extensions of ranks marked **).

From The WTO Board Of Directors

Our purpose since opening night has been to establish the theatre organ as a viable musical medium in the current concert world. We have tried to present the highest quality musical performances available.

It may be of interest to our Wichita audience that this Wurlitzer Pops Series is the only one of its kind in the world. Nowhere else is there a series centered on a theatre organ that operates on a professional and public basis. We believe this is the only basis on which to build a musical future for the instrument.

Nostalgia and appreciation of the first golden era are valuable, but essential is a musical basis for the instrument. This means many things: competent, musical performers, sensitive and appreciative audiences, instruments of musical quality and productions honoring professional theatrical standards.

This Board has done, and will continue to do, all it can to continue working toward these goals. We hope you will join us in them. Wichita has at least one thing that is truly the best of its kind in the world. Your help in making this remarkable instrument appreciated worldwide is truly solicited.

Michael C. Coup
President

Over the past ten years, Wichita Theatre Organ Inc., has tried to reinstate the theatre organ as a first-class musical medium. We have presented the Wurlitzer Pops Series, recordings, and radio and television productions. We often get questions about the nature of the theatre organ and how it relates to the better-known church organ. Also we get quite a few questions about the Wichita Wurlitzer, its size, various details, and how it compares with other well-known theatre organs. This will attempt to offer some perspective on these matters.

Historically, the theatre organ has its roots in the invention of the electro-pneumatic action and the orchestrally imitative voicing of a 19th century Englishman, Robert Hope-Jones. Around the turn of the century, Hope-Jones, an electrician by trade and an organ-builder by practice, invented an electrical means of transferring the action of the keys and stops to the pipes rather than with the pneumatic or mechanical means used at that time. Simply stated, each pipe is controlled by a small electromagnetic valve controlling air pressure to a small pneumatic valve, in turn controlling air pressure to a larger pneumatic valve that ad-

mits air to the toe of the pipe. A bit more complicated in practice, but it works, and well. Unlike any other system, it can be played as fast as the human hand on the key. All electromagnetic action pipe organs use some variation on Hope-Jones' action, and most pipe organs are electromagnetic. Ultimately, the pipe, with this action, can act as an independent unit, each pipe having its own complete action.

On the matter of voicing, Hope-Jones experimented with and extended several "schools" of organ voicing, but probably the basis of his approach can be attributed to the French romantic organ builder, Aristide Cavaille-Coll. Essentially, these organs relied heavily on orchestrally imitative sounds: strings, woodwinds and brasses, instead of the more traditional organ sounds, the flute and principal. Hope-Jones concentrated even more than Cavaille-Coll on making organ voices as true to their orchestral counterparts as he could. This included the use of very high wind pressures and large scales. (In organ building, **scale** is a measure of the pipe's diameter-to-length; a "fat" pipe is said to be large scaled.) To get harmonic development from the ensemble rather than the loud tubby sound characteristic of organs with only large scale pipes, Hope-Jones relied on very small scale strings and colorful reeds.

The result of combining the electrical unit control with the colorful and imitative voicing was called the "Hope-Jones Unit Orchestra," later the theatre organ. Musically, the result was an instrument that, to a very high degree, was an orchestra at the control of one player. It is important to emphasize that this was an entirely new approach to organ sound. Indeed, there is very little similarity between this kind of organ and the traditional church instrument. About the only similarity is that both use pipes through which pass pressurized air, producing sound. One might be accused of understatement in saying the sounds are very different.

The first golden era of the theatre organ began, of course, with the realization that the Hope-Jones Unit Orchestra made a perfect instrument for accompanying silent films. The piano had too limited a range of tonal color and sound volume, the traditional organ had too little color, and the full orchestra was too expensive. The "Unit Orchestra" became the theatre organ.

The Wichita Wurlitzer was the zenith of this era when installed in the New York Paramount Theatre. This great Times Square film and stage show palace was the flagship of the Paramount Theatre chain. No expense or luxury was spared, and that included the organ.

