

A Celebration of Gavioli “65-key” Band Organs

Part I

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Introduction

The house of Gavioli & Co. is regarded as one of the principal leaders of the fair organ industry. Progressive and innovative technical, tonal and decorative designs characterized their instruments. The firm brought out the first book organs in the early 1890s, fostered the shift from military to symphonic designs and created some of the largest and finest mechanical musical instruments ever manufactured. Gavioli's larger paper or book organs have always commanded considerable attention. Instruments with 87, 89, 110 and 112 keys are well-known, frequently documented in European literature and thoroughly enjoyed today. Others in 84 and 94-key sizes are known from catalog representations, but few survive totally intact. The firm also fabricated book organs of 35, 50, 56 and 62 keys. They do not survive in quantity, if at all in some cases. Surprisingly, more Gavioli organs are in existence today in 87-key and larger scales than the smaller instruments. The situation is perhaps reflective of their relative popularity and sales, or the hard service and rough handling endured by smaller instruments. Fortunately, a number of 46, 57 and 65-key organs survive as testimony to the fact that they also built some very fine medium-sized instruments. One of these, the 65-key Gavioli, is the focus of this paper.

An Endorsement of the 65-key Gavioli

No less authority than America's "Band Organ King," Louis Berni, boasted proudly about the 65-key Gavioli organs. He reported the following tale in 1910. "Not long ago a big eastern [amusement] park owner wanted one of my 65-key organs. He was in the West when he ordered it. Co-operating with his manager, I put the instrument up. We went to the park together the day it opened. Our train was late and we reached there about an hour after the thing was in full blast. As we stepped from the car he stopped suddenly and said, 'Who in tarnation ordered that band in the park?' He was so nettled that he almost sprinted to the grounds. Imagine his surprise when he saw a huge crowd gathered around the carousel and instead of that band he expected there stood his new organ, a beautiful ornament as well as a monster attraction. This surprise is a matter of general occurrence, because the organs that I sell, in their effects rival the greatest orchestras known in the musical world to-day, and in appearance are triumphs of the art of carving and decoration." The details of the trolley park installation are unknown, but there was no doubt that Berni beamed with pride after witnessing the public appreciation of the 65-key Gavioli that he had provided.¹ The musical success of these organs was facilitated by the chest and register improvements and generously scaled pipework that Gavioli incorporated in their construction.

Predecessors to the 65-key Gavioli

There are references to Gavioli cylinder organs of 62, 63, 66, 67, 68, 69 and 70 key sizes, but no where has a factory or shop document specifying a 65-key cylinder size been located. At best, we can cite a 65-key Gavioli offered for sale in 1897. It was described as having 22 wooden trumpets and five wooden trombones. The machine measurements were given as 160 cm. (63 in.) tall, 130 cm. (51 in.) wide and 60 cm. (23.6 in.) deep. The organ was offered for sale by Jan [Johannes?] Nuberg, Driehoekstraat Nr. 8, Amsterdam for 550 marks in a German publication, with the purchase price specified as 2500 francs, French or Belgian not specified.² The wooden reed pipes suggest the possibility that it was a reconfigured military style instrument. The number of trombones was one more than the standard 65-key No. 2 scale and the trumpets were similarly one greater than the number of melody and piccolo notes in the common scale. If the dimensions provided were for the case, the chassis was about two-thirds the size of later Gavioli 65-key machines. The stated initial price, if in French francs, was less than one-third of the price for the most economical 65-key Gavioli of circa 1906 vintage. From the limited data, we would suggest that the instrument was a book-operated organ, perhaps a book conversion, because in other offerings cylinder organ sales were led by the header "Dreh-Orgeln." Lacking further information, we could only say that the machine is likely not a book organ of the design that is the focus of this paper.

The late Dutch showman Henry J. Wassenaar and his partner, A. A. van de Velde, owned an instrument that some say started life as a 65-key Gavioli bearing the shop number 8458. The number would date to circa 1896-1897, which is before the 65-key No. 2 scale had evolved. It was considerably extended to an 89-key scale by Louis Ch. Van Deventer in 1947-1948, in an attempt to replicate the 89 Gavioli of Hubert Wolfs that had burned in 1946. The organ was acquired by M. W. Verdonk and has recently been undergoing a substantial rebuild in the hands of Hans Brink.³

Development of the 65-key Gavioli

A number of factors and developments precipitated and facilitated the design and sale of Gavioli's new 65-key book organ. Customer demand was the most likely cause, with meeting the competition being second. The firm had good reason to earn every sales dollar possible, the reported repair of their failed factory foundation placing considerable stress upon the firm's finances. Such extreme circumstances, balancing survival against good business practice, often causes many transient challenges. The situation was further aggravated by internal management squabbles, pitting the Gavioli family against their business-minded partners, which also frustrated leading

craftsmen, such as Charles Marengi. The desire or need to satisfy every customer's demands dictated the design of a multitude of key sizes and decorative motifs. The chasing of every sales dollar resulted in ever greater investments in patterns and manufacturing fixtures that eventually led to financial distress for most of the Parisian firms, but especially so for Gavioli.

An analysis of known 65-key Gavioli organ shop numbers, combined with a review of marketing materials, suggests that the now common "No. 2" scale was devised during the opening years of the 20th century. There is no known example of a 65-key Gavioli book organ in existence today that dates before 1902. The development of the scale followed symphonic-voiced book organs with 57 and the 87-key scales. They were changed over from instruments with metallic resonator clarinets and saxophones to wooden pipework, with violins placed in the melody.



Figure 1. The diversity of 65-key Gavioli façade designs is exemplified in the pages of the Gavioli catalog of circa 1906, showing style numbers 679 and 687.

Advertising materials issued by the firm suggest a certain sequence of events in the development of the 65-key scale. There were no machines between 57 and 87-keys in size listed on a tissue paper advertising poster that was imprinted with the year 1898 by Gavioli, but a 62-key scale offering was listed twice on another poster that carried the year of 1903. The offering of the 62-key size was not accompanied by an illustration of an instrument of that specific size. Those shown were generic examples, likely of either 87 or 89-keys, to serve as a general visual guide as to what could be manufactured.⁴ Prior to the introduction of the 62-key Gavioli, buyers had a choice of taking either a 57-key organ or moving up to 87-keys, there being nothing in what might be termed a "medium size" range in the Gavioli line. Subsequently, about three years later, there were no 62-key scale machines presented in the elaborate French Gavioli catalog that was issued circa 1906. Multiple 65-key scale instruments were offered therein (Figure 1).⁵

Therefore, the available evidence would suggest that the 62-key Gavioli scale originated after circa 1898 and before circa 1903, with elimination of it in favor of the 65-key size by 1906. The 62-key Gavioli design did not enjoy a long existence and has literally been obliterated, with the scale itself unknown today. It would be hard to believe that the 62-key size was offered without actually being developed, but the paucity of documentation is surprising. Instruments of 65-key size were already coming together in the Paris factory by 1902 and it quickly became a standard offering.

The 65-key scale was a probably an outright replacement design, offering more capability than either the 57 or 62, the former being retained while the latter was dropped entirely. Gavioli expert Russell Wattam observed that the 65-key scale does not appear to have any "add on" keys at the ends of the scale, as is sometimes found in expanded German scales. That eliminates the hypothesis that the 62 was expanded to 65-keys. Wattam also feels that it's unlikely that Gavioli would have deceived the market and offered a 62-key organ that actually had 65-keys.⁶

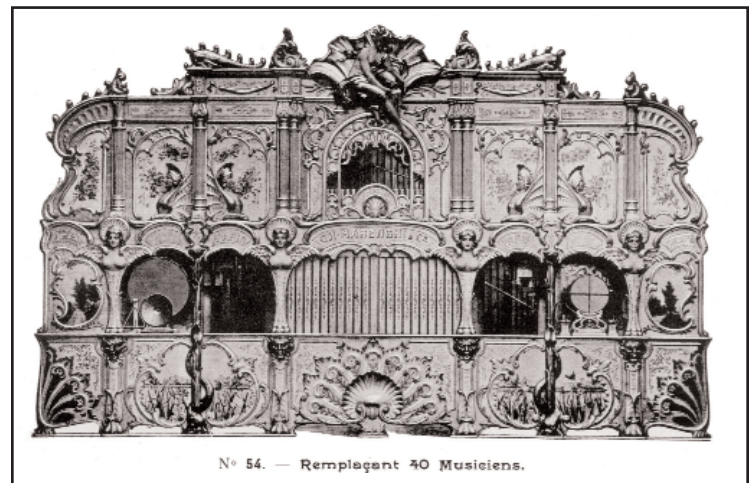


Figure 2. Marengi offered an impressive 69-key organ with multiple registers and well shutters as an alternative to the 65-key Gavioli. This image is from a c.1908 catalog in the Ord-Hume collection.

