Issue No. 6
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# CAROUSEL ORGAN

The Official Journal of the
**Carousel Organ Association of America (COAA)**
*Devoted to enjoying, preserving and sharing knowledge of all outdoor mechanical musical instruments, including band, fair and street organs, calliopes, and hand-cranked organs of all sizes.*

## Inside this issue:



**Editor/Publisher — Ron Bopp**
**Assist. Editor — Angelo Rulli**

## *Hooghuys — The History of the Family and of the Company*

**Björn Isebaert & Marc Hooghuys**

During four generations, the Hooghuys (pronounced Hooghuys) family was active in the field of church or mechanical organ building. In the following short history, it isn't possible to give all the details about this family (since a book could be filled with those), but we will learn enough to appreciate the impact that the family and its company have left on the building of mechanical organs.

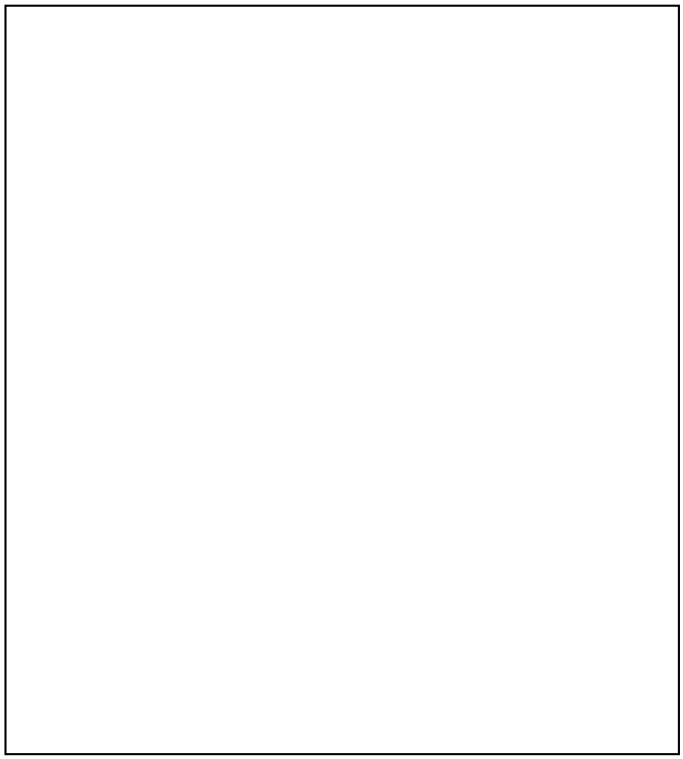

Figure 1. This is a typical large Hooghuys barrel organ with life-size figures playing the drum at either side of the organ.

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### The President Speaks . . .

Another year is almost gone! It seems the older we get the faster the time passes. The year 2000 was an excellant year for the COAA, we had three great rallies with great attendance at all of them. The year 2001 is shaping up to be even better ,we have four rallies lined up, with the first one in June in Holland Mi.; the second will be in July at Bearcreek In.; the third one will be in late August in Jamestown N.Y., and the last weekend in August we will be in Gallipolis,Ohio.(check the calender for actual dates)So mark your calenders and come to the fun in two thousand one!

Terry

### From the Editor's Loft . . .

Scanning the front index of articles will tell you that we have a great line-up of information for you this issue. The article by Björn Isebaert and Marc Hooghuys on the history of the Hooghuys family and company is a landmark article, not for just the *Carousel Organ*, but for all of the written word in mechanical music. Not only does it contain such complete information about Hooghuys but it displays many, many of the existing organs that are still in existence. And, when it was thought to be near complete, a Hooghuys or Hooghuys-related organ appears out of nowhere on eBay, the Internet auction service (see bottom of page 12 for more information).

In addition, this issue highlights one, if not the greatest, icon in the American organ rally scene. This is Dan Slack, a friend to many of our COAA members and for many others, a person who provided a jump-start into the fascinating world of the fair and band organs. It is written by the historian, Fred Dahlinger, a close friend of Dans at the time of his death in 1987.

As this year comes to an end I wish to thank all of you that have taken the time to contribute to the *Carousel Organ.* You and your great articles make my job very enjoyable. Unfortunately, as we go to press, I have just heard of the death of Mike Kitner (see page 24).

Ron

### Letters to the Editor . . .

#### Building the Wurlitzer 105

The article by Howard Wyman in Issue No.5 of the *Carousel Organ* was really great. During 1996-1999 I built a Model 105 replica from the Stanozek plans. I wish that I had been able to have read the Wyman article before I started (or maybe I wouldn't have started had I had the article!). In any case the organ is a great success and having the article would have saved me considerable time in figuring out how the thing was supposed to work.

I've had it playing at two local events and it really does attract attention. I'm attaching a photograph of it because of the case decorations which are somewhat unusual. My wife's niece, Jasmine Delung, of San Francisco, painted the astronomical theme on the case. I had requested such a theme because I am a retired astronomer. I think that it turned out being quite nice, both in both sight and sound.

Bob Hobbs
North Beach, Maryland

#### Wurlitzer's Mammoth

It would be nice if Matthew Caulfield would explain how Don Neilson's large deKleist/Wurlitzer organ differs from what he terms a "true" Mammoth (*Carousel Organ #5*). I'm not disagreeing with Matthew, but I would like for him to explain his statement. When Don Rand was attempting to sell the Neilson organ to one party a year or three ago, it came with an information package stipulating the organ serial number. Perhaps that would serve as a starting point for further investigation. The organ case bears evidence of what was likely the original barrel operation.

Bob Gilson recently acquired the deKleist/Wurltizer Monster most recently in the Bill Black collection. Bob is sending it to Art Reblitz so that it can be fitted with an oak case cloned from the Burlington, Colorado, Monster.

Fred Dahlinger
Baraboo, Wisconsin

#### A Tangley Calliope in Australia

I have included a photo of our Tangley CA43 Theatre Special with its custom build trailer. Because the Tangley is often referred to as the only true American music we fly the American flag as well as the Australian flag.

John and Jan Ham's Tangley Calliope at the Cambeltown steam museum in Sydney, Australia.

Please note that the Seventh Annual Fairground Organ Rally is to be held in conjunction with the AMICA Convention February 24-27, 2001.

Interested COAA members may contact John at 61 3 5426 1476 or email at johnham@netcon.net.au

John Ham
Macedon Vic.
Australia

. . . continued from page 1 (***Hooghuys — The History of the Family and of the Company***)

# The Family and Factory

## The Start — Church Organ Building

As far as can be traced, the musical side of the Hooghuys family started with **Gerrit Simon Hooghuys** being baptized at Wormer (Netherlands or "NL") on January 1, 1754; there is no official confirmation on the date of his birth. In 1806, Gerrit moved from Middelburg (NL) to Brugge (Belgium or "B"), where he was noted in a local newspaper by the following (in translation):

> GERARDUS HOOGHUYS, Organ builder, has the honour to inform the public that he has come to live in this town Brugge in the Vlaemingstreet near the Vlaemingbridge; he charges himself with the building of new Organs, and the repair of old ones, all at moderate prices.

From whom Gerrit Simon learned the trade of organ building is unknown—perhaps from his father. He died on January 24, 1813.

**Simon Gerard Hooghuys**, the eldest son of Gerrit Simon, was born at Middelburg on February 14, 1780, and died at Brugge on October 21, 1853.

**Louis Benoit Hooghuys**, third son of Simon Gerard, was born at Brugge on March 21, 1822. Here we certainly meet the greatest church organ building member of this family. Already in 1854 he was established as an organ builder. His work showed both great craftsmanship and knowledge—his organ building skills rested upon the gradual simplification of the late Baroque organ to an early Romantic instrument. Examination on the dispositions of his instruments indicates that for Louis Benoit Hooghuys, the merge of soft timbre registers was more important than the contrast between loud expressive ones.


Figure 3. Small Hooghuys barrel organ.

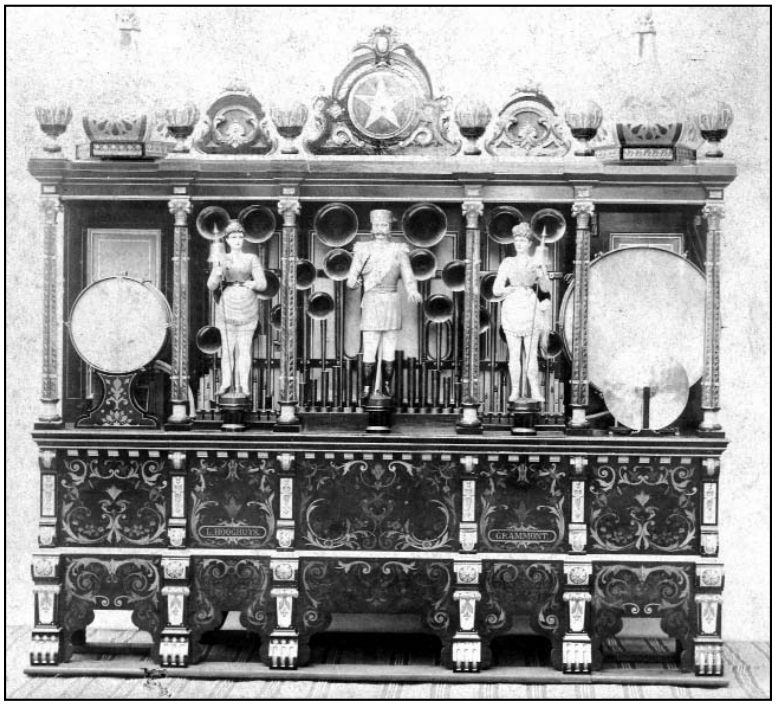
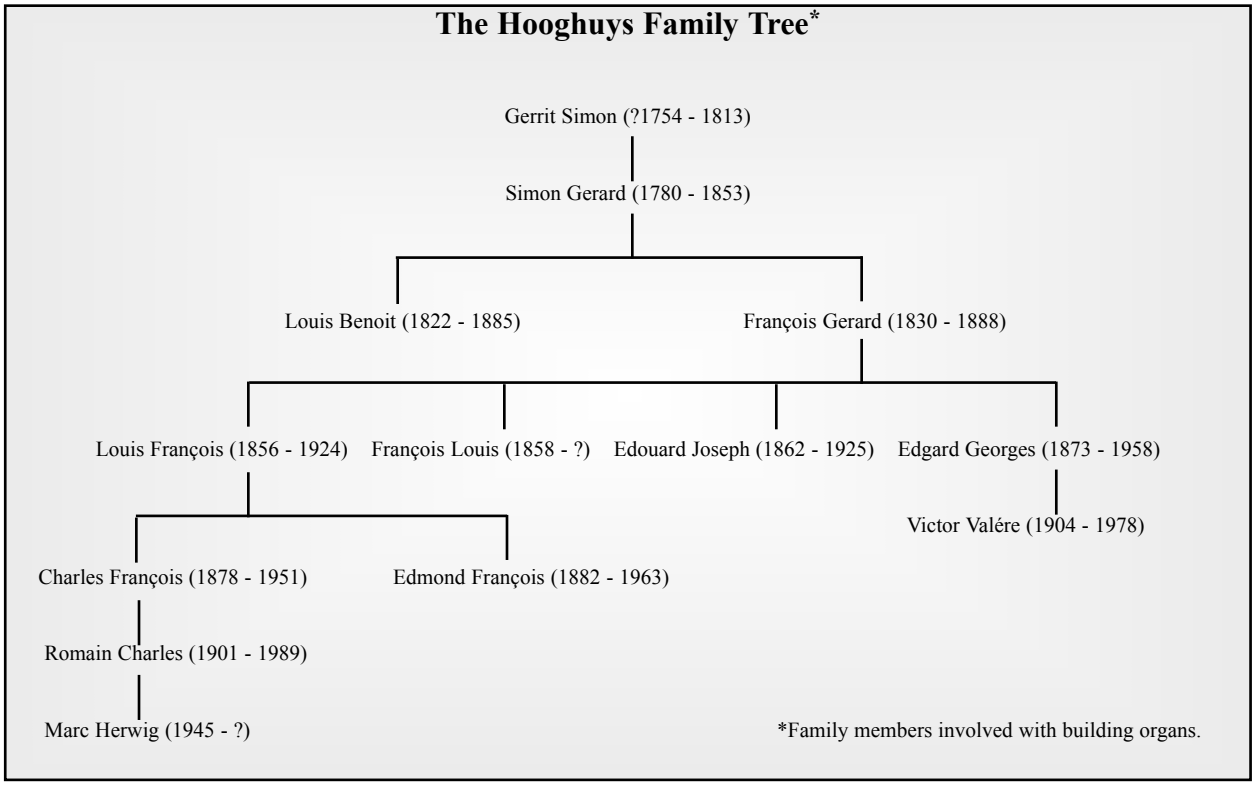


Figure 2. Another large Hooghuys barrel organ with a facade that is reminiscent of some American or Chiappa facades.