Many theatres spent great sums of money on organs. However, the Paramount managed to have the organ acknowledged worldwide as the finest example of the instrument known as the theatre organ. There were many reasons: shallow pipe chambers, unimpeded sound egress, good acoustics, and steady maintenance. By far the greatest reasons, though, were two men: Jesse Crawford, the famous first organist at the Paramount, and Dan Papp, the equally famous organ technician. Essentially, it seems, Crawford's understanding of and devotion to musical value, combined synergistically with Papp's talent to produce sounds from pipes. Other theatre organs only approached the Paramount instrument, while this organ never was surpassed in musical tonality.

The organ provided a remarkable number of musical contributions in New York. Of course, it accompanied films, but it was mainly a solo segment in the stage show. It was even played by both Mr. and Mrs. Crawford in duet, with one at a second console at the right side of the pit, or using both stage consoles. (Yes, the organ actually had four consoles.) It also accompanied stage shows and was used with the orchestra. One famous performance was with the John Philip Sousa Band. **The New York Times** reported that "trained nurses were on hand to aid those overcome by the sheer magnitude of sound when the Sousa Band and Mr. and Mrs. Crawford joined forces for **The Stars and Stripes Forever.**" It was, indeed, a golden era.

It all ended in 1964 when the theatre closed and the organ was sold to a California group. Their plan was to install it in a California theatre, which would then be converted into a dinner theatre. When the theatre was sold out from under them, the organ was left homeless.

The construction of a new civic auditorium complex in Wichita and the dreams of some Wichitans to present theatre organ programs, culminated in the New York Paramount organ becoming the Wichita Wurlitzer. As might be expected, it wasn't an easy trip.

To summarize some of the main events, Wichita Theatre Organ Inc., was founded in 1966 to purchase an organ to be installed in the Century II Center. Eventually the purchase price of \$40,000 was agreed upon, and fund raising began. The ten central subscribers were Clarence Coleman, the DeVore Foundation, S. H. Marcus, Don C. Ross, Walter Schimmel, Charles Slawson, Clarence Vollmer, Duane Wallace, Robert Williams, and a friend. Many other people contributed in sums ranging up to two thousand dollars. Members of WTO went to California and loaded the 60,000 pounds of organ from its storage home in a steel tube warehouse into four and one-half semi trailers, for shipment to Wichita. Less than a month later, fire by arson destroyed the original console, two upright pianos, six wooden pipes and three pipe chests. Insurance funds covered the loss and all items were replaced. A new console was constructed that was an exact duplicate in appearance of the original console. The remainder of the organ was completely refurbished by volunteer effort. That restoration involved about 12,000 man-hours of volunteer labor.

Since the installation, several improvements have been made to the organ, thanks to donations made by interested Wichitans. A Steinway Concert Grand is the most obvious addition, but no less important is the humidity control in the chambers and the solid-state capture system, allowing the organist to change preset combinations from the console, thus eliminating the need for an assistant in the basement. Maintenance continues on a regular basis, for a theatre organ isn't an easy mistress. Certain additions and improvements are foreseen, and will take place as circumstances permit, but one thing is sure: the musical integrity of the Wichita Wurlitzer is our only aim.

Over the years, many persons have given of their time to help WTO. The core of our current group is: Marc Allen, David Bernstorff, Cloyd C. Coup, Michael Coup, Karen Coup, Katie Dennis, Billy Nalle, Carl Packer, Bill Pearce, and J. D. Unruh.

●
"When the New York Paramount Theatre Wurlitzer found a home in the Century II Complex, Wichita, Kansas became the theatre organ capitol of the world. It has been my privilege to play this magnificent instrument, and it has always been a most exciting and most rewarding experience. The good people of WTO have made this possible, and I know that all Wichitans share their civic pride."

Gaylord Carter

"Orchids to you on your 10th season! WTO has consistently been offering some of the most beautifully produced, best promoted, and thoroughly professional organ programs in America. My congratulations to you who maintain one of the finest theatre organs anywhere, and to your enthusiastic audiences. May you have many happy years to come!"

Lee Erwin

"Around 1930, the theatre organ 'died and went to heaven.' Or did it? There is, in Wichita, Kansas, a viable earthbound example of the instrument which, through the hard work, talent, and taste of a select group of individuals, has become a major musical force in that community. Vive la Wurlitzer Pops and WTO on your tenth season!"