Augmenting the existing Gavioli product line was also a means to counter the offerings from the competition, including a new force in the Paris organ business. Gavioli's progressive shop foreman, Charles Marengi (-1919), left the firm and established his own factory in 1902. He offered not only his Gavioli-equivalent 57 and 87-key "Idéal Orchestre" fair organs, but eventually upped the ante and introduced 58, 59, 60, 70, 72, 75 and 80-key fair organs to satisfy every conceivable mid-range customer demand. The 59-key organ, implemented shortly after the founding of the firm, incorporated Marengi's new violin-baritone tonal specification, as did his 89-key specification. Another Marengi innovation was a music machine intended for dance hall applications, the "Idéal Orchestre Expressif," complete with automatically adjustable swell shutters in front of the main case. It could be built with either seven or eleven registers incorporated into a 69-key scale (Figure 2). It was a competitor to the Gavioli 65-key organs for dance hall applications.⁷ At least two such instruments, both extensively altered, exist today. Foucher-Gasparini offered 52, 64, 67, 80

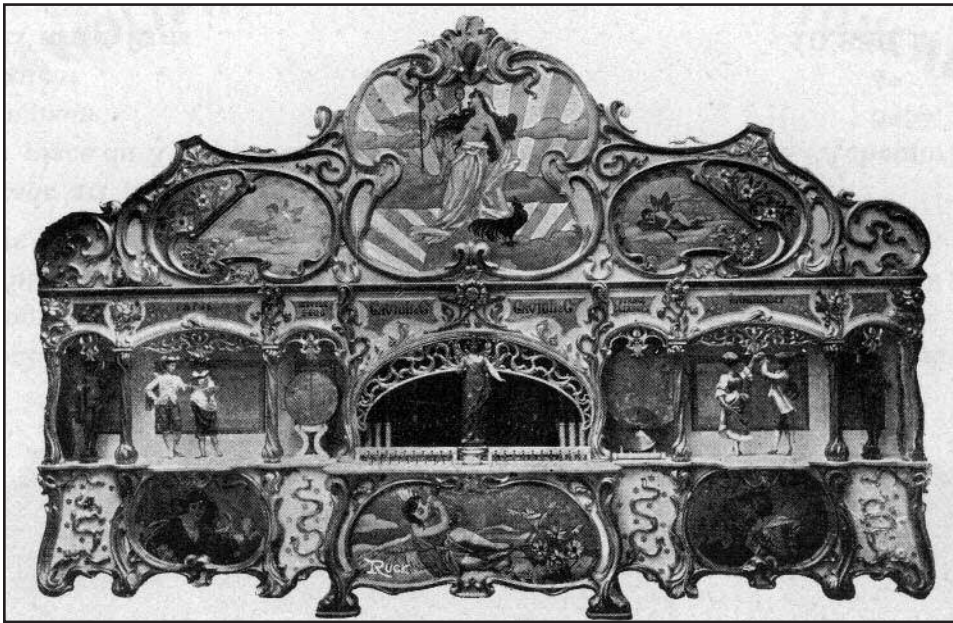


Figure 3. Elaborate scenic paintings and carvings inspired by the art nouveau movement were featured on some 65-key Gaviolis, like style 632.

and 83-key book organs in the 1890s, but by about 1905 settled on 52, 67 and 87-key machines. The firm seems to have remained in the street and fairground organ side of the business. Limonaire Bros. remained focused in their offerings, having 60-key (without registers) and 80-key (with registers) book instruments by 1904, but then introducing their 67-key size, with registers, reportedly in 1906. Clearly, with so many designs being tendered to the marketplace there was significant competition for the mid-sized organ business. All of this was going on as the firms were producing ever larger bioscope organs 100-keys and more in size, severely taxing their productive capacity with a multiplicity of designs.⁸

The ruination of the business, somewhat a coupling of over capacity with an excessive diversity of offerings, all accompanied by a lessening of profits for every builder, led to the formation of what Louis Berni termed an “organ trust” by Gavioli, Marengi and Foucher-Gasparini. The action took place perhaps as early as 1907, but certainly by sometime in 1908. Limonaire was a non-participant by their own choice. They had resisted the urge to make all sorts of sizes and thus had little reason to participate in the standardization movement, given that they remained on sound financial footing. The agreement between the three cooperative builders determined that only several sizes of organ would be produced, thereby streamlining the manufacturing and music-making processes. Templates, inventories, designs and other expenses could be minimized. Though the action led to some initial, immediate savings, the ultimate outcome was the failure of Gavioli & Co. shortly thereafter, for a variety of reasons. The entire mechanical organ business itself went into decline as the result of cultural, social and national factors. The Parisian band organ business after World War I was but a shadow of its former existence.

The 57, 62 and 65-key Gavioli organs were never as popular as their 87 and 89-key instruments. Of 84 different organ

designs documented in two surviving Gavioli sample books, only four were for 65-key instruments.⁹ There was apparently a modest market for medium-sized band organs, or they were simply better represented in another sample book that no longer exists. Sales may have been an issue of perceived value and Gavioli’s overlapping pricing structure. The circa 1906 Gavioli catalog offered smaller façade 65-key machines for 6500 to 8350 francs, with large façade units priced at 10,000 to 10,500 francs. Grandier 89-key organs were priced from 9500 to upwards of 15,000 francs. For the discriminating buyer, unless a large façade was desirable, a more musically capable and louder instrument could be bought for only marginally more money than a medium-sized one, even though base prices differed by nearly 50%.

65-key Gavioli Manufacture and Design

Gavioli fabricated 65-key organs at both their Paris and Waldkirch, Germany factories. The majority seem to have originated out of the French operation. One surviving, but extensively altered example presumably confirms that an instrument of the scale had been made in the Black Forest. There are references to other “Black Forest” 65-key organs in period American literature, but the make is not always specified. Typically, the Gaviolis made in France can be identified by French construction practices, such as the brass resonators on the clarinets, or their assigned four-digit shop numbers.

The instruments that were indicated to be available in 62, 87 and 89-key sizes in the 1903-dated poster were all executed in the Louis XV style. In addition to a smaller design with the two typical drum wings, the 62-key size was also associated with a much larger façade that had four additional wings and an enlarged upper panel, turning it into a visually impressive instrument. A buyer could have a small to medium size organ outfitted with a much larger than necessary façade, when installation circumstances or ego needs demanded it.

The 65-key organs in the circa 1906 Gavioli catalog were illustrated in a broad array of façade styles including Renaissance, Louis XV, Art Nouveau and “modern” (Figures 3 & 4). Their diversity was another reflection of the “satisfy all” philosophy followed by some of the Parisian builders. Those intended for traveling showmen were of modest proportions, made with short, rectangular profiles that suited mounting in a horizontal box-bodied wagon for overland travel. Other facades that were destined for “permanent” amusement park, dance hall and skating rink applications were outfitted with enormous facades. Some illustrated in the circa 1906 Gavioli catalog were of mammoth proportions, measuring up to fifteen feet high and twenty-one feet across. Multiple figures were

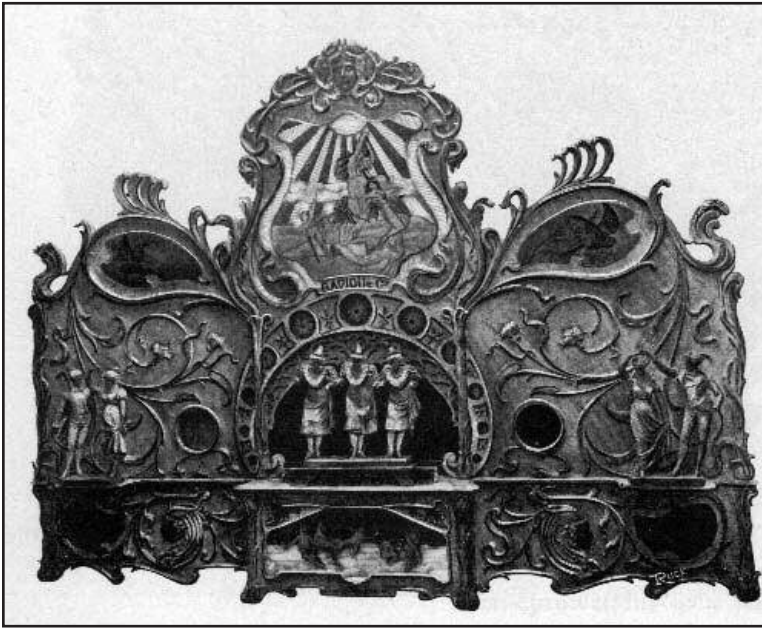


Figure 4. Monumental 65-key organs, like style 674, were best suited to land-
ed enterprises, such as amusement parks, dance halls or roller skating rinks.

applied in the form of bandleaders, dancing couples and stage soubrettes, all cloaked in artistically sculpted wardrobe. The Demetz family in the Tyrol appears to have been the source of these images. Painted scenes, in the classic and heroic mode, were often applied to fill large panel areas. Sweeping scrolls derived from the acanthus leaf, heavy moldings, pierced designs and applied finials outlined and filled the facades, which were finished with applied metallic leaf or gilded highlights. These instruments were superb, elegant additions to any public facility, inserting a degree of high art into places of public commerce and amusement. As if these masterpieces weren't adequate, Gavioli even offered a plain painted model, without any applied carving, for simple and economic installations. Sometimes organs were installed behind screens, unseen, omitting the need for any decorative elements.

65-key Scale Features

The 65-key Gavioli scale made for a very capable instrument from the tonal perspective. The organs also possessed great audio power, when called upon. That versatility may explain why it was found in both fairground and dance hall applications. Compared to the 87 and 89-key scales, it only lacks separate notes for the piccolos, which are played as a melody register, and has two fewer bass notes (six versus eight). While the 87 has no registers (different tonalities achieved by using different pitches) and the 89 has four (cancel/piano, forte, violin, clarinet), one 65-key scale variant has four melody registers, two for countermelody and one in the bass. In combination with the open-closed swell shutter operation, the arranger had innumerable different tonal combinations from which to select.