Louis Benoit died in Brugge on April 16, 1885. Many of his instruments can still be seen and heard throughout Flanders. It is said that after the passing of Louis Benoit the quality of the church organs gradually decayed because of the mechanization of the production process.

**François Bernard Hooghuys**, Louis Benoit's younger brother, was born in Brugge on November 15, 1830. In 1865, we find him working as his brother's assistant. In 1869, he settled at Geraardsbergen (Grammont, B), and it is supposed that from that time onwards (and later with his eldest son Louis), he went to work in the prosperous church organ works of Charles Anneesens at Geraardsbergen. He died in this city on November 30, 1888.

*During four generations, the Hooghuys family was active in the field of church or mechanical organ building!*




## From Church To Mechanical Organs

### *The Manufacture d'orgues mécaniques Louis Hooghuys*

On May 14th 1856, the most famous member of the Hooghuys family was born: **Louis François Hooghuys**. Although he was a good craftsman concerning church organs (he learned a good deal from his father and he also worked for some time in the Anneessens firm at Geraardsbergen) he decided to switch to the building of mechanical barrel organs. So, in 1880, the Manufacture d'orgues mécaniques Louis Hooghuys was established—already one of the oldest firms in this field. At first, Louis François rented a workplace in Mill Street but eventually, in 1882, he moved to the Place de la Station. During its most active period, the firm employed about 15 working people. Unfortunately, a lot of valuable factory documents have been lost, due to the fact that German soldiers were billeted in the building during the first World War. This loss makes it hard to say just how many instruments Louis François Hooghuys actually built. It is remarkable in any way that a lot of people who started building music instruments in the region of Geraardsbergen, made their first steps in the Hooghuys factory.

Figure 4. The family of Louis François Hooghuys on the inner court of the factory. From left to right: Edmond François Hooghuys; Charlotte De Nutte; her husband, Charles François Hooghuys, Maria Hortentia De Vlaeminck, Louis Auguste Hooghuys, Louis François Hooghuys and Achille Hooghuys.

At first the firm only built cylinder (barrel) organs; however, no large ones have been preserved (only some photographs remain [**Figures 1 & 2**], often revealing large, life-size figures), but two or three smaller 33-key models (an example in **Figure 3**), are still extant: one is in the possession of the Perlee family at Amsterdam, NL. The first book-operated organ by Hooghuys was delivered circa 1900. This instrument was quite awkward, since it was originally a cylinder organ which had been adapted to play book music as well as cylinder music (a double mechanism). From that time on however, the Hooghuys family built several kinds of book organs: smaller

fair organs, "normal" fair organs and dance organs (more information following at the end of this article). The Hooghuys firm not only built new organs, but also repaired/restored other organs (e.g. Bruder, Gavioli, and others).

Figure 5. A Hooghuys fair organ with a somewhat Gavioli-style facade.

In comparison to other organ builders, Hooghuys built comparatively few organs. The construction of a new instrument only commenced after intensive meetings with the customers for their requirements and what Louis Hooghuys was prepared to build, along with an advanced payment on the instrument. This might explain why there are relatively few Hooghuys organs left. On the other hand, Hooghuys quickly gained a good reputation outside Belgium—as an example, he delivered some instruments on command to the famous Chiappa & Sons of London. It might be interesting to mention that the person responsible for the assembly of the instruments in London was Julius Bartholomeus Vander Beken, who afterwards left the Hooghuys firm to start building organs himself at Edingen (Enghien, B). However, only few organs by Vander Beken are left (**Figure 6**). It is probable that he didn't build a lot of instruments; the largest Vander Beken organ in Belgium is owned by Mr. Ghysels at Schaarbeek, near Brussels.

Figure 6. A fair organ built by Julius Bartholomeus Vander Beken, a former employee of the Hooghuys company. This particular Vander Beken organ is a 57-key model in the Ghysels' collection. Photo: Arthur Prinsen

There was never any question of mass production in the company—every part of the organ was made by hand, with no two organs ever being the same. Louis Hooghuys was constantly searching for a better combination and disposition of the pipework. The result of these efforts was that every instrument was a masterpiece in its own right.

Figure 7. Another Hooghuys fair organ, but with a most unusual "closed" façade.

As with most organ-building firms, the Hooghuys company also provided cardboard music for their organs. In the field of notating and pinning the music cylinders and, later on, the cutting of cardboard music books, **Edgard Georges Hooghuys** (1873-1958), Louis' youngest brother, did remarkable work. Some excellent examples of his work can be heard on the 70-key dance organ of Ted Bowman, Clophill, Great Britain (**Figure 20**) and on the 90-key dance organ of the Museum at Utrecht,NL (**Figure 18**). Besides Edgard Georges, Louis François' two other brothers were also active in the factory: **François Louis Hooghuys** (1858-?) was occupied with the pipework while **Edouard Joseph Hooghuys** (1862-1925) did the pneumatic parts of the organs. **Victor Valère Hooghuys** (1904-1978), the son of Edgard Georges, also worked in his uncle's factory (among doing other things, he cut organ books).

*There was never any question of mass production in the company—every part of the organ was made by hand, with no two organs ever being the same.*

Figure 8. The staff of the Louis François Hooghuys company while still building organs at Mill Street. First row: unidentified. Second row: Franciscus Bernadus Hooghuys, Edmond Van Colen, Julius Bartholomeus Vander Beken (who started building organs at Enghien), Louis Francois Hooghuys, unidentified, Huwé, and Edouard Joseph Hooghuys. Top row: unidentified, Franciscus Louis Hooghuys, Augustinus Meurant ? (who later built organs himself), Victor Schuifeleer ? (on top of the organ case), unidentified, Joseph Henri Lille (who also, as is supposed, built mechanical organs), and unidentified.

Louis François Hooghuys died on November 16, 1924. After his death, the business was considered as good as finished. The most important cause for this was the discord between his two eldest sons: Charles François (1878-1951) and Edmond François (1882-1963).

**Charles François Hooghuys**, born at Geraardsbergen on April 15, 1878, was the eldest son, but was not so talented as Edmond both on craftsmanship and music. For that reason, and because Louis François got along better with Edmond, Louis François considered the latter as his successor—something Charles couldn't stand.

**Edmond François Hooghuys** kept on restoring and tuning organs until his death in 1963, while Charles stopped all activities at the latest in 1939 (probably earlier). Although there are some Hooghuys organs with the name Ch. Hooghuys, it should be mentioned that Charles François never built a completely new organ himself, but only finished some work that was left when his father died, as well as maintaining some other organs.

## The End Of The Hooghuys Firm

The Hooghuys works were running to full capacity until the 1914-18 war; afterwards, the production was restricted. The organs built before World War I were built up to a high standard, but post-war instruments had to be made with the price being a consideration. After 1918, in order to keep the factory going, gramophones and records (e.g. from the Zonophone label) were also sold.

Figure 9. An example of a Hooghuys dance organ built on the 92-key Gavioli scale. Hooghuys built several organs with this scale.

At the time of Louis' death, two organs were still to be completed: the LH650 (84-key) and LH670 (58-key), now both in the possession of Jasper Sanfilippo, Barrington Hills, IL (**Figures 21 & 14**). The LH650 was actually ready, apart from the façade; who made this façade, is unknown. The LH670 was dismantled and stored in packing cases when Charles bought it (together with other things from his father's workshop) at the auction of Louis François' inheritance. This organ was also missing the façade as well as having no trombones. Charles completed the organ with German trombones and a Wellershaus façade. Later on, Emile Baude from Gent (B) gave the organ a Bruder façade.


Figure 10. Another small Hooghuys barrel organ, complete with brass trumpets and trombones.

Charles François also assembled a 70-key organ (**Figure 27**), the CH660 of Teddy Reed (Amersham, GB). Apart from the German windchest and trombones, all of the original Hooghuys parts are present. Charles also provided some organs with a Hooghuys keyframe: the CH655 (51-key, originally a Ruth), the CH665 (51-key, builder unknown), the CH675 (78-key, built by Pierre Eich, no longer extant) and the CH680 (73-key, originally a Wellershaus).

After the death of Louis, Charles bought half of the factory building at the Place de la Station (the other portion was sold to a furniture manufacturer). In that building, he opened a café for the brewery "Zeeberg" from Aalst complete with a Hooghuys dance organ (the 71-key LH620), which he, as it now appears, sold to a showman in 1931 (**Figure 11**). This organ is now cared for by Bill Nunn. In 1938 Charles sold his house and workshop to the brewery mentioned above but it was only in 1940 that he moved to another address (Kloosterstreet 24), while his only son Romain Charles took over the café.

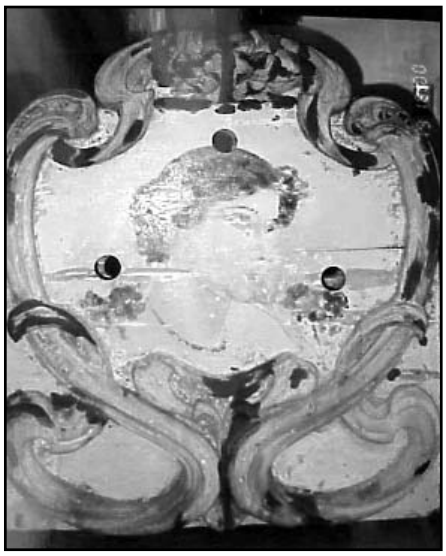


Figure 11. An unrestored scenery panel from the LH620 Hooghuys belonging to Bill Nunn

Most people who have a Hooghuys organ, will undoubtedly know **Romain Charles Hooghuys**. He was born in Geraardsbergen on July 22, 1901. A lot of music patterns by Romain Charles have been preserved, dating from 1921 to 1931, which means that he had cut organ books for about eleven years. After that time he opened up a beer delivering business (for the same brewery mentioned above). Probably he had this business until the outbreak of World War II, when he was drafted. It appears that around 1930, he also acted as a pianist in the local jazz-band, "The Berkeley Boys," for a short time.


Figure 12. Romain Charles Hooghuys calling card advertising organs and music arranging. Note the erronius date of "1780"— should be "1880." Photo: Bill Nunn

In 1944, he left Geraardsbergen (Grammont) for some reason, and went to live in Galmaarden. There he opened a shop for newspapers, magazines, stationery and sweets. He also had a business in coffee for a certain time, and was occasionally organist in the local church . In 1951, after his father's death, he moved back to Geraardsbergen with his family to live with his mother at Kloosterstreet 12. Two years later, in 1953, he moved to the coast; successively in Zuienkerke, Lissewege, Wenduine, Zeebrugge and Brugge.

It was at Lissewege in about 1955 that he purchased the LH615 (83-key), which is now in the Museum at Utrecht (NL), and from then on he sporadically started cutting cardboard music again (**Figure 18**).

In the early 1960s, Romain bought the LH507 (93-key), a dance organ with the Gavioli G4 scale. The Hooghuys firm built several organs with this scale. Unfortunately, he dismantled that organ to have spare parts. In November 1963, he bought the 72-key LH518, better known as the "Senior," and from 1968 on, he played that organ on a folkloristic market in Knokke-Heist every year on Thursday afternoon during the summer. It was from that time on that he started full time cutting organ books again.

Around 1965 he bought the LH605 (97-key), which he called the "Condor" (**Figure 13**), and in October 1971, he purchased the LH552 (73-key), which is now in the possession of Marc Hooghuys (now it is named "Albatros"—see Figure 8 on page 15 of this issue for a photograph showing Dan Slack and Romain Hooghuys with this organ.