John Seng

●
The Wichita Wurlitzer was presented publically for the first time in its new permanent home, Exhibition Hall, Century II Center, Wichita, on December 9, 1972, in a gala event of organ and orchestra in a pops concert. The format of table seating and refreshments has been the rule since.

The first concert was a real spectacular, with famed organist Rex Koury joined by a thirty-piece orchestra conducted by well known local musician Vern Nydegger. The second concert was our first movie, **The Mark of Zorro**, with Gaylord Carter at the console. Topping the series was the first Wichita appearance of Billy Nalle.

Our second year opened with California organist Bill Thomson; next Gaylord Carter returned with the film **The Winning of Barbara Worth**. The third concert was the phenomenal appearance of superstar organist Virgil Fox.

We had hardly come down from the Fox experience when the third season opened with St. Louis organist Stan Kann. Don Baker reprised his fourteen years as Paramount staff organist, and Rex Koury returned to combine concert numbers with two short films, **Lizzies In The Field**, and **The Cloudhoppers**.

Our fourth season combined return engagements by Bill Thomson and Gaylord Carter accompanying a Buster Keaton film, **Steam Boat Bill Jr.** Following was a first appearance by Hector Olivera, and a first-ever event, Billy Nalle's Concert-Dance.

Our fifth year was opened with Ann Leaf, followed by Lee Erwin with **The Eagle**, and the concert appearance of Lyn Larsen.

After a forty-five year absence, Reginald Foort returned to the Paramount organ to open our sixth season. Lee Erwin returned with **The General**, and Billy Nalle gave his first solo performance since being named Artist-In-Residence.

Gaylord Carter opened our seventh season with a Harold Lloyd film **Safety Last**, followed by Ashley Miller. Spring brought us our first visit by John Seng, and Billy Nalle's second Concert-Dance.

Another first was our eighth season opener, Artist-In-Residence Nalle joined by the Peter Nero Trio. One of our most popular movies was **The Phantom Of The Opera** with Lyn Larsen. Finally, Hector Olivera returned for his second engagement.

Last year brought back Lee Erwin with **Wings**. Young organist Tom Hazleton was followed by another first, Billy Nalle together with nationally known percussionist, J.C. Combs.

In addition to our Concert Series, the organ has been used for convention entertainment, club meetings, special events. WTO also makes special presentations to school groups and music classes in an effort to acquaint young people with the unique sound of the theatre organ. Recordings have been a major part of our activities. Our first, Rex Koury's **Rex In Center City**, includes several selections from the opening concert, and is available on the Advent label. A real highlight is an RCA record, **The Entertainer**, which was recorded live at the Virgil Fox concert.

Two of what we feel to be the finest pop organ records available feature Artist-In-Residence Billy Nalle on our own WTO label. The first release, **There is Only One Billy Nalle**, features songs like **From This Moment On**, **Take The A Train**, and **Singin' In The Rain**. The second album, **The Road To Wichita**, continues the first album with songs like **Just One Of Those Things**, **I Got Rhythm**, and Billy's remarkable arrangement of **Marie**.

It may be interesting to note that since the purchase and installation of The Wichita Wurlitzer, WTO has been entirely self supporting. WTO receives no tax funds, and has not had to raise funds annually. The Wurlitzer Pops series has been self-supporting.

In Billy Nalle, our professional standards are mirrored by his musical standards. On our first season Billy came from New York and reacquainted himself with what he know in the Paramount Theatre. A love affair was rekindled, and it continues to this day.

During a fifteen-year network television career he played over 5,000 telecasts. He has been a nationally read columnist, and is a composer-member of ASCAP.

WTO decided that to help achieve our aims an Artist-In-Residence was vital, and when Billy appeared on our first season, we knew that no one else would do. The invitation was extended. After consideration, Billy committed what some called professional suicide, and moved to Wichita. The results speak for themselves; television programs, the records, the concert-dances, the concerts with Combs and Nero, are without peer. His performances for special events are an invaluable aid.

Our future mutual aims include an extension of our educational activities, further broadcast activities, and special events.

WTO is rightly proud of its Artist-In-Residence, Billy Nalle.