The 1906 Gavioli catalog presentation of the 65-key organs is headed by the phrase "Instrument Symphonique," meaning they were of the symphonic or orchestral design, as opposed to

the "Concert Militaire" or military style. The variation followed through with different voices and constructional modifications, such as the shape of the reed shallots. The tonal effects were stated as including: contrabass; bass; trombone; violin cello; alto violin; violin; baritone; saxophone; clarinet; flute, flageolet; small flute; snare drum; bass drum; and cymbal. The ten register combinations, which also facilitated variation in the countermelody, were partially given as solo flute, flageolet and violin, clarinet, baritone and saxophone. Not mentioned in the initial description was the metallic-bar xylophone, or glockenspiel, which was included in three of the four examples illustrated. Any of the 65-key instruments could be bought with a solo or independent oboe voice or "piston," meaning a cornet or trumpet, at additional cost. The term "piston," is employed by the Dutch to identify small, upright trumpets. A register of small, brass resonator "pistons" can be seen in the representation of the next larger size, the 84-key Gavioli. The percussion features, or "batterie," were either incorporated into the wing cabinetry or positioned behind the façade on "consoles," small tables or platforms that may have been affixed to the case side-walls or the backside of the front.

Not only did the 65-key Gavioli organs differ in visual appearance, they also had varying scales and pipe specifications and arrangements. Unfortunately, the instrument illustrations in the catalog are not distinctly printed. It's not possible to determine many pipework details. In one, the piccolos are divided, half to either side, with each grouping peaking in the center. In another, the piccolos are arrayed across the width of the organ as a single group, again with the peak in the center. The variations suggest that the designers tried different combinations and layouts, always trying something new as they strove for perfection.

As was not uncommon, the scale might have been revised during a period of perfection and elaboration. Thus, the reader should be aware that our use of "65-key" to designate the organs herein is a bit generic, and not necessarily an exacting identification unless so stated. The scales are essentially equal but in select examples differ in a couple keys. The 65-key "No. 1" scale has not been identified to date. It may be one of the known scales but simply lacks a label. The predominant "No. 2" scale is known to have been used in England by Chiappa and applied to the instruments made at the Waldkirch, Germany branch. The No. 2 scale is labeled "(Waldkirch)" in Arthur A. Reblitz and Q. David Bowers, *Treasures of Mechanical Music*, (1981, page 514). In No. 2 scale machines the saxophone pipes are generally positioned intermittently with other pipework. There was a register variation within the No. 2 scale, although it may have resulted from improperly connected tubing (*Treasures*, page 514). Another related 68-key scale, with additional registers (*Treasures*, page 516), was used on at least one instrument exported to the U. S.

Automatic Registers and Divided Chests

If organ voices could be changed automatically, it offered two principal advantages. An improvement in the quality of music rendered was assured and the operation of the instrument

could be downgraded to lower expense personnel lacking in any musical sensitivity. It became a menial job of arduous cranking. Automatic registers in book organs came to fruition by 1902-1903.

Register changes by means of pinning on cylinders appears to have been implemented in large orchestrions quite early, possibly by the 1860s. The technology provided the ability to play classical compositions on a variety of different voices, the same as provided for in straight pipe organs by pull stops. Both Imhof & Mukle and M. Welte & Sons outfitted their cylinder-operated orchestrions with registration control functions, utilizing different shaped pins at the same key location to mechanically turn registers on and off.¹⁰ Welte's 1889 German patent covered a registration action utilizing two pneumatics activated by two holes in the tracker bar scale. Soon thereafter they developed a quieter lock and cancel system, both advances incorporated in their roll-operated machines.¹¹

Cylinder-operated hand organs built in later years had alternate voices, but the sliders controlling them had to be manually shifted, requiring an operator with some musical sensitivity to make it sound correctly. We have not seen a smaller cylinder organ wherein registers were changed automatically by solely mechanical means, as in German orchestrions. Jüttemann documents register changing within German cabinet-style cylinder organs, but it was a combination of mechanical key and sticker movement coupled with pneumatic action. A. Ruth & Son included a register changing mechanism in their 72-key organ, shop number 3800 of circa 1897, but their entirely pneumatic register control appears to have been devised a bit later, certainly by 1903 when they completed their first Model 38 with an alternate melody voice and a register-controlled glockenspiel.¹² By 1903 Gebrüder Bruder had also released their Model 104, which had automatic registers provided for in the scale. The new feature was embraced by leaders in the European fair organ industry within a short time.¹³

The concept of automatic registers in band organs, meaning pneumatic register operation, may have flowed from an aspect of the same loom technology that spawned the original perforated book and keyframe idea. With operational choices made via the loom "program," why not take advantage of the technique and provide automatic register changes in the book instrument control system? As organ tonality changed from military to symphonic in nature, there was a greater desire to provide alternate melody and counter melody sounds, as well as piano and forte actions. The automatic register satisfied the requirement and made more musically sophisticated arrangements possible. It also facilitated the construction of smaller organs. No longer would cylinder organ scales up to 140-keys in breadth, with all their attendant manufacturing and alignment problems, be required. In lieu of repetitive note placements, registers provided alternate voice selection.

Automatic registers required division of the pipe chest to accomplish the desired purpose. It had already been accomplished by standard means within orchestrions. In some fair organs this was facilitated by the design and implementation of channeled wind supply or control boards and the so-called "off note" chest arrangement. There was also a substantial practical

side to the matter. Orchestrions could be built with chests having great depth, there being little limit on physical construction within buildings. Fair organs often had to be mounted in a wagon, and thus the depths of their chests were necessarily limited by provisions for a façade and access to the back of the case. As a result, fair organs grew in width as opposed to depth because wagons could be made longer, but seldom wider. It was a circumstance well suited to off-note chest placement to either side of the main chest.

The earlier 87-key organs were of the older, barrel style chest construction, essentially cylinder organs operated by books. The note scale was divided amongst various voices and there was little if any overlap. There were no alternatives in melody tonality, except to shift up and down the scale to different pipework. Generally, such voice changes were not necessary during the era of the military style organ that predominated through the 1870s to the early 1890s. Given what is currently known about Gavioli organs, it would appear that their 65-key and 89-key Gavioli organs were the first to fully implement the new register and divided chest technology and tonal capability. Dating of surviving Gavioli organs and knowledge of patents granted would suggest their development of the specific divided chest and register technology taking place from late 1900 to mid-1902, and thereafter. It occurred over a period of several years and likely went through an evolutionary process for which the groundwork was laid in the mid-1890s. It substantially increased both the complexity and the expense of organ manufacture. The advances in chest construction and register control were covered in a number of patents. All of these were secured in the name of Anselme André Marie Gavioli (1828-1902). It is likely significant that they reached fruition 1901-1902, just as the multi-register 65-key organs were making their debut.¹⁴

In the years to come, some of the builders came to devise their own equivalent mechanisms. Charles Marengi was employed by Gavioli during at least a portion of this time and was surely familiar with the developments then underway. As a shop foreman, perhaps he was the primary developer of the system. He incorporated a derivative system in his own machines, with other designs reportedly achieved by Limonaire and Gasparini. The same patented design could not be employed directly by competitors, but it could be licensed or an alternative arrangement conceived and perfected by inventive craftsmen to accomplish the same goals. Jüttemann credits Limonaire with the latching style of relay box, and also states that it was utilized by both Gebrüder Bruder and Wilhelm Bruder Sons, but provides no documentation or further explanation.¹⁵ By comparison, A. Ruth & Son devised an alternative "chain perforation" style register system that was initially implemented on their Style 38 of 1903. In lieu of latching, it employed positive pressure control air to sustain the selected register, thereby circumventing any existing patent coverage.

In addition to the lock and cancel system that was eventually adopted as their standard, Gavioli patented another more complex register box design. It was covered by British patent 1,083 (application January 16, 1901, accepted January 16, 1902). It involved a rotating disk with studs that were held in

an engaged position by a contoured spring wire, with rotation of the disk in on-off fashion caused by a pneumatic shifting a lever with a dog or finger on it. One can readily discern that it lacked the positive nature and rapid response of the puff-operated lift and latch mechanism that became the standard. There is always more than one way to do things and as it turned out this design was not as good as another.

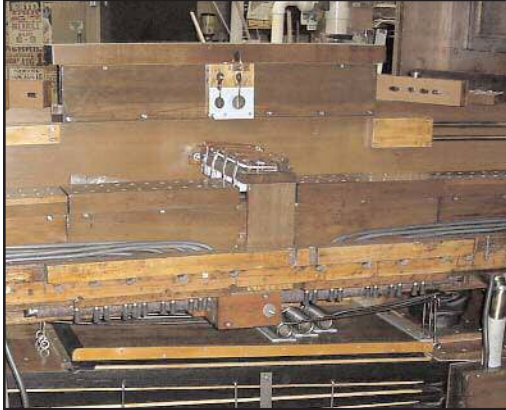


Figure 5. The heart of the 65 and 89-key Gavioli success was the automatic register system. It can be seen here in front of the riser in a late 65-key Gavioli. Photograph by Dick Lokemoen

melody register was often positioned (Figure 5). The register controls were directly connected to the chest control actions so as to minimize the response time for register changes. Pneumatic signals received from the key frame were rapidly translated into meaningful changes in the voices engaged. It was accessible from the front of the organ, but concealed from public view. The position made it possible to readily operate the various off-note chest valves and to turn ranks of pipes on and off via the provided channels and tubing. It was all very ingenious and made for some very responsive and fine sounding musical instruments.

European Versus American Applications

European organ applications were a challenging one for medium-sized machines. Many instruments were placed on bioscope fronts or within the center of large carousels and switchbacks. These appeared at community-hosted outdoor fairs, where there were numerous, individually-owned attractions, all in direct competition with one another. In each case, maximum volume was desirable to overwhelm the operational sounds of mechanical rides and crowd so that the music could reach the ears of prospective customers.