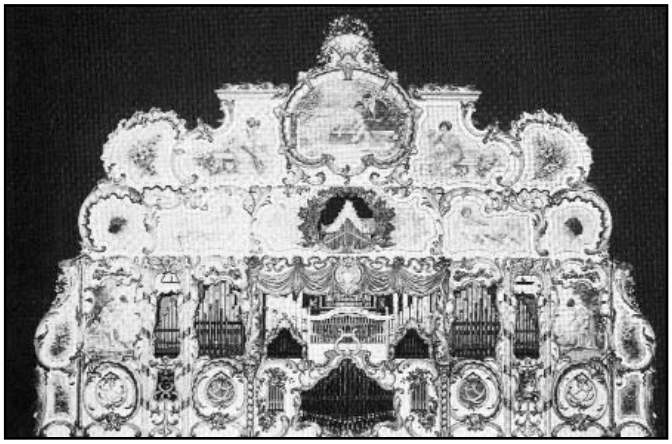


Figure 13. A photo of the "Condor," a 100-key dance organ.

Romain Charles kept on arranging music for his organs until 1978, when he moved to Brugge, near the Boudewijnpark (a theme park). There he made maybe another ten books, but in about 1985, when his wife's health began to fail, he stopped cutting books forever. On December 15th 1989, he died after being severely injured in an accident. His wife died on the day of his funeral.

Fortunately, Romain Charles has a worthy successor in his son, **Marc Herwig Hooghuys**, who is actually the last member of the Hooghuys family who engages himself in the world of organs. In this field, he does more than an excellent job. Apart from maintaining other Hooghuys organs, he also is working on the restoration of his own Hooghuys organ, the "Albatros."

## The Organs

Louis François Hooghuys built several types of mechanical organs. Since only book-playing Hooghuys organs are well known, these will be the only type being dealt with in this section. Because there are two types of fair organs, we will make a distinction between the "smaller" and the "normal" type (the latter one perhaps being comparable in size to e.g., a Wurlitzer 165). Before going on, it should be mentioned that Hooghuys instruments are quite unique due to two facts:

1) They have a special pneumatic system in which there is no air pressure in the keyframe itself. The system is a combination of the French "keyed" system (as used by Gavioli and Limonaire) and the German keyless one (where the air is allowed to escape to atmosphere through the openings in the cardboard books or paper rolls). This special pneumatic system, developed in about 1900 by Louis François Hooghuys, is the very reason why Hooghuys organs are able to repeat very rapidly.

2) All Hooghuys organs have a unique system that causes the keys of the keyframe to be set down at the end of an organ book (a system which is activated by a separate hole in the book to exhaust the excess pressure).

That Hooghuys organs are technically and musically almost perfect can be ascribed to the fact that Louis Hooghuys had a broad musical formation and also a very long musical tradition (already in the middle of the 18th century there are tracks of the Hooghuys family as church organ builders). Nevertheless, one shortcoming should be mentioned—Hooghuys organs, in their original condition, usually only had 8 basses (instead of the normal 12). Since Louis was a very conservative man, he never wanted to change anything about this. Remember the fact that the firm started with cylinder organs, where 8 basses were normal.


Figure 14. The 57-key Hooghuys, "L'Alexandre," in the Ghysels collection. Photo: Arthur Prinsen

Figure 15. The 58-key Hooghuys formerly in the collection of Dan Slack—now playing in the carousel organ room of Jasper and Marian Sanfilippo. Photo: Robert Ridgeway

## "Smaller" Fair Organs

With "smaller fair organs," we mean organs with ±57 keys, of which several were built, mostly between 1905 and 1913. The 57-key Hooghuys organs are easily recognizable from far away, because of their clear and loud sound. A well-known example is the organ "De Witte Merel" of the late Jan De Coninck (†1999) from St.Idesbald (Koksijde, B) and the one in the collection of Mr.Ghysels at Schaarbeek (B)—the latter is better known as "L'Alexandre" and probably has the "harder" sound of all Hooghuys organs (**Figure 14**). There are still other examples: the 57-key "Shaharazad" of Boz Oram (Andover, GB) and the 58-key of Jasper Sanfilippo (ex-Dan Slack collection), **Figure 15**. Of course, there is also the 60-key of recently deceased Mike Kitner, Carlisle, PA (**Figure 16**). In France, Jean-Paul Favand at Paris has a 63-key Hooghuys, with a facade that is similar to that of "De Witte Merel."

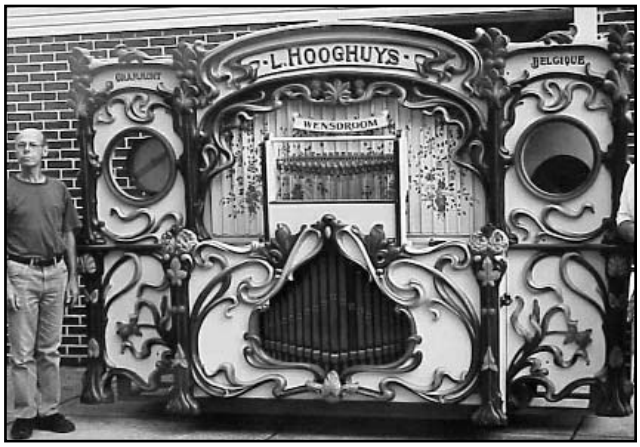



Figure 16. Mike Kitner(†) and his 60-key Hooghuys. In color this organ presents itself quite spectacularly. Photo: Mike Kitner

*This special pneumatic system . . . is the very reason why Hooghuys organs are able to repeat very rapidly.*

## "Normal" Fair Organs

These organs mostly have 70 keys. Their sound is also very clear, which makes them very suitable for use at the fair. In Belgium, the Rorive family still has two such organs in their sets of gallopers (carousels). Teddy Reed also has a 70-key, but in this organ, the countermelody consists of 13 trumpets, which makes it hard to use in the piano register since it mostly drowns the melody.

The best known, and actually quite famous, Hooghuys organ is, of course, the one formerly owned by Albert Becquart (now by François Kopp), who released several records in the late '50s and early '60s on the Decca, Omega and Victory labels. (Kopp also released two records which were re-released on CD; he added a third volume, but sadly the organ is badly out of tune on all these CDs).


Figure 17. A 70-key organ formerly in the collection of Albert Becquart. This organ, while permanently mounted on this trailer, accompanied portable carousels throughout Europe. Mr. Becquart lived in Brussels and had several organs as noted in the list at the end of this article.
Photo: Bill Nunn

The 72-key (actually 71-key, since the register oboe is missing) of Norbert Vroman (Lendelede, B) is also used in a set of gallopers, but was originally a dance organ. This becomes obvious when one takes a look at the registers: "real" Hooghuys fair organs don't have a lot of registers (actually only piano, forte and, if present, carillon), but the organ of Mr. Vroman has piccolo, violin, and sax-baritone registers. This organ is closely related to the 72-key "Senior" (discussed previously), since the latter has the original front of Mr.Vroman's organ (the facade of his organ was constructed by his father). Both organs also have the same scale. Some people might know the "Senior" through the several records that were released by Romain Charles Hooghuys.

## Dance Organs

The Hooghuys family gained an excellent reputation with its dance organs. These organs vary from ±83 keys to 98 keys, with the same scale up to the *grosse caisse* (bass drum). Hooghuys never built an organ with more than 98 keys (the 100-key instrument in the Cushing collection (GB) has been adapted afterwards). As said, the Hooghuys firm also built some organs with a scale very similar to the 89-key G4 scale of Gavioli.

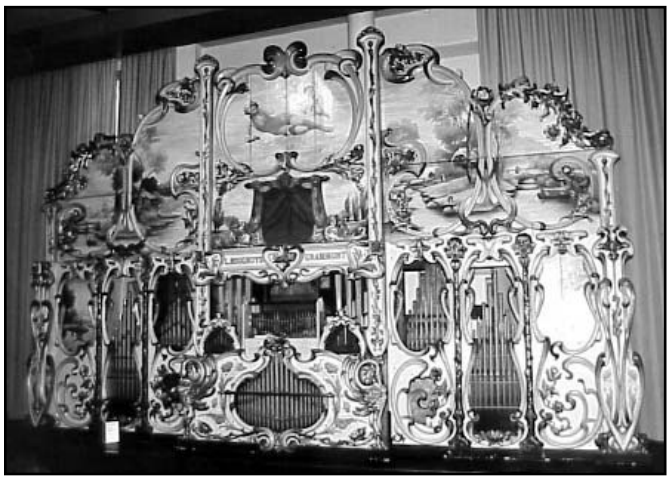


Figure 18. The 90-key LH615 Hooghuys dance organ in the organ hall at Utrecht, NL. Photo: Ron Bopp

The instruments have divergent registers, but can be characterized by one word: balance. In my opinion, no other dance organs have such a well-balanced, harmonious sound.

Concerning the façades, Hooghuys dance organs usually have rich ornaments (an outstanding example is the Jugendstil façade of the organ in the museum of Utrecht—a façade that was constructed a few years later than the organ itself). Typical are the two small, pyramid-like "housings" for the *vox humana* in front of the middle part of the organs (**Figures 18 & 19**). In most organs, the swell shutters have been removed; the same can be said of the mandolin register. The above-mentioned organ of the Utrecht museum is one of the very few with the


Figure 19. A close-up of the Utrecht Hooghuys revealing the two small, pyramid-like "housings" for the vox humana pipes. Photo: Ron Bopp

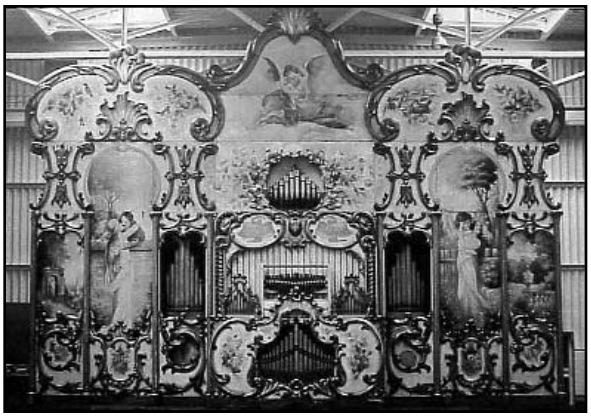


Figure 20. The well-preserved 70-key Hooghuys dance organ in the collection of Ted Bowman, Clophill, GB. Photo: Bill Nunn

Figure 23. The keyframe for reading books on the Hooghuys dance organ in the Utrecht collection. Photo: Ron Bopp

mandoline still preserved, but the mechanism isn't working. The only really working example is to be found in the organ of Ted Bowman—which makes that organ actually the most original Hooghuys dance organ (**Figure 20**).

Besides the Hooghuys of Utrecht, another well-known Hooghuys dance organ is the "Condor," a 100-key instrument, know as the "Senior" in the Boudewijnpark at Brugge (**Figure 13**). Traditionally, as is mentioned on the records of this organ on the Decca label, it is said that the organ first had 85 keys and was enlarged afterwards, but there are good reasons to assume that the instrument was originally built with 97 keys. Later, it was enlarged to 100 keys. Some examples of the rich sound of a Hooghuys dance organ can be heard on the recordings of the Condor and the Hooghuys of Utrecht. Those who have visited the museum in Utrecht might have bought one of the LPs or CDs on which the Hooghuys can be heard.