American applications were somewhat less competitive. Traveling carnival midways were more or less a cooperative venture, with one showman owning and organizing the entire midway and other concessionaires bringing on shows and rides to complement one another. Each took a turn offering music to attract midway patrons, rather than all blaring at the crowd simultaneously. In general, American mechanical thrill rides were smaller and therefore less noisy than their European counterparts. American amusement parks were also more hospitable to organs, their isolated, verdant settings separated from city commerce permitting non-competitive musical installations within or in front of their permanent structures.

The 65-key Gavioli Organs In Europe

Only a few 65-key Gaviolis are known in continental Europe, with an equally limited number in England. Reconstruction into different organ styles would seem to explain to some degree the paucity of such organs in the Old World today.

The most famous 65-key Gavioli (No. 2 scale) on the continent is the "Aalster Gavioli," housed in the National Museum Van Speeldos tot Pierement at Utrecht, Holland (Figure 6). It was last owned by Pierre Paul van Roy and used by him as a dance organ in the town of Aalst. In addition to the name Gavioli, that of Th. Mortier is also on the entablature. It was also the only name found inside the chassis during a recent rebuild. Theofiel Mortier (1855-1944) bought and re-sold instruments from Gavioli and this was one that he handled. It is a fine instrument, with a large façade still bearing a vintage decorative scheme. Overall, it has a triangular shape, achieved via the use of decorative panels placed at the top and on the sides. The front is in the late 1890s multiple-wing Louis XV design, but the influence of art nouveau is readily apparent in



Figure 6. The Aalster Gavioli served for many years as a dance organ. The swell shutters that originally concealed the pipework have long been absent. Author's photograph.

the simplified carving style. It measures approximately 14'-8" tall by 16'-5" across. The chassis bears shop number 8854, which the museum dated previously as circa 1905. Others have dated it slightly earlier, to circa 1902-1903, based on comparison to other Gavioli instruments, an assignment that is now embraced by museum staff. There are six registers in the scale of this oldest known 65-key Gavioli. The instrument originally had swell shutters in front of the pipework, but they have not been part of the organ for many years.¹⁶

A restoration of the Aalster Gavioli in 2005 brought forth additional history and insights. Jan Kees de Ruijter advised that the oldest books with the instrument date to 1902 and bear the plate of Victor Fondu. There is the possibility that it was originally sold to a Brussels, Belgium organ firm owned by the Fondu family, the father being Felix (-1956) and the son Victor (-1952). During their demise is when the Gavioli was likely sold to Roy, who in turn relinquished it to the Utrecht museum.¹⁷



Figure 7. Forrest's Gavioli represents the Louis XV panel and wing façade design that was utilized on early 65-key organs sent to England.

Image courtesy Paul Davies and Kevin Meayers.

Three 65-key Gaviolis exist in Europe with the 1890s-era Louis XV style central scenic panel and side wing arrangement. Two are the Gaviolis in Great Britain, owned by John Forrest (ex-Matilda Hoadley, Swales Forrest, **Figure 7**) and Herbert Silcock (ex-W. Piper, Emerson & Hazard, **Figures 8 & 9**). The organs have facades that are essentially scaled down versions of the Louis XV fronts seen on larger 89-key Gaviolis. Another way to describe them would be to say that they're slightly larger versions of the 57-key Louis XV façades. The top

edge of the entablature on the 57s have three circular arcs, whereas the outer arcs on the 65s have been made into elongated curves as a result of the general widening of the façade.

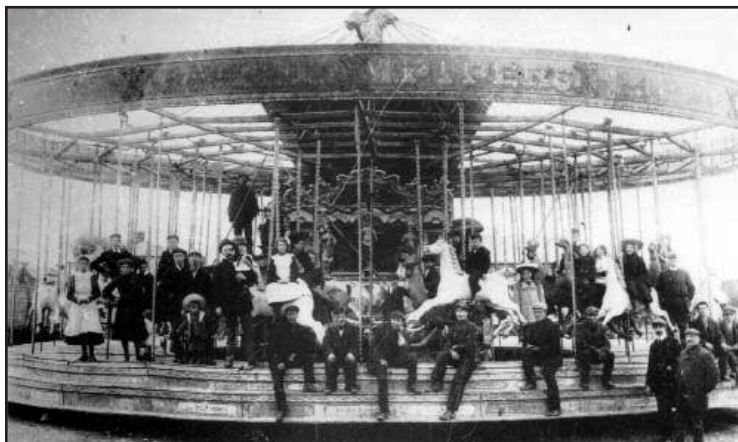


Figure 8. Piper's three-abreast gallopers, typical of portable British machines, was furnished with music from a 65-key Gavioli now owned by the Silcock family. Author's collection.

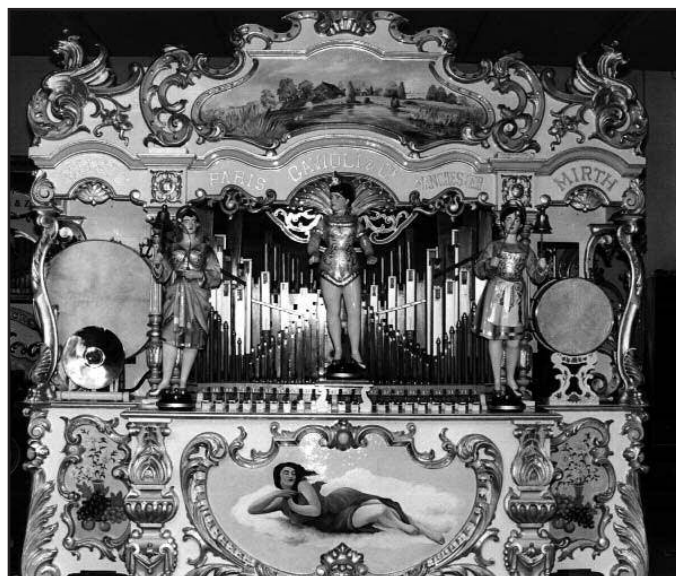


Figure 9. Silcock's Gavioli, also in the Louis XV style, was rebuilt in 1997 by Kevin Meayers, returning it to fine playing condition.

Image courtesy Kevin Meayers.

Bearing shop numbers 8875 and 8876, respectively, they are thought to date from 1903, with the year actually found inside the lower number machine. There is no indication that either ever was fitted with swell shutters. Both served on "gallopers," the clock-wise turning British carousels with jumping horses. In the 1930s the Emerson & Hazard instrument was transferred from their gallopers, which were sold, to a newer and more thrilling Ark ride.¹⁸

There are other "65-key" Gavioli organs currently in England, but they appear to have been modified from 57-key and perhaps other sizes. Father P. R. Greville, a generally reliable commentator on British fairground history, once wrote that the Forrest and Emerson & Hazard organs were nearly identical to a third that was initially owned by Tom Shepard [Sheppard] and in the 1950s was in the possession of Patrick Ross Collins. Another second similar organ was also said to be in Arthur Martin's gondola switchback, later owned by Dagnalls and then the O'Brien Bros., who scrapped it.¹⁹ Scrivens and Smith cover the Sheppard ride in their booklet *Gallopers* (1998, pages 29-30), where they place a barrel organ and later a rebuilt 89 No. 4 scale Gavioli acquired in 1926 with the ride. A photograph taken in 1953 by J. Mellor at Colwyn Bay sustains the Scrivens & Smith identification. The apparent confusion arose from the organ having a Louis XV façade, like the two known 65-key machines. Conversely, B. K. Kinsey's publication, *The Fair Organ Register*, lists the Shepherd (sic) Gavioli as 65-key, but Russell Wattam advised that the remains of this 89 No. 4 scale organ were rebuilt and it is now owned by Eddie Hayward in the U.K. The Martin Gavioli is also identified as an 89 No. 4 scale machine in Scrivens and Smith's *The Circular Steam Switchback* (1995, pages 85-87), where another 89-key size Louis XV facade is also illustrated. Both the Sheppard and Martin organs were relatively compact machines, like the 89 with brass trumpets that was owned by the late Tom Varley. That circumstance probably contributed to the misidentification.



Figure 10. The fine street organ “Jupiter” is an altered 65-key Gavioli. The three figures seen were originally on the 89 No. 4 Black Forest organ known as the “Great Gavioli.” Author’s photograph.

A 65-key Gavioli was in the possession of a Dutch showman named A. Koppelaar. This Rotterdam gentleman offered it for sale in 1938. Nothing further is known about the organ.²⁰ Another 65-key Gavioli provided the basis for the famous Dutch street organ called “Jupiter,” now in preservation in Haarlem, Holland (Figure 10). It was assigned shop number 9067, which analysis would place at 1904-1906, later than the 1900 and 1902 dates suggested by others. The basic 65-key scale remains intact on the organ but the registers have been changed. After serving in a dance hall, the firm of DeVreese in Antwerp, Belgium modified the instrument into a street organ by installing different pipework.²¹

Other well-known street organs may have similar Gavioli heritage, but extensive rebuilding makes tracing the provenance nearly impossible in many cases. Such alterations would explain the relative scarcity of 65-key Gaviolis on the continent. The “Blauwe Gavioli” is such a case, Carl Frei, Sr. having rebuilt it extensively to play his 72-key street organ scale. Another example is the “evangelistic organ” that had been used to raise money for Christian charity on the streets of Holland. It was perhaps built as a dance organ and later extensively rebuilt to a 72-key street organ scale. Exported from Holland in the late 1970s, it is owned by Brian Blockley in England.²² A 66-key organ constructed by Joseph Bursens, the Sater, was probably a 65-key Gavioli when originally built. The instrument was exported from Holland to Sakura, Japan.²³

One likely Gavioli, generally similar to the two British instruments noted previously, was rebuilt many years after the initial construction and may be the only extant example of a 65-key organ made at Waldkirch. It is in the Louis XV façade style. The organ was extensively altered by Gebrüder Bruder and is now in the Musee Baud in L’Auberson, Switzerland (Figure 11). The details of the upper panel carved dragons, the bell ringers and other elements all suggest that the façade was made by German artisans for a Waldkirch-built instrument. The dragons are stylistically related to those on the lower façade of an 89-key No. 4 scale Waldkirch Gavioli that went through the shop of Carl Frei, Jr. It is now in possession of the Hine family in England.²⁴ Another organ, a 68-key Waldkirch-Limonaire

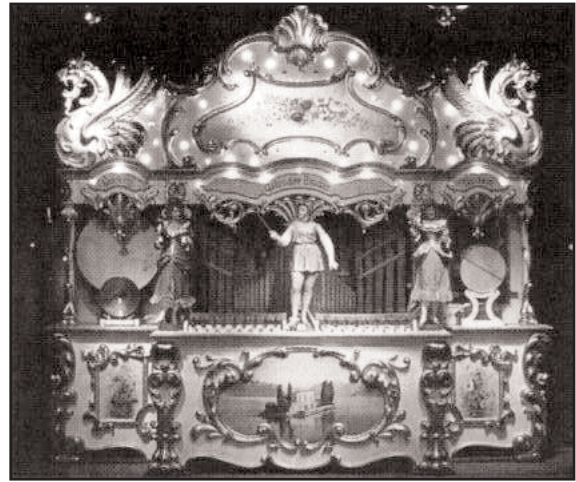


Figure 11. The German heritage of this 65-key Gavioli rebuilt by Gebrüder Bruder is evident in the façade carvings. Photo courtesy Maarten van der Vlugt.

in the Hinzen collection, is outfitted with a very similar Louis XV façade. It looks different because the center section and two original side wings have been augmented with two additional side wings and an upper panel. It was completed and delivered to a showman named Welte of Osnabrück in 1908, the first year that the Gavioli factory in Waldkirch was under the ownership of the Limonaire. The original owner sold it to the Dutch showman Hinzen, who maintains an extensive holding of fair organs (Figure 12).²⁵



Figure 12. This 68-key Limonaire organ, owned by Hinzen in Holland, has a façade with a Gavioli heritage and added side wings.

Photo by Reg Turlington.

Louis Berni and Gavioli & Co., New York

Louis Berni was probably the first dealer to import 65-key Gavioli organs for American showmen. He may have done this while conducting business as an individual, immediately before he commenced to manage the Gavioli & Co. agency in New York. Early every year, before showmen started their summer season spending or travel, Berni offered for sale numerous fair organs that had been recently imported and prepared for service. The instruments were more likely to be second hand acqui-

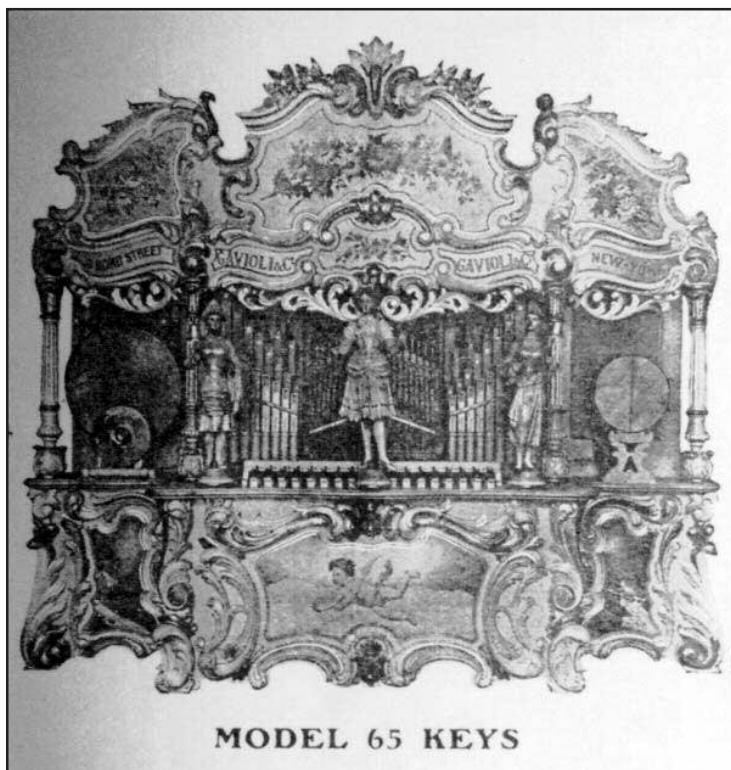


Figure 13. Another 65-key Gavioli with a Louis XV façade was the featured organ on an undated Gavioli & Co. circular.

Image courtesy Doug Bast.

NEW YORK BRANCH

GAVIOLA & CO., PARIS. — OF —

Largest Manufacturers in the World, of
Card Board and Cylinder

ORGANS.



For Entertainments, Dance Halls, Merry-Go-Rounds,
Skating Rinks, Etc., Et .

All kinds of Latest Music and Songs to order.

Office and Show Room, 31 Bond St.
Telephone 5863 Spring.
Representative: LOUIS BERNI.

Figure 14. Berni chose to illustrate his first Gavioli & Co. offering of 1906 with an example of the 65-key Gavioli Louis XV design. The spelling error can be attributed to erroneous pronunciation of the name.

Author's collection.

sitions from European showmen as compared to being new from the factory. His timing was specifically planned to be compliant with the calendar of the traveling amusement business. There was no waiting for a factory in Europe to complete a commission, and Berni could achieve a substantial mark-up on perfectly satisfactory instruments.

A special advertising circular created by Gavioli & Co. featured a Louis XV façade instrument that was labeled as being a 65-key instrument. The list price was \$2500, which presumably included the 45% import duty then in effect. Cost-wise, it was about equivalent to a 100-key deKleist military style organ, the best selling of the large organs made at the time in North Tonawanda, New York. The dimensions of the façade were given as ten feet, two inches tall by eleven feet, five inches wide. It was adorned with three moving figures and included a glockenspiel, two drums and a cymbal, in addition to the pipework. In this organ, piccolos, violins and clarinets were in the center, with side by side saxophones split to either side. The layout may have been employed with the 65-key No. 1 scale. A different arrangement later became adopted as the standard, probably for the 65-key No. 2 scale (Figure 13).

The first organ to represent the Gavioli & Co.'s New York branch in an American trade publication was another Louis XV 65-key Gavioli (Figure 14). It had a decorative top piece featuring a raised panel and two dragons, a design arrangement that was utilized on the British 65ers and later on several American instruments. Philadelphia Toboggan Company carousel number 11 of 1906, installed at Willow Grove Park in southeastern Pennsylvania, was outfitted with such an organ (Figure 15). It replaced a 57-key Gavioli that was transferred to another PTC ride. To fit inside the carousel center, the upper panel was deleted and several finials installed to provide a suitable finished appearance. Three female figures, a bandleader and two bell ringers, adorned the front. We'd normally assume that the Willow Grove organ was the one illustrated in the Gavioli advertisement because the paintings in the belly area and lower side wings were identical. Unfortunately, essentially the same central artwork was placed on a 65-key Gavioli that still exists in England. The possibility is that several instruments were decorated in the same style to achieve some form of economy. This Gavioli may have been the first of the 65-key



Figure 15. One of the first 65-key Gaviolis in the U. S., applied to PTC carousel #11, was very similar to the two organs that are preserved in England today.

Author's collection.

specification to play in America. In 1907 the new music provided to it included these Gavioli & Co. supplied popular tunes: *Love Me and the World Is Mine* (1906); *Poor John* (1906); *Somebody's Waiting for You* (1907); and *Cheer Up Mary* (1906). Seven miscellaneous, unknown tunes aggregating 111 yards, along with three unidentified French waltzes totaling 71 yards were supplied in the spring of 1908. The subsequent history of the instrument is unknown.

Gavioli 65-key Organs In The U. S.

Nearly twenty 65-key organs can be identified in North America. There are surely some duplicative listings between the disconnected textual references and surviving photography, but that excess is balanced by the lack of citations and photographs for other instruments. A few of these organs survive in various states of preservation today. Three of them exemplify the high quality of the 65-key Gavioli design.



Figure 16. Feltman's famous carousel on Coney Island had a 65-key Gavioli, one of the few in the resort that wasn't of German origin. "Berni Bros." is painted on the entablature. Author's collection.

A fine Louis XV example with the center scenic panel and side wing style façade was one of the four organs that accompanied the Feltman carousel on Coney Island (Figure 16). It was relatively rare to find a French organ at the famous resort, which was dominated by band organs made in Waldkirch, Germany. The Gavioli did not endure as long as two larger Bruders with the carousel; they still exist today. A near twin instrument was sold about 1912 to Fred Kempf, who utilized it to advertise the Kempf Model City attraction and afterwards the Kempf brothers' Swiss Village (Figure 17). Berni Organ Company advertisements of the early 1910s also illustrated another instrument with a similar front (Figure 18). An upper façade panel and part of the entablature "banner" from one such organ is now preserved in the William and Ida Kugler holdings at the Schubert Club Collection, St. Paul, Minnesota, with a C. W. Parker advertising slogan painted on it.



Figure 17 Fred Kempf and later his brothers had possession of this fine 65-key Gavioli. It probably traveled across more of the U. S. than any other similar sized instrument. Image courtesy Hazel Helen Mack.