Figure 21. The beautiful 84-key LH650 Hooghuys dance organ in the collection of Jasper and Marian Sanfilippo, Barrington Hills, IL. Photo: Ron Bopp

*That Hooghuys organs are technically and musically almost perfect can be ascribed to the fact that Louis Hooghuys had a broad musical foundation. . .*

*Hooghuys fair organs are easily recognizable from far away, because of their clear and loud sound*

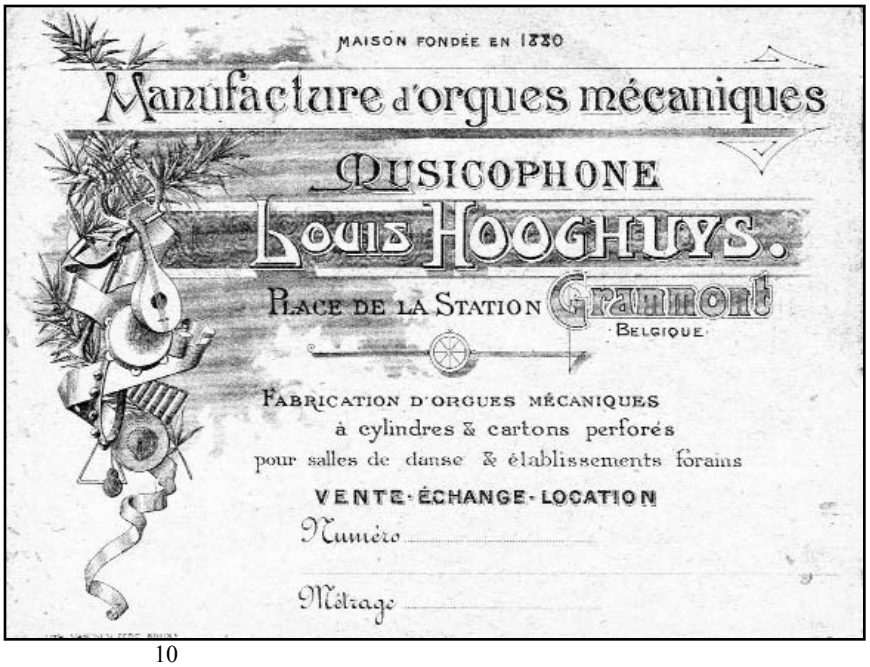



Figure 22. A Hooghuys book label—a label that can be found on the original factory books by Louis François Hooghuys. The label was made by lithographie Van Den Eede of Brussels and provides places for the book number and length.

Figure 24. The LH553, a 83-key Hooghuys dance organ formerly in the collection of Arthur Prinsen.
Photo: Arthur Prinsen

## The Repertoire

Although many popular tunes can be heard on Hooghuys organs, their repertoire is often quite different from that of other organs. A lot of old polkas, mazurkas, waltzes and marches have been preserved that can't be heard on other organs. Of course, the same can be said of Gavioli organs.

The best music books have been made by Hooghuys family members, especially by Edgard, Romain and Marc Hooghuys. Especially the organs of Ted Bowman, Mr.Vroman, the Rorive family and Teddy Reed also have some very interesting Hooghuys books.


Figure 25. The 57-key Hooghuys, "Shaharazad." Rebuilt by Emile Baude in 1964, this organ is now owned by Boz Oram of Andover, GB. Photo: David Smith

Of course, there is probably not one Hooghuys (or Mortier) organ without an arrangement by August Schollaert (1893-1958), an excellent arranger who made the organ of Becquart very famous with his arrangements of e.g. *Blue Devils* and *Die schöne Galathee*.

*Although many popular tunes can be heard on Hooghuys organs, their repertoire is often quite different from that of other organs.*

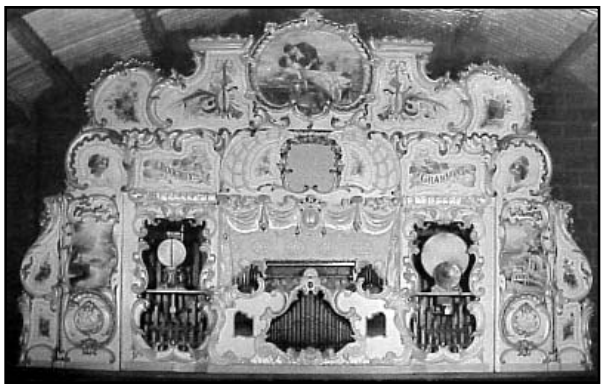


Figure 26. The LH630, 100-key Hooghuys in the Thursford Collection of George Cushing. A catalog description includes: "The carvings tend not to be so deep as the other large organs, and the pastel pinks, greens and blues, lightened by the silver rococco framework, complete the delicate quality particular to all work found on Hooghuys organs."
Photo: Thursford Collection


Figure 27. A 57-key Hooghuys (CH660) belonging to Ted Reed, Amersham, Great Britian Photo: Ted Bowman

Figure 28. Three jester-like figures on the 57-key Hooghuys, "De Witte Merel."

Photo: G. Kattenbeld

## List of Hooghuys Organs Still in Existence

The numbers mentioned in this list are the ones to be found on the chest of the organs. "LH" stands for Louis Hooghuys and "CH" for Charles Hooghuys. If possible, one of the former owners of the organ is mentioned (not always the last owner, but the best known; in two cases, the organ is still in possession of the original owner (or family), in which case an asterisk is placed in the third column). In some cases, an organ has a "name," which is also mentioned. [Organs displayed in this article are indicated in the last column, "Photo Index" -- Ed]

| Number | Keys | Former owner | Present owner | Name | Photo Index |
|---|---|---|---|---|---|
| LH315 | 70 | Albert Becquart | François Kopp (?, FR) | | |
| LH320 | 70 | * | Jean Rorive (Quaregnon, B) | | |
| LH??? | 70 | * | Jean Rorive (Quaregnon, B) | | |
| LH500 | 88 | W.J.Barlow | G.Screeton (Barton-on-Humber, GB) | De Kermisorgel | |
| LH518 | 72 | Romain Hooghuys | Boudewijnpark (Brugge, B) | Senior | |
| LH520 | 88 | | Frank Lythgoe (Limm, Warburton, GB) | | |
| LH522 | 72 | Albert Becquart | Norbert Vroman (Lendelede, B) | | |
| LH525 | ? | | Charles Walker (Georgia, USA) | | |
| LH530 | 57 | Emile Baude | Boz Oram (St.Mary Bourne, Andover, GB) | Shaharazad | Figure 25 |
| LH535 | 57 | | John A.Daniel (South Pasadena, California, USA) | | |
| LH545 | 57 | | Jef Ghysels (Schaarbeek, B) | L'Alexandre | Figure 14 |
| LH547 | 92 | | La Bagatelle (amusement park, Le Touquet, FR) | | |
| LH548 | 57 | Jacques Binder | ? | | |
| LH552 | 82 | Romain Hooghuys | Marc Hooghuys (Lissewege, B) | Albatros | |
| LH553 | 83 | Arthur Prinsen | City of Geraardsbergen (B) | Prince Carnival | Figure 24 |
| LH576 | 63 | | Jean-Paul Favand (Paris, FR) | | |
| LH585 | 57 | Emile Baude | Jan De Coninck (†) (St.Idesbald, B) | De Witte Merel | Figure 28 |
| LH590 | 70 | Van Steenlandt | Jean Rorive (Quaregnon, B) | | |
| LH595 | 70 | | Ted Bowman (Clophill, GB) | Big Bertha | Figure 20 |
| LH600 | 85 | | M.Watts (Lydney, GB) | | |
| LH605 | 97 | | Romain Hooghuys (†) (Boudewijnpark, Brugge, B) | Condor | Figure 13 |
| LH615 | 90 | | Organ museum Utrecht (NL) | | Figure 18 |
| LH620 | 71 | Ronald Bennet | Bill Nunn (Hamel, Minnesota, USA) | | Figure 11 |
| LH625 | 60 | Wallace McPeak | Mike Kitner (†) (Carlisle, Pennsylvania, USA) | | Figure 16 |
| LH630 | 100 | Albert Becquart | G.T.Cushing (Thursford Museum, GB) | | Figure 26 |
| LH640 | 83 | Turner | Retonio Gallery (Degersheim, CH) ? | | |
| LH645 | 83 | W.J.Barlow | G.T.Cushing (Thursford Museum, GB) | | |
| LH650 | 84 | | Jasper Sanfilippo (Chicago, Illinois, USA) | | Figure 21 |
| CH660 | 70 | Arthur Mason | A.E.Ted Reed (Amersham, GB) | | Figure 27 |
| LH670 | 58 | Dan Slack | Jasper Sanfilippo (Chicago, Illinois, USA) | | Figure 15 |
| LH7082 | 52 | | François Kopp (?, FR) | | |

I would sincerely like to thank Marc Hooghuys, who provided most of the information for this article. Some information was also to be found in two books by Stephane Godfroid, who made a serious study about the Hooghuys family: *Muziekinstrumentenbouw te Geraardsbergen van de 15 de eeuw tot heden* (Geraardsbergen, 1986) and *De Familie Hooghuys te Geraardsbergen, Draaiorgelbouw in Vlaanderen* (in: Oostvlaamse Zanten, 58, nr.1, 1983).

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## "Hooghuys Band Organ for sale on eBay"

In early December of this year a Hooghuys Band Organ appeared on eBay. Dating to 1895 this organ originally played from a pinned barrel but later was converted to use 80-key book music. While similarities abound to the organs of the Hooghuys firm, Björn Isebaert believes (in a separate communication) that this organ actually is one built by A. Mahauden of Grammont, Belgium.

The current owner, Don Henry, along with his father, purchased the organ eight to nine years ago from a collector in Southern California. The name on the facade is "Mahauden".

This, according to Björn, makes this a one-of-a-kind organ as no other Mahauden organs were thought to exist.

The organ did not sell at the auction.

# Dan Slack (1945 - 1987)
# A Pioneer in American Organ Rallies

**Fred Dahlinger**

Foreword: This tribute to Dan Slack was originally composed shortly after his passing. Portions of it were incorporated into a program celebrating his life presented by Ron Bopp at the 1990 MBSI Mid-America Chapter Organ Rally held in Fremont, Ohio. The article that follows is an altered and updated version of the original paper.

Our shared interest in mechanical musical instruments brings us together, but it is the friendships that are generated from that fellowship that bind us together. I can think of no one who exemplified this aspect of our hobby better than the late Dan Slack. Dan's enthusiasm for mechanical music was unsurpassed, but it was his friendship with so many people for which he was renowned.

Dan was an early baby boomer, the first child born to Bud and Alta Slack. He entered the world at Standish, Michigan on May 10, 1945. As a child Dan was already inquisitive. He trained to be a ham radio operator and also took keyboard lessons after his family moved to Albion, Michigan. His proficiency on the organ was unknown to most of his music friends, possibly a concession to his interest in mechanical instruments.

Figure 1. Dan was never much for formality, but he did stand still long for this business portrait to be taken about 1985.

Dan graduated from Albion High School and attended college while working full time. His aggressiveness as a roofing salesman in Battle Creek led to a promotion as manager of the Fremont, Ohio branch. Mastering this business, Dan turned his attention to cars and sold them for a couple years but tired of the repetitive routines in short order.

Airplanes had been a passion of Dan's ever since he started to take flying lessons at Fremont in 1966. Two years later an opportunity came along that was too good to be true. A job with Cessna Aircraft was available and Dan jumped at the offer. In the course of the eighteen years that he spent with Cessna Dan became their stellar salesman, winning all major sales contests. His achievements culminated in a September 1980 effort when he sold 33 airplanes, the greatest number ever sold by anyone with the firm within a one-month period. Dan had progressed to the position of Regional Sales Manager (**Figure 1**), responsible for nine states and three Canadian provinces, when Cessna decided to close down their Piston Engine Division in 1986. He could have gone higher in the company, but a promotion would have meant relocation to Wichita, Kansas. Dan liked to be near his family and the city was too far removed for maintaining family ties.

*A strong handshake or friendly hug, a flashy smile and a "Hi buddy, what's new," was the typical greeting.*

His ability to sell airplanes served Dan well in his next job, marketing boats bearing the famed Chris Craft name. His position as District Marketing Manager meant traveling a territory spanning from Ohio to the Dakotas. The demands of the job reduced the frequency of Dan's visits in his last year or so, and one sensed a waning of his enthusiasm as his travels forced him to spend more time away from his home and family. More than once in his last year he toyed with the idea of buying his own business near Fremont, one that would have provided him with more time at home.

Figure 2. Marilyn and Dan during a visit to Hong Kong. Dan was always on the lookout for new experiences. An opportunity to play a Chinese emperor was to good to pass up.

The most important event that happened to Dan as a result of his move to Fremont was to make the acquaintance of a lovely lady named Marilyn Binsack. She matched his level of activity, no mean feat in itself, and brought stability and organization to the life of this away-from-home bachelor with the strong personality (**Figure 2**). They were married in 1970 and subsequently blessed with three children, Danny Jr., Andrea and Erica.

Dan and Marilyn built their comfortable home on South River Road, south of Fremont, in 1976. Within a year or two they erected the music building that proved such a beacon to friends, collectors and visitors alike (**Figure 3**). The house was Marilyn's kingdom, a welcome rest haven provided for by a very genial and warm hostess. The building was Dan's hideaway, his respite from the long hours of traveling and the travails of business. You didn't have to knock there, just walk in; typically Dan was on the phone. A strong handshake or friendly hug, a flashy smile and a "Hi buddy, what's new," was the typical greeting. Despite all the activity that swirled around him, Dan made a sincere effort to make everyone who visited him feel welcome, comfortable, and the focus of his attention. Well, at least until the phone rang again. I personally think that his

Figure 3. Excitement was palpable when band organ aficionados pulled up the driveway of Dan and Marilyn's Fremont home the day a rally commenced. Organs were parked everywhere and happy music flowed freely.

sincere warmth for people was the source of his great success. It certainly resulted in legions of friends across the earth, many of whom looked upon Dan as a best friend. He had a lot of heart to give, and he did his best to give part of it to everyone.

As was the case for many of us, Dan's introduction to mechanical musical instruments was a chance affair. The late Jim Miller owned an airport in Reed City, Michigan, and Dan called on him in his capacity as a Cessna representative. An invitation to Miller's residence revealed a fine collection of mechanical musical instruments. When Miller sold the airport he also had a substantial accumulation of spare airplane parts to sell. Dan said he could make the sale for him and in two or three days made good on his word. When he came to collect his commission, Dan told Miller he didn't want money, he wanted one of those neat music machines. Miller gave

Figure 4. An airplane propeller, a fiberglass elephant, a hot air fan, a beer pump, and organs and pianos galore filled Dan's music room. Duck literature was in the bathroom.

him his pick and Dan took a coin piano. Exactly which one it was no one seems to remember. However, it proved to be the seed from which Dan's large and varied collection grew. Dan let go of that early instrument, but in 1973 he had already formed the beginnings of a broad collection. He acquired a Wurlitzer 103 band organ, a Mills Violano, a Wurlitzer "A" roll piano with flute pipes and a 15-1/2 inch Regina.

Dan's enthusiasm for collecting the old, the rare and the unusual wasn't limited to mechanical musical instruments. Among the other items to catch his fancy were arcade and slot machines, steam and gas engines, hot air devices, fans and light bulbs (**Figures 4 & 5**) . Friends often started him on these new interests, but it was Dan, with his wide spread network of contacts, that proved to be the ultimate searcher. He was always seeking that next out of the ordinary find to share with amazed friends.

Big purchases and sales were a matter of everyday life for Dan. Deals that would make other collectors tremble only caused Dan to pursue them more aggressively than before (**Figure 6**). An extremely able negotiator, the pursuit and arrangement of a tough deal brought Dan his greatest satisfaction. The greater the ability of his adversary, the more Dan relished the negotiations. His ability to arrange deals carried over into his friendships among the music fraternity. Once Dan was asked to negotiate for the purchase of a Decap dance organ. The buyer was adamant; the asking price stated was firm. Dan said that he had something better than a firm price and that was an offer. The organ changed hands at about the amount Dan offered. Numerous collectors acquired pieces via deals Dan had arranged. If he said he'd take care of it for you, you knew that he would, and without pecuniary gain for himself at your expense.

figure 5. A visit to Dan's music room was always a time of fun and enjoyment. His desk was usually staggering under a load of letters, mailings and other interesting materials devoted to his hobby interests.

Dan's preoccupation with large, ornate and costly toys didn't diminish his appreciation of the simpler pleasures in life. A ten-dollar bill won years ago from a friend in a bet was a sentimental keepsake he kept in his wallet to the end. Near it was a picture of his pride and joy. No, not a picture of Marilyn and the children or a big band organ, but a color photo of a can of Pride furniture polish and a bottle of Joy dish detergent. I, along with many others, laughed with Dan, as he'd spring this little jest on unsuspecting acquaintances.

Figure 6. Arthur Prinsen, Jim Miller and Ken Smith joined Dan (far left) during a flying visit to Miller's large collection in Michigan. These were heady times in the hobby, with frequent and revealing discoveries and opportunities.

Figure 7. One of Dan's great acquisitions was the 89-keyless organ that Carl Frei, Sr. built new in 1959 for John F. Reid's Happyland Shows. It was the first organ built new for an American showman in several decades.

Dan was always an astute buyer, whether the quarry was phonographs, music boxes or pianos, but it was with band organs that he made his greatest advances. Among the first was a Wurlitzer 105 that played *Blue Skirt Waltz*; it was a childhood memory, the first organ he ever saw. Years later he tracked it down and bought it from his good friend Rod Link, who had operated it at the fair in Michigan years before. Dan eventually bought and sold a variety of American roll operated organs, but his 1974 purchase of a 72-key Carl Frei street organ which played books opened up a new field for him (**Figure 7**). No one really wanted these beasts. They were large, books weren't readily available and no one really wanted to work on them. But, when they were maintained and fed good books they dispensed such beautiful music that few of the largest American organs could equal their virtuosity.

Some of Dan's early organ activities strained relations with the neighbors. Residents on South Street in Fremont in 1975 didn't like it when that big trailer sat out front of Dan's place, and they liked it even less when the big 89-keyless Carl Frei organ inside it boomed out a rousing march. Taking control, Dan moved out of town and bought the properties around his place so that he could stage his own rallies without neighbors calling the police. Visitors to the 1983 and 1985 MBSI Mid-America Chapter (M.B.S.I.) organ rallies will recall the private rallies at Dan and Marilyn's home as two of the highlights.

The enthusiasm Dan had for book organs caused him to visit Europe several times in search of the roots of these extraordinary creations of man (**Figure 8**). The European rallies, with their multitudes of organs, traction engines and people, fired his imagination, and he pushed the issue in America until the MBSI consented to hosting its first organ rally in 1976 (**Figure 9**). Dan brought the biggest organ that was present at that rally, and participated in every subsequent Mid America rally the MBSI hosted. The two biggest events to date, the 1983 and 1985 rallies, were hosted by Dan himself (**Figure 10**). Despite "them" infamous little chickens that refused to be cooked, everyone who came to one of Dan's rallies went home happier than when they arrived. No wonder, as Dan spared no effort to have as many machines in attendance as possible, all of them dispensing "The Happiest Music on Earth."

The two Carl Frei organs were followed in short order by a number of other book instruments. At last count there were seven, including his prized 57-key Hooghuys, a 78-keyless Richter with a stunning new paint scheme devised by Dan himself and a great Model 38 Ruth. The Ruth organ was another first for Dan's account. As part of the total restoration, Dan carefully planned its return to book operation. It was the first very large European book organ in the United States to be restored back to its original configuration and playing capability. The day that it made its debut was a time when all of us reflected upon the many ways in which Dan Slack enriched our lives with his friendship, deeds and foresight.

Figure 9. The attendees of the very first MBSI organ rally gathered in front of the big Carl Frei organ for a group photo. That's Dan in the dark glasses, to the left of Frank Rider and Bruce Miller. The organ's owner, Herb Brabandt, stands on the far left.


Figure 8. R. Charles Hooghuys posed impatiently with Dan during a visit to Belgium in 1986. R. Charles had music to play for his American guests, and it was wonderful. He delayed a scheduled fashion show so that he could play the famous "Condor" organ for his friends.

**Epilogue**

It's been thirteen years since Dan's passing and much has changed in the interim. Marilyn continued to receive friends and visitors and shared with them the many collections that Dan had built during his lifetime. Her own enthusiasm for his passion led her to host the July 27-28, 1990 MBSI Mid-America Chapter Band Organ Rally. Perhaps in tribute to Dan, more large organs were at that event than at any other rally ever held before or since in the United States. Making its debut the day before the rally at Marilyn's home was Dan's greatest band organ, the Model 38 A. Ruth & Son instrument that he had so fervently pursued. A total restoration, accomplished by Mike Kitner, yielded the best sounding Model 38 Ruth anywhere on

Figure 10. A television-view of a 1985 rally revealed a great feature of one of Dan's rallies—Bob Brown's 105-key Decap dance organ. Many rally participants and visitors enjoyed its merry melodies during an evening banquet and throughout the rally.

earth. Listeners literally stood in amazement before the great music machine.

With time, Marilyn moved on with her life and it was appropriate that she disseminate the collections to other interested parties. Many people benefited from her sharing of Dan's collections. The 92-key Decap, long a fixture and the biggest machine at Svoboda's Nickelodeon Tavern in Chicago Heights, went back to the Chicago area to Jasper Sanfilippo. Jasper also purchased Dan's favorite organ, his 57-key Hooghuys. Dan had personally talked to R. Charles Hooghuys about the history of the organ in 1986 and learned that it had been packed away, incomplete, in crates during World War I. The 79-keyless Richter, a former favorite in a particular area of Holland, also went into the Sanfilippo collection. The Decap and Richter await the attention of the restorers, but the Hooghuys is a proud, and loud, specimen in Jasper's magnificent carousel and organ building. It packs a musical punch far larger than its modest size would suggest.

Figure 11. Dan's style 153 Wurlitzer band organ served as the backdrop for this gathering of Herb Brabandt, Cliff Gray, Terry Bourne, Dan, Bruce Miller and Ken Smith.

The former Gooding Amusements Caliola and its unique truck, went to a local person outside the hobby.

The Wurlitzer 153 that Dan took to offsite rallies went to Paul Cuoco, who subsequently sold or traded it to another collector (**Figure 11**). Cliff Gray traded a Wells-Cargo trailer to Marilyn for an unusual and incomplete hand organ bearing the name "August Kluge" on the case. The trailer became the new home for the 153 before it went to Paul. The converted boat trailer that previously hauled it to many rallies went to non-organ people, but the license plates that read "A-153" went to two organ pals.

The 72-key Carl Frei Street Organ was sold to Marty Roenigk, but it can now be seen and heard in Frank and Shirley Nix's collection. Under the current façade paint one could read the name "Gavioli," but no one has yet fully documented the story of this fine sounding organ.

Figure 12. During one visit to Texas Dan served as Gaviman for a fine Limonaire organ owned by Alan Bies and Steve Boehck. It was situated in the center of a carousel.

The mighty Ruth organ was the last organ to be sold. Fittingly, it recently went to Terry Haughawout, a close friend that performed yeoman service for many years to both Dan and Marilyn. Most people didn't know it, but Terry had repaired or placed in working condition many of the pianos, organs and other items that Dan bartered to other collectors. The Ruth can now be heard across the cornfields in the vicinity of Bloomdale, Ohio, booming out rousing marches and fantastic overtures. Terry recently completed a project to put an appropriate visual perspective on the organ, but he will tell you about that some time in the future. Terry also acquired one of the smallest organs in the Slack collection, a Wurlitzer style 105, the first one that he remembered hearing as a child. In past years it provided musical accompaniment to the carousel at the Sandusky Carousel Museum.

The band organ rally enthusiasm that Dan brought to this continent flourished and diversified (**Figure 12**). The MBSI continues with their annual Mid-America Chapter rally in mid-summer and a few other infrequent chapter rallies. AMICA chapters also host organ rallies but two new groups, The American Band Organ Association, founded by Ken Smith, and our own COAA, now host the majority of the rallies scheduled in the U. S. Dan would be pleased to see how many people actively enjoy "The Happiest Music on Earth" as a result of his interests and activities.

N. B. For those who desire to read more about the Slack band organ collection, *Carousel News and Trader* contained a feature story about it in the May 1987 issue, pages 13-15.

Fred Dahlinger, Jr. currently serves as Director of Collections and Research at the Circus World Museum in Baraboo, Wisconsin. Mid-Am MBSI members will remember Fred early on as author and editor of the "Silver Book" that was the organ guidebook published for Dan Slack's rally in Fremont, Ohio, in 1985.

# Building a Wurlitzer 105 Band Organ
# — Part II —

**Howard Wyman**

The first installment of *Building a Wurlitzer 105 Band Organ* included information on construction of a windchest as well as making the flageolet, piccolo, trumpet, flute, and violin-cello pipes. Now we will progress into completing the case and constructing the vacuum and pressure pumps.

**Building the Cabinet**

Now that the windchest and pipes for the band organ had been completed this seemed to be a good time to start building the cabinet in order to be able to install not only the windchest but the remaining components as they are built. I had decided earlier in the project to paint the cabinet in a manner similar to the later model 105's. That allowed me to use 3/4-inch birch plywood for most of the cabinet. If the builder chooses to have a finished oak cabinet like the early models he could use oak-veneered plywood. For the front of the cabinet I used 3/4-inch clear pine boards doweled and glued together. I started by attaching the front to the sides using dowels and glue. This was then attached to the floor of the cabinet using screws. Before installing the floor I laid out the positions of the pipes that would be installed beneath the floor and cut the holes for the passage of air to the pipes. It was necessary to calculate the distance from the holes to the front of the cabinet so that they would line up with the row of holes in the bottom front of the windchest. **Figure 28** shows the bottom of the floor and the positions of the holes. One can also see the suede leather strips on which the pipes will be glued. I should also mention that I added about three inches to the height of the sides and front. In adding up the various dimensions it appeared that there was not enough height to accommodate the tallest trumpet pipe. As you can see in the photographs this probably would have been the case.