After he closed down his carousel installations, carousel assembler and operator George W. Kremer offered two different 65-key Gaviolis for sale. In 1923 he offered a 65-key Waldkirch scale cardboard organ for sale.²⁶ The listing was followed in 1927 and 1929 by the advertised sale of a very fine 65-key Gavioli, measuring thirteen feet tall by eighteen feet wide (Figure 19). There were seven registers in the scale and a key to operate castanets. An accompanying photograph portrayed a fine Louis XV façade organ with three figures in the center, dancing girls in both end wings and a large upper panel. It had probably been utilized at Kremer's North Beach installation in Queens Borough, New York, which was demolished to make way for the airfield that became LaGuardia Airport. At the same time Kremer offered a second instrument that may have

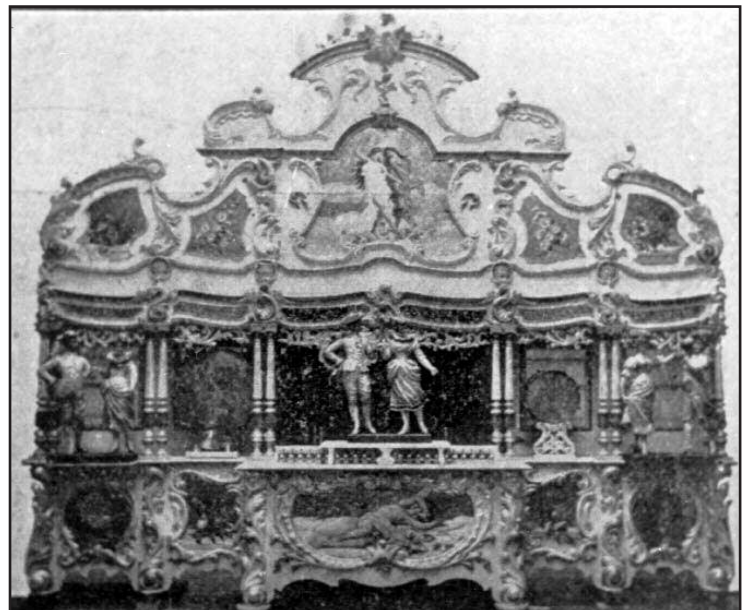


Figure 18. A 65-key Gavioli was a very fine piece of music-making machinery. This example may have been imported by the Berni Organ Company about 1912. Author's collection.

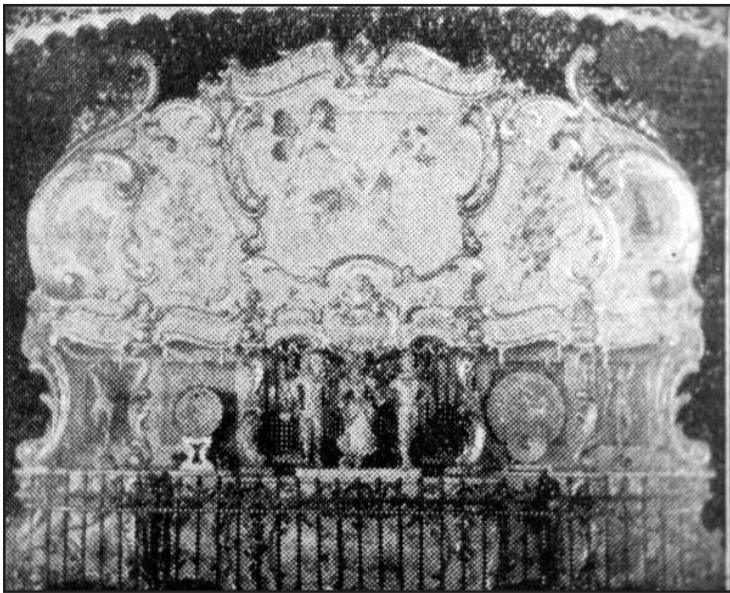


Figure 19. George Kremer's carousel at North Beach, Queens, New York, was enlivened by this beautiful 65-key Gavioli with five carved figures. It disappeared after 1929. Author's collection.

been an extended 65-key machine, one of 67 keys with seven registers that played cardboard music. It had a triangle, a sixteen note xylophone (likely meaning glockenspiel), castanets, snare and bass drums, and cymbals. The façade for it measured 9-feet high by 12-feet wide.²⁷ Both organs remained in his possession through 1932 and one until 1936, when it was priced at just \$350. The carvings on the upper panel of this instrument may have been utilized at a later date to create a façade for an organ identified by some as a Wurlitzer 153. It was installed at Palace Amusements, Asbury Park, New Jersey (Figure 20). The organ to which it is attached is currently owned by Dwayne and Beverly Steck (2005).



Figure 20. A number of the carvings from the upper panel of the Kremer organ were utilized to make a façade for a smaller instrument that was operated at Palace Amusements in Asbury Park, New Jersey.

Photograph courtesy of Dwayne and Beverly Steck.

America once hosted two large 65-key instruments that rivaled the Aalster Gavioli in size and beauty. Nicholas Droge installed a rebuilt carousel at Keansburg, New Jersey in 1914 and music for it was generally provided by a small organ in the ride center. A large and elegant Gavioli against the wall came into service when big crowds filled the carousel house on weekends, holidays and for special events. It had multiple side wings and upper façade panels, with pairs of dancers and probably other figures along the shelf (Figure 21). We know that it was 65-key because that was the number specified when it was offered for sale, at a "cheap price," in 1938.²⁸ One recollection places it at thirty feet across, but a better estimate based on similar organ façades is about eighteen to twenty feet. Regardless of the details, it was a truly impressive organ that produced fine music. It may have been sold for service elsewhere, despite the massive size of the façade, which could have been dimensionally reduced via the elimination of upper and side panels.



Figure 21. The fine 65-key Gavioli with a large façade that Nicholas Droge operated at Keansburg, New Jersey can be seen in only limited detail in this view of his carousel. Author's collection.

In early 2005 an artifact was sold on the ebay Internet auction website that may represent the remaining residuals of the Keansburg Gavioli. It was identified as an "Ideal Orchestre," a Marengi trade name that was applied later, to the rebuilt entablature, by whoever adapted remnants of the façade into what appears to be a display cabinet of sorts. Originally the front was nearly identical to that of the Aalster Gavioli, with four side wings and extra outer and upper panels. The carved, figural entablature supports are identical to those on the well-known Gavioli at Utrecht. Close inspection of the Keansburg photo reveals lower panel carvings and end wing carvings that strongly resemble those in the auctioned item. The pseudo-complete façade was skillfully assembled from the two innermost, narrow, side wings, with the central lower carving from one of the outer and wider side wings becoming the new central area lower carving.²⁹

The second example of a 65-key Gavioli with a large Aalster-style façade was found in Revere Beach, Massachusetts. The instrument was originally installed facing a three-abreast carousel fabricated by Daniel C. Muller. The



Figure 22. Another fine 65-key organ of the Aalster style was with a Muller-built carousel operated by John J. Hurley at Revere Beach, Massachusetts. Photograph courtesy Peter McCauley.

organ is known from a photograph taken at Revere Beach at an unknown date (Figure 22).³⁰ Known for service with “Hurley’s Hurdlers,” the organ may have been sold and placed on another merry-go-round owned by W. E. McGinnis, who relocated it to Nahant, Massachusetts. The size was established in 1928, when McGinnis offered it for sale, along with a three-abreast carousel that was said to be in good condition considering the asking price of \$5,000.³¹ Revere Beach historian Peter McCauley advised that the organ was later destroyed by fire. The McGinnis installation may have been acquired by John J. Hurley, an owner of multiple carousels who suffered the loss of one in 1947.

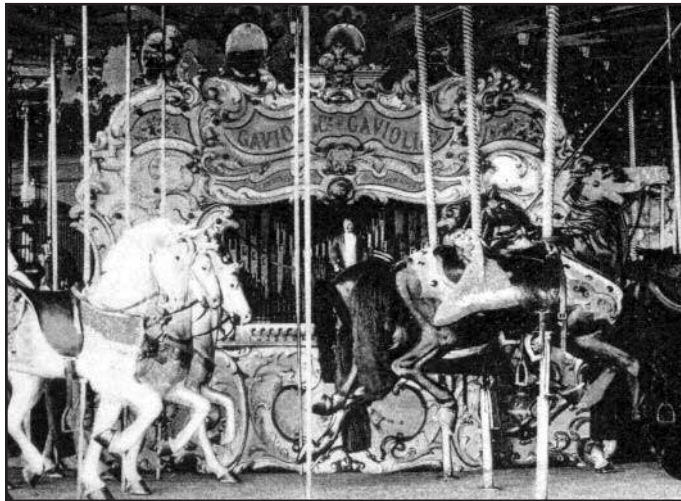


Figure 23. Frank Wilcox took delivery of an elegant 65-key Gavioli sometime between 1906 and 1909, placing it inside his Mangels carousel with its finely crafted Illions horses. Author’s collection.