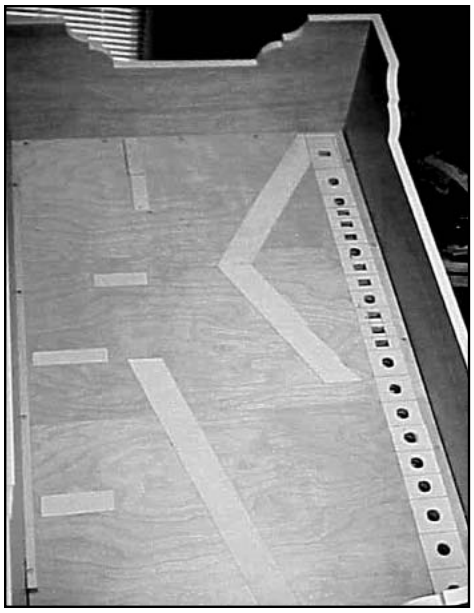

Figure 28. The underside of the organ case reveals future pipe positions.

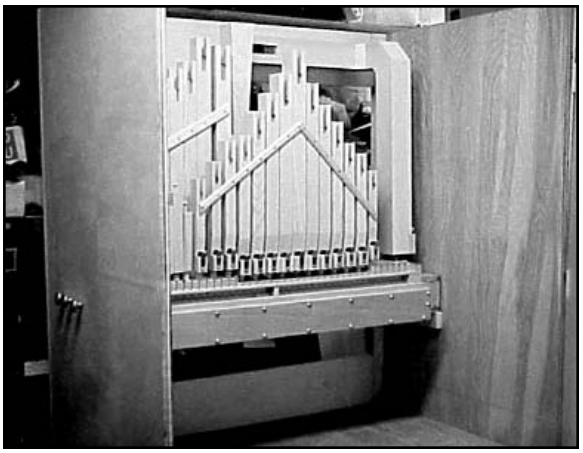

Figure 29. The windchest is now installed in the organ cabinet.

The windchest was then installed in the cabinet. I attached wooden strips to the inside of the cabinet sides and the windchest rests on these strips. In the plans it indicates that the chest is held down by long screws which go through the chest and into the wooden strips. However screws long enough to do that were impossible to find. Instead I screwed brackets above the chest to hold it down. **Figure 29** shows the windchest installed in the cabinet. With the wind chest in place it was now possible to determine the position of the air passages in the riser block. This is the block that contains the passageways from the wind chest to the pipes beneath the floor. To make a pattern I cut a thick piece of cardboard of the proper length and with a height which fit exactly between the front of the windchest and the floor. After putting it in position I marked the locations of the openings in the bottom of the windchest and also the openings in the floor. I then removed it from the organ and drew in the locations of the passages to connect the upper holes to the corresponding lower holes. This pattern was then used to make the riser block.

*If the builder chooses to have a finished oak cabinet like the early models he could use oak-veneered plywood.*

I made the riser block by forming a sandwich of 1/4-inch plywood on each side of 3/4-inch wood. The 3/4-inch wood is cut to form the passageways and glued onto one of the pieces of plywood. The other piece of plywood is then glued onto the remaining side. There should be no leakage from one passageway to the next. After the riser is glued together the passageways should be sealed with shellac or some other sealer. I used

a product called Phenoseal, which I obtained from The Player Piano Co. Next, the riser was attached to the floor with the air passages lined up with the holes in the floor. The plan is rather sketchy as to how the riser is attached. I used screws up through the floor and into the bottom of the riser. To prevent air leakage I glued a leather gasket to both the bottom and top of the riser before installing it. The windchest was then secured to the top of the riser block. As I stated earlier, I was not able to obtain screws long enough to do this. Instead I used 1/4-inch lag screws. A countersink has to be drilled in the top of the chest so that the top of the head of the lag screw is flush with the top of the windchest. A couple of the screws are located underneath the strip, which holds the piccolos and flageolets so the heads have to be countersunk. This also means that the strip has to be removed while the windchest is being anchored down. **Figure 30** shows the cabinet with the riser block in place. The box sitting in the bottom of the cabinet is the blower box which I used to test individual pipes. Finally, in **Figure 31** one can see the front of the untrimmed cabinet with the wind chest and riser block installed. Gradually it is beginning to look like a band organ.

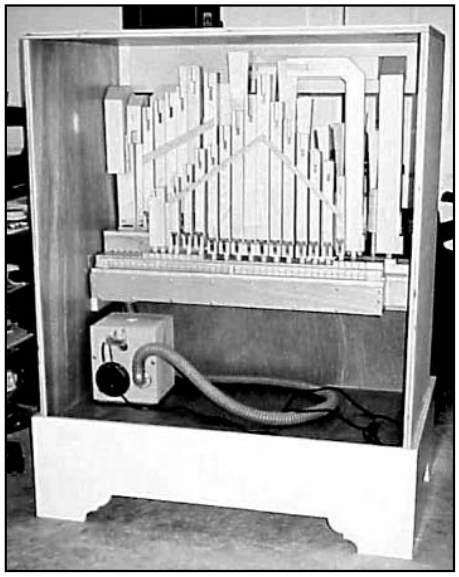

Figure 30. The organ cabinet with the riser block in place.

Figure 31. The front of the organ case with the wind chest and riser block installed.

**Installing the Floor pipes**

Of the 97 pipes in the Style 105 Wurlitzer Band Organ, 22 of them are mounted under the floor of the organ. All 22 are stopped flue-type pipes and they include the five bass bourdons, nine accompaniment flutes, and the eight largest melody flutes. The remaining six melody flutes are mounted on top of the windchest. In order to fit into the space beneath the floor some of the pipes must be mitered. All five bass pipes require mitering as well as one of the accompaniment flutes. Previously I mentioned that I had arranged the pipes in the positions in which they would be mounted in order to determine where to locate the holes for passage of air through the floor to the pipes. At that time I had not yet mitered the pipes. That was a good time to also check to see if the dimensions for the mitered sections as given in the plan would fit into the space. The pipes will be glued onto leather strips, which can be seen in Figure 28. The leather strip around the air passages serves as a gasket to prevent leaks. By gluing the pipes to the leather they can also be removed later in case they become damaged and need to be replaced or rebuilt. I used hot hide glue to attach the pipes to the leather because it forms a tight bond, yet can be broken apart later with a minimum of damage. As I was building the pipes I had applied a polyurethane finish to protect the pipes. Hot hide glue really needs to be applied to bare wood to hold properly so when I determined the areas on the backs of the pipes that would be glued to the leather I sanded the finish off in that area.

*. . . a stopped pipe can be mitered with 90 degree angles without affecting the tone, whereas an open pipe should have two 45 degree angles to give a less abrupt change in direction*

Next came the mitering of the pipes. I had been told by a couple of people who are experienced in pipe construction that a stopped pipe can be mitered with 90 degree angles without affecting the tone, whereas an open pipe should have two 45 degree angles to give a less abrupt change in direction. This has to do with the location of the nodes in the air column inside the pipe and I will not go into that subject here. In order to put a 90-degree bend in a pipe it is only necessary to cut through it at a 45-degree angle and then rotate one section 180 degrees. This was not a problem except in the case of the largest pipe, the G bass bourdon. Even when raised as far as it would go the blade in my table

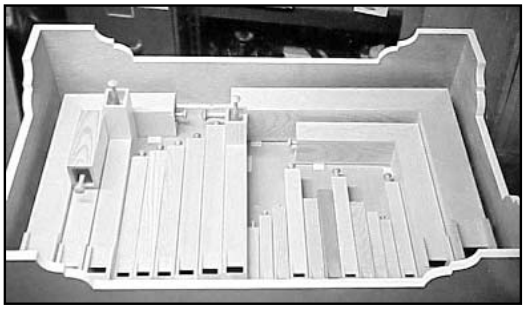

Figure 32. Floor pipes placed into position.

saw would not cut the full thickness of the pipe. The band saw would not open wide enough for the pipe to pass through either. I finally ran it through the table saw and then flipped it over, reset my guide and ran it through again. Of course it didn't quite match up but using a wide belt sander I was able to dress the cut ends so that they fit together fairly well. To strengthen the joint between the pipe sections I cut a groove into the edges of the angled sides and inserted a spline into the matching grooves when I glued them together.

It was now time to glue the pipes into place. Earlier, in the process of constructing the riser block which contains the air passages from the wind chest to the pipes beneath the floor, the wind chest had been installed. I removed the wind chest so that I could, with assistance, turn the cabinet upside down. **Figure 32** shows the pipes after they were glued in place. The large bass G can be seen on the right, with the bass D next to it. On the far left is the bass C, next to it the bass E, and to the right of that the bass F. Earlier I had been concerned that the handle on the stopper in the bass F pipe might not have enough clearance when the organ was turned upright and I had increased the height of the skirt by 3/4 inch over what the plan calls for. As it turned out there probably would have been sufficient clearance. Now with the floor pipes in place I could set the organ upright again and proceed with the bellows and pneumatic chest.

*Some builders have opted to use a blower to provide the wind supply for the pipes but I preferred to use the traditional method.*

**Pressure Bellows**

Now that the pipes and windchest have been installed in the case, this seemed to be a good time to build the pressure bellows. Some builders have opted to use a blower to provide the wind supply for the pipes but I preferred to use the traditional method. It would definitely be easier to use a blower but in any case, a reservoir is needed whatever wind supply is used. The reservoir with its spill valve provides a constant pressure, which is required for the pipes.

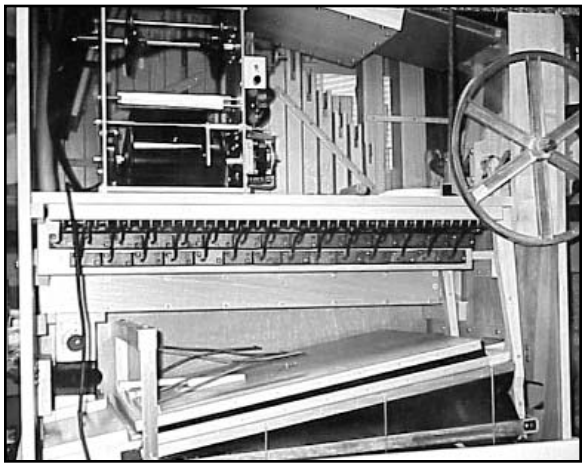

Figure 33. The newly installed pressure bellows sit at the bottom right of the organ case.

There are two nearly identical bellows sections which sit next to each other-the reservoir mounted on top. Each of the sections has a stationary top board and bottom board and a moveable centerboard. The centerboard is moved up and down by means of a wooden rod connected to one of the lobes on the crankshaft. As the board moves it causes air to be drawn into one of the bellows chambers while at the same time air is being pushed out of the chamber on the other side of the centerboard. This air is pushed into the reservoir. Leather check valves keep the air from going back into the bellows when the centerboard starts moving in the other direction. As I said earlier, there is another almost identical unit sitting next to this one and its centerboard is connected to another lobe on the crankshaft which is 90 degrees rotated from the first one. This means that as the crankshaft rotates there is an almost constant air flow going into the reservoir. I say "almost constant" because there are still fluctuations in the flow. It is the job of the reservoir to even out these fluctuations and also set the pressure at the desired level. In **Figure 33** one can see the pressure bellows at the bottom of the picture. The bottom board cannot be seen because it is below the white board, which is part of the back of the cabinet. The moveable centerboard is just above this white board and one can see the slot in the edge of it that is the air intake port. The flexible leather sides of the bellows are black cowhide. In this picture the crankshaft is not turning and so the reservoir is closed. The top of the reservoir is being held down by three large leaf springs.