The first of three 65-key Gaviolis that entertained visitors to Savin Rock, Connecticut was installed sometime between 1906 and 1909 on Frank Wilcox’s three-abreast Mangels

carousel. On postcards the ride was identified as the “Pier Horses,” because they were situated in a large structure that connected with a pier reaching out into Long Island Sound. The Gavioli replaced or augmented the original Gebrüder Bruder organ on the ride. The French instrument had a Louis XV façade that resembled to a large degree the elegant Gavioli Model No. 717 that may have later inspired the Gebrüder Bruder “Elite Orchestra ‘Apollo,’” from which the Wurlitzer 165, 166 and 175 designs were subsequently derived (Figure 23). Harold Hartmann, the Savin Rock historian, recalled that the Wilcox machine was removed about 1933 and the space utilized for Skee-Ball and other attractions, including big bands and dancing. Stored in a warehouse that was part of the Wilcox Company’s Noah’s Ark ride on Beach Street, it was destroyed by fire on December 14, 1934. All but sixteen of the horses were lost and these were sold to Joe Guiliano. The fire may also have destroyed the Gavioli.³²

Another instrument that has all the hallmarks of being a 65-key Gavioli is the organ that served with the huge five-abreast Philadelphia Toboggan Company carousel #46 at Olympic Park, Irvington-Maplewood, Newark, New Jersey (Figure 24). This ride was originally installed in Detroit in 1918, where an altered organ with an 89-key Gavioli façade and a second, smaller machine, possibly a Wurlitzer 153, furnished the music.³³ Whether those two devices continued to serve after the ride was relocated to New Jersey in 1929 is unknown; there is no subsequent knowledge of them. Despite the fact that the carousel was present at a very popular, metropolitan operation, well into the beginnings of the preservation movement, little is known about the origin and arrival of the 65-key instrument that



Figure 24. Riders on the immense five-abreast PTC carousel at Olympic Park, Irvington, NJ, were treated to the music from a 65-key Gavioli. Henry A. Guenther III photograph, courtesy Alan A. Siegel.

later served PTC #46. The extended dance organ style front was intended for permanent placement and likely served at another park or skating rink in prior years. The upper panels on the organ during its Olympic Park service do not seem to match the design of the lower façade and may have been retrofitted, along with the somewhat awkwardly executed figures. Swell shutters concealed the pipework and the case width is that of a 65-key organ. The instrument

was taken to the B. A. B. Organ Company shop on 32nd Street in Brooklyn, where a portion of one wing appears in a 1949 photograph. An unidentified 65-key Gavioli chassis is seen in another B. A. B. shop photo of that era and it is very likely the Olympic organ documented therein. The cutouts in the sides of the case were filled, as was common in organs fitted with shutters, to achieve total modulation of the organ musical intensity. The usual 65-key pipe specification can be seen; however, uniquely, there were no panflutes in the piccolo pipework. The register included one rank of harmonic flutes backed by a rank of open flutes. Alan A. Siegel's comprehensive book, *Smile, A Picture History of Olympic Park 1887-1965* (1983, page 139) refers to paper rolls operating the instrument. Presumably B. A. B. had refitted the machine with their 66-key roll system, in duplex format. The big PTC carousel is now at Walt Disney World, Florida, but there is no subsequent knowledge of the organ. Disney documentation contains no reference to the instrument, suggesting that it was removed prior to the park's 1965 closure or sold elsewhere. Hopefully, it may still exist in unknown hands.

In addition to the 65-key Gavioli amusement park organs known from old photographs, there are a number of them mentioned in older trade news accounts and sale advertisements. U. T. Koch, a theater owner with interests in Alabama, Georgia and Tennessee, offered a 65-key Gavioli for sale in 1909. Boston carousel operator A. C. Blythe had a four-abreast C. W. Parker carousel with three organs, one of which was identified as a 65-key Gavioli when the installation was placed on sale in 1922 and again in 1924. George L. Layman, characterized by some as the "Merry-Go-Round King of Boston," offered one that had been rebuilt by Wurlitzer to a double roll system. It was available from him at a Stoneham, Massachusetts address in 1925.³⁴

A number of 65-key Gavioli carnival organs are known to us only by textual references. Three different 65-key Gavioli organs were offered for sale by midway owners in 1923. Brown & Dyer Shows had one that was housed in a 14-foot long wagon, powered either by an electric motor or a gasoline engine. Unsold two years later, it was further described as having life-sized figures. K. G. Barkoot, another carnival sheik,

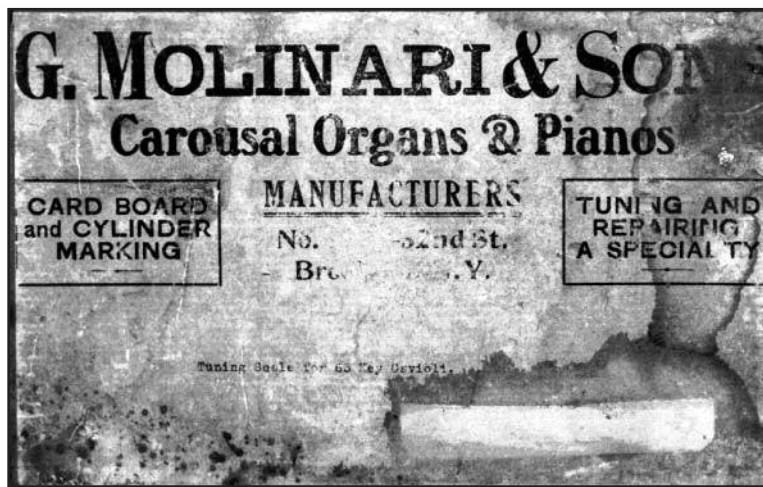


Figure 25. G. Molinari & Sons of Brooklyn, NY fabricated this 65-key Gavioli scale test book that ended up in the hands of C. W. Parker or a showman affiliated with him. It's now owned by Dick Lokemoen.

larger than any other American showman's library that is known to us. A large cache of 65-key music books, some 500 to 600 meters produced by a variety of firms, accumulated at the C. W. Parker manufacturing plant in Leavenworth, Kansas. It may have come from the Kempf or Smith organs, or both, or other instruments. After going from Leavenworth to a Parker affiliate in Monticello, Iowa, the books passed to the possession of Ralph C. "Butch" Lambert and then Stan Peters. Following ownership by Herb Brabandt, Ted Waflart, and perhaps others, they ended up going to A. C. Pilmer Ltd. in England. A 65-key scale book from the Parker accumulation, bearing a G. Molinari & Sons nameplate, was retained by Peters and is now in the possession of Dick Lokemoen (Figure 25). The typewritten identification on the book cover is "Tuning Scale for 65 Key Gavioli." The scale punched in the test book is that of a 65-key No. 2 Gavioli. The existence of the book would suggest that the Brooklyn firm serviced one or more 65-key Gavioli organs and had the capability to furnish music for the scale.

may have used his 65-key organ on the front for his Tango Swing ride operation. Louis J. Nieberle also had a 65-key card-board organ for sale as part of the Tango Swings that he had toured with the 1923 season of the Krause Shows.³⁵

A 65-key Gavioli was with the Smith Greater Shows, a progressive railroad carnival in the early 1910s, bought at an inflated expense of \$5,000. It was fitted with an extensive array of music books, reportedly 1,400 meters,



Figure 26. Medium sized organs were sometimes outfitted with impressive facades, as was the case with the 65-key Gavioli that was used with Borrelli's Almonesson Lake, NJ carousel. Author's photograph.

Following the demise of Gavioli, owners of their organs were dependent upon other firms and arrangers for music. In some cases, the instruments were rebuilt to different scales for which book music was still being made. The situation tightened in the 1920s, as economies fostered the installation of roll systems in more and more applications. The swansong of the 65-key Gavioli came with its influence on the design of the B. A. B. Organ Company's 66-key roll scale. Some instruments were rearranged to play it, while others were extensively altered to other scales. Philip Mazzochi resided in New York City, but had penny arcade and Skee-Ball operations at Palisades Park, across the river in New Jersey. He offered a 65-key Gavioli for sale between 1928 and 1930. It had recently been converted by the B. A. B. Organ Company to their relatively new 66-key roll system. The fact that it took over two years to sell the instrument is testimony to the fact that band organ supply had truly outstripped demand in the early years of the Great Depression.³⁶

The most visually imposing Gavioli organ of the 65-key size in existence today is in the Sanfilippo collection. Being of massive proportions, it would have filled an entire wall of a dance hall (**Figure 26**). In full form it measures fourteen feet tall and twenty feet wide. Given that so many smaller machines were destroyed, the fact that it survived with all panels intact for nearly a century is remarkable. Shop number 8919 was assigned to it about 1904-1905. The origin of the Sanfilippo organ is not precisely known. The best remembered owner of the instrument, carousel and park owner and operator M. D. "Chief" Borrelli, was a protégé of carousel builder Fred Dolle. One of Dolle's installations, at Virginia Beach, Virginia, was said to be his largest. An image identified by some as that location shows a portion of the big Gavioli against an outer wall of the carousel house. When it arrived, and how long it remained there, are uncertain. Following Dolle's death, his estate offered a 65-key Gavioli for sale in 1914. It's likely that the organ went to another of Dolle's many operations, some of which were maintained by his widow and Borrelli, thereby making a connection to the latter.³⁷

In later years, the Gavioli was one of four organs that provided constantly varying musical accompaniment for the carousel owned and operated by Borrelli at Almonesson Lake, New Jersey. In the 1940s or 1950s the organ was taken to the B. A. B. Organ Company shop for service and maintenance. Photographs taken at that time, as well as at Almonesson, show the swell shutters that were originally part of the installation, but which were omitted during the most recent rebuild. The components of the Borrelli installation were acquired and dispersed by Jim Wells, a dealer from Fairfax, Virginia. He sold the carousel and other instruments but retained the immense Gavioli, mounting it in a large straight bed truck (**Figure 27**). The extensive upper panels were placed in storage. To simplify operation, Mike Kitner was commissioned to convert the instrument to duplex 66-key pressure roll operation. Wells, via his political or business connections, provided the organ for service on the lawn of the White House, where it accompanied the annual Easter egg hunts and other public events for a number of years. The organ was



Figure 27. When Jim Wells owned the former Almonesson Lake 65-key Gavioli he often provided it to enliven outdoor events at the white House. Author's collection.

sold in 1991 to Jasper Sanfilippo, who retained Kitner to happily undo the changes of the past and restore it back to the original book-playing format and scale (66-key, one added to Chiappa scale), as well as facilitating an unobtrusive MIDI operation installation. The façade was redecorated by carousel art conservator and painter Will Morton. The once again elegant organ now graces the balcony within the awe-inspiring Sanfilippo Victorian Palace.³⁸

Unfortunately, only the facade survives relatively intact from a 65-key Gavioli that was sold second hand by the Berni Organ Company in the late 1910s. It endures at Playland, the Westchester County-owned amusement park in Rye, New York (**Figure 28**). It remains with the 1916-1917 vintage Mangels carousel with which it served elsewhere. The ride was originally installed at Savin Rock, West Haven, Connecticut, in a large structure across Beach Street from Frank Wilcox's well-known restaurant, pier and carousel complex. It was dismantled and sold with the organ to Playland about 1930. The instrument deteriorated severely through the years and about 1990-1991 was scrapped in favor of a newly-assembled replacement organ assembled and furnished by Gavin McDonough playing 165 Wurlitzer rolls. Thankfully, the Gavioli front and three figures in Louis XV style were largely preserved, but they have not been decorated with any consideration given to historic precedent or practice.