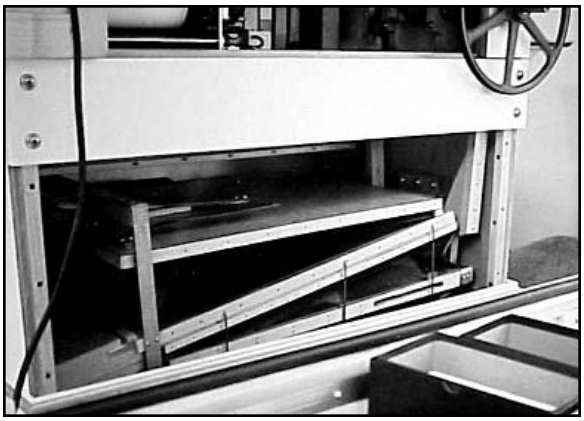

Figure 34. The open pressure reservoir sitting above the bellows unit.

In **Figure 34** one can see the reservoir in the full open position because the crankshaft is turning and air is being pumped into the reservoir. The top of the reservoir pushes against the three springs and the level of pressure is set by adjusting the amount of tension in the springs. In **Figure 35** the spill valve can be seen sitting between the springs. When the top board of the reservoir reaches its maximum height the arm of the spill valve strikes the wooden bar causing the valve to uncover a hole in the top board and exhaust the excess air. The crankshaft is supported by the two large wooden bearings, which can be seen in this picture. The rear of the cabinet itself serves as the third bearing for the crankshaft.

Most of my experience with player pianos, etc. has been with vacuum bellows. Since those bellows are operating as a suction device the flexible covering just naturally is pulled inward as the bellows operate. However, in the case of pressure bellows such as the ones we are building here, as the bellows closes it causes the leather to be blown outward. Because of this it is necessary to glue stiffeners to the inside of the leather covering. These can be thin wood or stiff cardboard. I have been told that Formica works quite well for this purpose also.

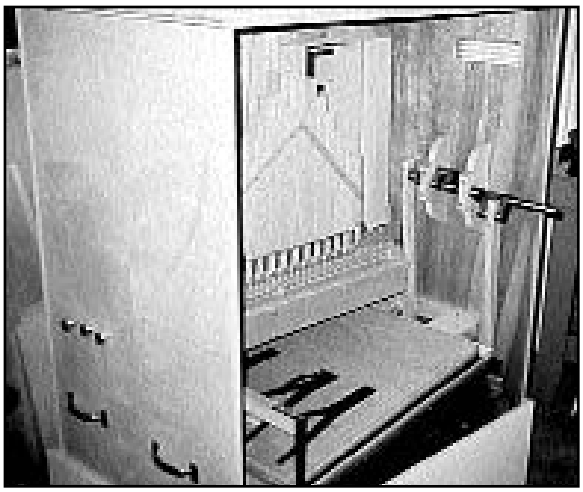

Figure 35. Another view of the pressure bellows and reservoir detailing the springs and spill valve assembly.

**Vacuum Bellows**

Previously we discussed the pressure bellows which furnish the air for the organ pipes that give the Wurlitzer Style 105 band organ its voice. Wurlitzer band organs also have a vacuum bellows. The "player" mechanism is operated by this vacuum. The music for the organ is contained on paper rolls similar to player piano rolls, however each roll has about ten different tunes. Vacuum is used to read the holes in the paper roll and through a system of valves and pneumatics open the corresponding pallet valves in the windchest to send the pressurized air to the pipes. We will go into more detail on this subject later. The basic configuration of the vacuum bellows is similar to the pressure bellows but somewhat smaller. The difference is mainly in the configuration of the valves. Whereas the pressure bellows draw in air from the atmosphere and pressurize it, the vacuum bellows draw air from the player mechanism and exhaust it into the atmosphere.

*Vacuum is used to read the holes in the paper roll and . . . open the corresponding pallet valves in the windchest.*

In retrospect it probably would have been smarter to build the vacuum bellows before the pressure bellows since they are smaller and not as cumbersome, but then we all have 20/20 hindsight. The bellows can be seen in **Figure 36** in the top right area of the case. The dark triangular area is the pumping part of the bellows. It appears dark in the photograph because of the black leather covering. The box-like assembly attached to the bottom and to which the hose is attached is the cover for some of the valves which prevent reverse air flow. As in the pressure bellows, there are two almost identical units side by side and each unit has a stationary top board and bottom board with a moveable center board forming two air chambers. The center board is moved up and down by a wooden rod connected to the crankshaft. As the center board moves it draws air into the chamber on one side through the common intake port. At the same time it is forcing the air out of the other chamber into the atmosphere. Check valves prevent the air from flowing the wrong direction. You may recall that the pressure for the pipes was regulated to a constant pressure by a reservoir which sat directly on top of the pressure bellows assembly. The vacuum system also uses a reservoir to maintain a constant "negative pressure," however the vacuum reservoir is separate from the bellows. They are connected through a one inch inside diameter hose. This hose can be seen in the above photograph. The pressure reservoir was held in a closed position by external springs, however the vacuum reservoir is held OPEN by internal springs. When the organ is operating the reservoir is drawn shut against the tension of the springs. The amount of tension determines the level of suction that is maintained, which in this case is 20 inches water. A level lower than this is insufficient to operate the mechanism but then a level greater than 20 can also cause problems. I inadvertently had set the suction level to almost 30 inches and in playing a roll noticed that toward the end of the roll the tempo was slowing down. After I readjusted the level I didn't have that problem so I came to the conclusion that the extra suction on the paper roll as it passed over the tracker bar holes was causing drag on the roll.

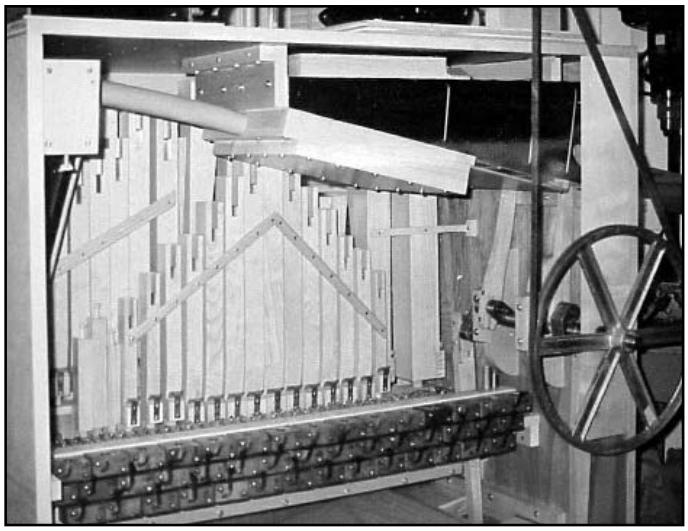

Figure 36. The back of the nearly-completed organ showing the vacuum bellows at the top right of the case.

The tension is set by bending the leaf springs inside the reservoir. For that purpose, the top board of the reservoir has a wooden plate which covers a large opening in the board. This plate is attached with screws and a leather gasket to make it airtight. The springs can be accessed by removing this plate. It usually takes a few tries before the correct level is obtained. The springs exert quite a bit of force and the only thing holding

against this force is the leather covering of the reservoir. All of the time that the organ is sitting idle the force of the springs is keeping tension on the leather. In order to keep some of this pressure off the leather I put a reinforcing strap on the open end of the reservoir before gluing on the leather. This strap is a piece of cotton belting about an inch wide, tacked and glued at each end. **Figure 37** is a view looking down at the top of the organ with the top removed. At the right one can see the suction bellows. The two box like structures are airtight covers for the valves which only allow air to flow into the bellows. An internal passage from these two covers goes to the valve cover on the bottom of the bellows which we pointed out in the previous photograph and to which the hose from the reservoir is attached. To the right of these covers there is a maple support bracket which holds the bellows assembly together and to the right of that the two dark strips are the leather flap valves which allow air to be exhausted to the atmosphere during operation. In Figure 37 one can also see the hose going from the bellows to a T-connector. One leg of the T goes to the reservoir which is attached to the side of the case. The other leg of the T goes to a cut-out seen in the lower left. This cut-out shuts off the vacuum to the player mechanism during rewinding of the roll, otherwise the organ would make some strange sounding music while rewinding.

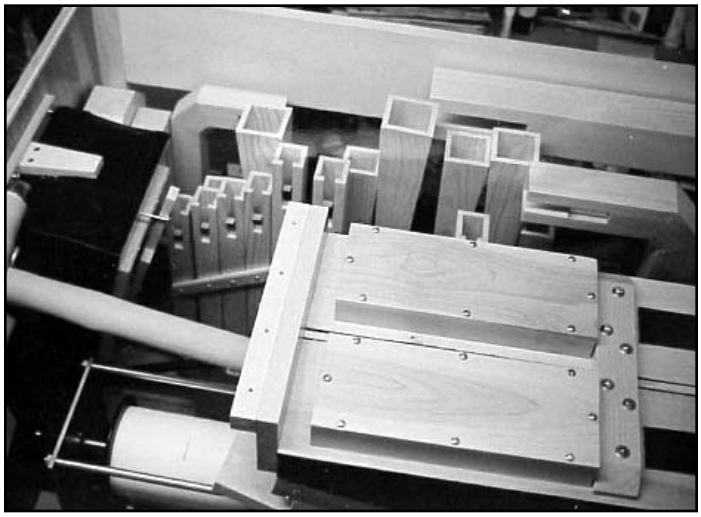

Figure 37. A view of the vacuum bellows from above (with the top of the organ case removed).

In the third installment of this article we will see how this vacuum we have created is used to read the holes in the music roll and operate the valves and pneumatics to actually play the music. We will also cover the percussion and end with the finishing touches.

Thanks to Bruce Zubee, Bill Black and Howard Wyman who have been running this article as a multi-part installment on the Carousels.com website (http://www.carousels.com/index.html). Part III will be published in the next issue of the *Carousel Organ.*

Howard Wyman is an electrical engineer retired from the Army Night Vision and Electro-Optics Laboratory at Ft. Belvior, Virginia, and now living near Tampa, Florida. He has had a long time interest in mechanical music but became really involved with the acquisition of a non-working player in 1989. He is also a ham radio operator with call sign, W9BVD.

# Luigi's "Rescued"

## Hal O'Roarke

Like many small organ enthusiasts I'm always on the lookout for old postcards, magazines, knickknacks, etc, depicting organ grinders. Recently, while pursuing one of my other interests in life, buying and restoring pinball machines, I attended an auction where people in the amusement business dump their old and excess coin operated equipment. To my surprise among all the other treasures (read junk) there stood two aging "redemption" games named *Luigi's Corner* containing animated organ grinder and monkey figures.

Figure 1. Two *Luigi's Corner* coin-operated games.

I should explain that "redemption" games come in a wide variety of types and are used in arcades to entice players to demonstrate some skill in order to win tickets later to be redeemed for mostly worthless prizes. *Luigi's Corner* required the player to insert a quarter (or token) in a shooter device and try to make it land in Luigi's hat, his monkey's cup, or other winning locations. To make the game more difficult Luigi is cranking the organ, raising and lowering his hat (the big jackpot award) and the entire organ and figure is moving from side to side. The monkey is also moving side to side to make his cup more difficult to hit.

Figure 2. Luigi and his monkey removed from the case.

Even though I had no idea what I was going to do with them there was no way could let them pass unless the price went to the ridiculous. It didn't, so I was high bidder and prevailed on a friend to haul them back for me. This is the type of equipment those in the business call "whales" and I could not even fit one in my pick-up.

The games had been pretty well cannibalized for generic parts and their life as commercial equipment was in the past. The figures are essentially complete and mostly work, but require someone to love them and spend some time on restoration. They were rather easily extracted as a unit from the cabinets (which are now in the dump) and await their fate in my garage along with all the other "future" projects. Hopefully someday you will see Luigi reincarnated in a rally, museum, or collection near you.

Hal O'Roarke not only collects coin-operated equipment but is also an organ grinder who supplies many collectors with 20-note rolls.

# Music Arranging and the Computer*

**Tom Meijer**

Matthew Caulfield and others have invited me to discuss the impact the computer has had on an arranger's work. For the last five years I have made my new arrangements utilizing the computer. Looking back, I have come to the conclusion that this method not only has changed my job as an arranger, but that it has transformed the world of mechanical music as well

Previously I have been concerned about the costs of producing book music. I explained why prices for organ books always have been rather high, particularly due to the 19th century labor involved in the foot punching of the books. But I also showed that these costs not only concern the craft of cutting holes in cardboard, but even more, the arranging itself. It takes many hours to create an arrangement that fits the specific organ. In fact, each organ demands its own approach.

How to arrange for small organs with three bass notes and missing almost all sharps? Gerard Razenberg, a famous Dutch arranger for street organs, told me once that "arranging for such a limited instrument is like writing on a typewriter which misses certain characters for, let's say, 'b', 'j' 'k' and 't.'" You would never be able to use the words you wanted to use. Remember this comparison when you type your next letter or article for a hobby publication.

The author, second from left, socializing with three members of the Bumbling Bruder Tour (June, 1999)—Bob Conant, Fritz Gellerman and Howard Sanford—at the KDV rally in Arnhem, Netherlands.

The computer is a great help for the present-day arranger of music for mechanical instruments. I summarize some of the advantages below:

(1) With the computer the arranger can do the same things as he did before with paper and pencil, but quicker and easier-especially concerning the always occurring repetitions in the music. It is also easier to make tempo adjustments in a tune.

(2) At any moment he can listen to what he has arranged, while with the old method he only could hear in mind the final results of his work.

(3) One can easily transpose a finished arrangement from one scale to another. However, one must be careful with this: arranging for a German fair organ is far different from arranging for a modern dance organ.

(4) The arranger can print out the finished arrangement on a paper master, or cut the book with a computerized punching machine. Or, when the organ has MIDI capability, he can supply the customer with the arrangement on disk, ready to play the organ.

There is one risk with the rise of the computer in the field of fair organs and other mechanical instruments. It has been pointed out in the past that one of the attractive parts of mechanical organ enjoyment is to watch book music going through the keyframe. In 1971, when I tried to arrange my first organ book, I always stood at the backside of the street organs in Amsterdam. I was "watching the holes go by" and I carefully listened to what sound was produced at the same time.

I must have studied 1,001 books running through the keyframe, while I enjoyed the arrangements of the best people who had worked for the Dutch street organs, like Carl Frei, Romke de Waard, Gerard Razenberg and Piet Maas. Later on I learned to know the dance organs and I studied in the same way the music books of the better Belgian arrangers, who often surprised me with their musical inventions.

As there is no school or textbook of "how to arrange music for mechanical organs," the only way to learn this skill was to discover how others had made their arrangements. When I made my first books, the organ itself was my best teacher!

Today it should be easier to learn the secrets of arranging, comfortably sitting before my computer, and watching the piano roll view in Cakewalk, I can follow the pattern of the holes on the screen and listen to the sound which is produced. Although, in this way I will miss the charm of a real organ and the comments made by the Amsterdam organ grinders, who were very attractive in my learning period in Amsterdam.

As Tim Trager pointed out, there is a rush to "computerize" mechanical organs and to lay the book music aside! I agree with the advantages of MIDI-fication of organs for the following reasons:

(1) You don't have to carry heavy cardboard books

(2) You can choose on your remote control every tune you want to hear

(3) You can obtain new music quicker and cheaper

(4) You don't even notice the difference between music produced by a book or by a disk with midi-files, et cetera.

But, in this way, you will miss the enchanting atmosphere which belongs to old-fashioned big cardboard books. I prefer the smell of cardboard and shellac to the synthetic smell of a floppy disks. Therefore I am sure that many traditional organs never will be computerized. But to produce new arrangements the computer certainly is a helpful medium.

*Commentary seen on MMD 29 Sep 2000

Tom Meijer lives in Goes, Netherlands, where he not only arranges music for the street and fair organ but also holds the position of Editor of *Het Pierement*, the journal of the Dutch street organ association, the Kring van Draaiorgelvrienden (KDV).

# COAA/Snowbelt Chapter (MBSI) Organ Rally

## Le Sueur, Minnesota

One of the better band organ rallies last summer took us to Le Sueur County Pioneer Power Show, Le Sueur Minnesota August 25-27th, 2000. The event was a joint band organ rally held by COAA and the Snowbelt Chapter of MBSI. This rally was planned by Ralph and Carol Schultz and Francy and Dick Reitz.

Figure 1. Hosts Ralph and Carol Schultz pose with their Stinson band organ.

My husband Frank and I were strolling the grounds of the Le Sueur Steam and Power Show when we were first drawn toward the magical Larry Kern's Stinson Concert Organ, Bernie Gaffron's replica Wurlitzer and Cliff Gray's Gebruder 52 key fairground organ. We then went by the table-top musical box display hosted by longtime members Forrest and Alice Poppe, Lawrence Crawford and Dave Zahn. Further walks through the grounds found Hal and Donna Estrey demonstrating their Raffin trumpet organ while happy fairgoers did the cranking.

Frank climbed down the hill to visit Bill Nunn and his Mortier fairground organ, Stan Culley's Wurlitzer, Tom Wurdeman's Stinson CA-52 Caliola. Also in that area were Gordie Forcier's Wurlitzer #146-B (with a #153 facade), Tracy Tolzmann and Mike Merrick's Ruth/46 key Artizan and Terry Haughawout's Bruder fairground organ. Back up the hill found Tom Kuehn playing his replica #105 Wurlitzer organ. At the rear of a building was a Hohlner harmonica display and we tapped our toes to an accordion player (typical Scandinavian instrument) plus a Rollmonica and 28 key Tanzbar.

Figure 2. Frank Rider showing off his Stuber organ to Angleo & Gina Rulli.

That evening the group gathered at Ralph and Carol Schultz's for a picnic and tour of their collection. Unique items were a Regina 20 ¾" music box, a Regina 27" changer, a Link 2-E nickelodeon, a Prinsen 32-key 57 pipe street organ, a Violano Virtuoso and two (#27 and #47) Stinson band organs.

After supper we drove to the small town of Blakely, one of Minnesota's best kept secrets. Arlene Albrecht gave us a tour of her late husband Dave's carousel art-carving studio and antique shop. This included an incredulous peek at the unfinished Albrecht carousel and two calliope wagons Dave had built.

Figure 3. Dan Albrecht and his Pell busker grind organ.

Early Saturday we returned to the Le Sueur rally site and cranked our Stuber street organ on a shady porch near the aroma of fresh baked cookies. As the people poured through the gates our music was well received. Occasionally Dan Albrecht stopped by with his Pell busker (belly) organ, looking the part with his black hair, mustache and bow tie. Around the corner Vern and Barb Pickett performed with their Raffin street organ and a live monkey. This couple performs often in and around Rochester, MN with their "Pickett Circus."

During the parade of steam and farm tractors Tom Chase and Angelo and Gina Rulli visited us on our shaded porch. As the parade progressed along came a tractor-pulled farm wagon loaded with accordion players, a scene not atypical of this area of the USA.

Saturday evening we enjoyed dinner, also to accordion music. Fred Dahlinger of Baraboo Museum, Wisconsin dropped by with his friend Anita Redding. New attendees Marilyn Nystrom and Wolfgang Schweppe also joined us.

Figure 4. A real organ grinder monkey was a hit at the rally (shown by Vern Pickett).

Our drive home Sunday took us back through the hills and plains of Minnesota, the bluffs of Wisconsin and quite a lot of traffic around Chicago.

Hope Rider

## Do you have something for the *Carousel Organ?*

All items (of interest to our readers) are welcome for inclusion in one of the forthcoming issues of the *Carousel Organ*. Please submit photos, articles, newspaper clippings, or what-have-you to Ron Bopp, 55801 E 365, Jay, OK 74346 or by email: bopp@rectec.net. Phone: 918-786-4988 Fax: 918-786-8049

### Mike Kitner

Michael Kitner, renown restorer of carousel organs, died December 12, 2000, as a result of complications from bone marrow cancer which he had battled for about two years. He was 56. Mike had built his business over a period of the last thirty years. Beginning with player pianos, his skills and analytical mind quickly enabled him to expand his work into all areas of mechanical music, both pneumatic instruments such as nickelodeons and orchestrions; and electrical instruments such as the Violano Virtuoso.

Mike's forte was the fairground organ. He became a specialist in restoring these machines to their original glory, doing major instruments for parks and collectors all over the US. Many band organs, which were little more than kindling due to years of neglect, owe their resurrection to Mike's patient work. In addition, he designed and built several perforators for reproducing both paper rolls and cardboard book music. With these machines, he provided a service to collectors of copying many rare rolls and books.

Mike dearly loved these instruments and it showed in the quality of his work. His death is a great loss for the field of mechanical music. He was a very good friend and will be sorely missed by all who knew him. The instruments he restored over the years will speak highly of him for years to come.

Durward R. Center

## Meet Your Member

"My neighbor had an old player piano. It fascinated me so that I decided when I got out on my own, I had to have one of them," recalls Leonard Railsback of Hutchinson, Kansas. "I'd mow the grass and do whatever I had to do to get in and see it."

That early fascination led to a lifelong interest in mechanical music machines, now shared with his wife, Billie. Examples of many types of organs, music boxes, phonographs and pianos have passed through the Railsback collection during the last fifty years.

**Len and Billie Railsback** stand along side their new Stinson organ, the *De Rehlsbach* dutch street organ, which they bring to every rally.

The first of the big organs was a Wurlitzer 150 Military Band Organ that had been found in Iowa. After it's many years in storage, the organ needed a thorough restoration, and then it entertained the children and the community for years. When Len decided he really wanted an organ without the brass horns, the 150 was sold to Jasper Sanfilippo, who had it restored again and now plays it in his great hall.

In the mid-1990's, Don Stinson completed De Rehlsbach dutch street organ for Len and Billie, and it now takes the highest priority during the summer months. They feel very fortunate to have the opportunity to travel with the organ to many organ rallies.

"Rallies are a great way to share our enjoyment of music," Len comments. "Our many friends are also a big plus for going to the rallies."

Winters in Kansas tend to be cold and windy, so the activity shifts inside where the Railsbacks enjoy their Steinway Duo-Art, the KT's, the Reginaphone, the Polyphone and all the other mechanical instruments. Never one to sit idle, Len is currently installing a Pianodisc in a 7 foot Mason and Hamlin grand piano, which will take it's place in the music room.

Len and Billie enjoy demonstrating their collection to school groups and to friends. The welcome mat is always out and they invite you to stop in for a visit.

## Kalamazoo Monkey Organ Rally

The Mid-America Chapter of the Musical Box Society International, **Monkey Organ Rally**, will be hosted by Bob and Cathy Cantine. The rally will be in Kalamazoo, Michigan on June 1-2, 2001.

Friday evening we will have the hospitality room and mart at the host hotel. Saturday we will be playing our organs on the mall in downtown Kalamazoo.

Saturday will be a big event in Kalamazoo—within a few blocks of the organ rally site will be two large arts and crafts shows along with a big Greek Festival. At 11:00 a.m. is Kalamazoo's "***DO-DA***" parade that is like a Mardi Gras parade. This will pass by the organ rally site.

Saturday evening we will have our banquet and meeting in the Kalamazoo Air Zoo, a museum of World War II airplanes and displays. We will have until 11:00 p.m. to get into some flight simulators and fly planes. Also there will be staff members to give tours and answer questions.

If there are enough interested people and the weather is good, it is possible we could arrange flights in the old Ford tri-motor plane that the museum has restored.

For more information about the rally please contact Bob & Cathy Cantine.

## Organ Rally Dates

| Event | Location | Contact Person | Date |
|---|---|---|---|
| Mid-America (MBSI)<br>Monkey Organ Rally | Downtown Mall<br>Kalamazoo, Michigan | Bob Cantine<br>517-857-3681 | June 1 & 2, 2001 |
| COAA Rally #1 | Dutch Village<br>Holland, Michigan | Terry Haughawout<br>419-454-3671 | June 22-24, 2001 |
| Mid-America (MBSI)<br>Band Organ Rally | Honeywell Center<br>Wabash, Indiana | Frank Rider<br>219-563-5030 | July 19-21, 2001 |
| COAA Rally #2 | Bear Creek Village<br>Bear Creek, Indiana | Terry Haughawout<br>419-454-3671 | July 27-28, 2001 |
| COAA Rally #3 | Jamestown, NY | Dan Wilke<br>716-825-7266 | Aug 24-26, 2001 |
| COAA Rally #4 | Delta Queen<br>Gallipolis, OH | Chamber of Commerce | Aug 31-Sept. 1, 2001 |