Figure 28. One of the few 65-key Gaviolis with a Louis XV style façade in the United States originally served in Savin Rock, Connecticut and now endures at Playland, Rye, New York.

Photograph courtesy Gavin McDonough.

Notes

1. *Billboard*, March 19, 1910, page 70.
2. Ad from *Der Komet*, February 6, 1897, reproduced in *Het Pierement*, LI, 1, page 17. Tom Meijer also provided some background on Jan and Hein Nuberg, known Amsterdam organ owners, in the accompanying text.
3. *Het Pierement*, XVIII, 1, pages 10-11 and LII, 3, page 138. E-mail from Jan Kees de Ruijter to the author, August 5, 2005.
4. The posters are in the author's collection and Chiappa, Ltd., respectively.
5. The French Gavioli catalog contains concept sketches but not actual photographs of the 110-key instruments that were shipped to English showmen in 1906. That was the same year Gavioli's New York agency opened, the presence of which is recorded in the publication. The combination of these two events supports an early 1906 date for the catalog.
6. E-mail from Russell Wattam to the author, January 25, 2005.
7. The Marengi organ sizes and image are taken from an undated Marengi catalog from the Arthur W. J. G. Ord-Hume collection reproduced in the MBSGB's *Music Box*, VII, 8, pages 305-322. We would ascribe it to circa 1908, given the one-year existence of the American agency noted therein. Eric V. Cockayne, *The Fairground Organ*, (1970), page 143, dated it as 1906 for unknown reasons, also dating the Gavioli catalog as 1910, four years later than is generally accepted. The Marengi catalog is dated 1906 in *Key Frame*, 2002, 3, page 34, for reasons not stated. It was a response to Gavioli's fine catalog and free international publicity garnered by Limonaire Bros. in the spring of 1908.
8. The Gasparini and Limonaire sizes were derived from the firm's catalogs. A Limonaire catalog can be bracketed between 1900 and 1904 based on the presence of medals from world's fairs.
9. The author examined these volumes in 1986, when they were in the possession of the late Gus Mathot. His collection was dispersed and their current whereabouts are unconfirmed.
10. See Figure 73, Arthur W. J. G. Ord-Hume, *Barrel Organ*, (1978), page 194.
11. Information courtesy of Durward Center, personal communication, January 13, 2005.
12. Hans Brink, *Het Pierement*, XL, 2, page 68.
13. Herbert Jüttemann, *Waldkirch Street and Fairground Organs*, (2002), pages 114-115. The Ruth and Bruder dates are provided by existing organs and affiliated documentation.
14. Russell Wattam and Hans van Oost kindly supplemented the author's patent searches with their own discoveries.
15. Jüttemann, page 121.
16. See Tom Meijer, "De Mortier Story," *Het Pierement*, XLV, 1, pages 3-7. The Aalster Gavioli is detailed in Dr. Jan Jaap Haspels, *Automatische Musikinstrumenten*, (1994), pages 223-224 and Romke de Waard, *Catalogus National Museum van Speeldoos Tot Pierement*, (1972), pages 74-79 and further in early issues of *Het Pierement*. The Aalster Gavioli can be heard on several recordings issued by the museum including LP 6810 425 "Spieldoos tot pierement, Populaire melodieën" and Nationaal Museum van Speelklok tot Pierement cassette Vol. 3, 7402 476 "Straat, Kermis- en Dansorgels."
17. E-mail from Jan Kees de Ruijter to the author dated August 6, 2005. Also see de Ruijter's planned article about the Aalster Gavioli in *Het Pierement*.
18. Further details on the history of the organs were provided by Jan L. M. van Dinteren in *Het Pierement*, XLIV, 3, pages 139-140 and XLVI, 1, page 36. Prints of the Piper gallopers with the Gavioli on it have been published as 1898 and c.1900, but we would discount those dates. The Forrest Gavioli can be heard on two LP records, Hallmark SHM 863 "Fair on the Heath" of 1975 and Marble Arch MALS 1386 "Meet Me At The Fair."
19. See "Friendship Circle of Showland Friends" *Merry-Go-Round*, VII, 7, (May 1st, 1952), page 7.
20. Ad from *Der Komet*, No. 892 (1938) reproduced in *Het Pierement*, XXX, 1, page 19.
21. See Cornelis Ruijgvoorn, "The eventful life of a Centenarian, An attempt to reconstruct the history of 'Jupiter,'" *COAA Carousel Organ*, 18 (January 2004), pages 4-8; Maarten van der Vlugt, "Glorieuze Orgeldagen," *Het Pierement*, LII, 1, pages 120-123; Rein Schenk, "Metamorphose 7 . . . De Jupiter," *Het Pierement*, XLV, 2, pages 49-52.
22. Information courtesy Rein Schenk and Russell Wattam.
23. E-mail from Jan Kees de Ruijter to the author dated August 6, 2005. The Sater can be found in *Het Pierement*, XXXVIII, 4, pages 151-153 and L, 2, page 103.
24. Daniel Bonhote and Fernand Rausser, *Als die Musikdosen spielten*, (1972), pages 170-171, date the organ as 1900, which would appear to be a few years early. Museum staff recently advised the author that they could not locate a shop number externally on the instrument. The organ can be heard on Evasion Disques LP P501 "Le juke-box de grand-pa," issued by Musee de L'Auberson.
25. Information courtesy of Hans van Oost, September 16, 2005. The organ is illustrated and heard on Chor Music LP CM2082, also in cassette and CD format.
26. *Billboard*, March 10, 1923, page 86.
27. *Billboard*, December 10, 1927, page 118.
28. *Billboard*, November 26, 1938, page 95.
29. The assembly was sold on March 16, 2005 as ebay item number 7307266879, to an unidentified British buyer, based upon the record of their other purchases. Though it bore Marengi identification, the façade style is unlike any that has been associated with the firm, except perhaps as a repair or modification job.
30. Peter McCauley collection.
31. McGinnis also offered to sell a 36-passenger Frolic ride from his address at 248 Nahant Road, Nahant, MA. See *Billboard*, February 25, 1928, page 72.
32. Letter from Harold Hartmann to the author, October 19, 2001.
33. The merry-go-round in the photo on page 96 of Fred Fried's book *A Pictorial History of the Carousel*, (1964) is not the five-abreast PTC #46, but the smaller and equally elegant four-abreast PTC #47, installed in 1919 at Liberty Heights, Baltimore, MD. The organ off to the side of it was a 67-keyless Gebrüder Bruder with an unusual front for a German organ. The central portion of the façade survives today.
34. *Billboard*, September 25, 1909, page 30; March 11, 1922, page 63; March 29, 1924, page 66; August 8, 1925, page 55.
35. *Billboard*, February 17, 1923, page 89; January 24, 1925, page 91; March 10, 1923, page 101; September 16, 1923, page 99.
36. *Billboard*, December 1, 1928, page 73; March 23, 1929, page 101; July 5, 1930, page 95.
37. *Billboard*, March 7, 1914, page 29.
38. Further details and a color photograph of the instrument are in Arthur A. Reblitz, *The Golden Age of Automatic Musical Instruments*, (2001), page 223.

The concluding Part II of the 65-key Gavioli chronicle continues in issue #28, with the story of a quintet of instruments, including four fitted with the "moth" style facade.

Fred Dahlinger's current focus is on combination piano-organs and other augmented stringed instruments with percussion that provided music for carousels. He would appreciate learning about any documentation concerning such machines for a future COAA *Carousel Organ* article. You can contact him at afdj@g2a.net.

A Celebration of “65-key Gavioli Organs” Part II

Fred Dahlinger, Jr.

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The 65-key “Moth” Gaviolis

The origins of the “art nouveau” style date to the 1880s and 1890s, with the name itself derived from Maison de l’Art Nouveau, a Parisian interior design gallery that opened in 1896. In Germany it was termed “Jugendstil,” literally “youth style,” based on the title of the 1896 publication “Die Jugend.” Often in France, as well as in England, the phrase “modern style” was employed to signify British origins. It represented a break with the revival styles inspired by history and discovery, which had characterized much 19th century design work. The motif was noted for the use of gently flowing scrolls and curls, inspired by plant life.

The most commonly encountered 65-key façade design in the United States was inspired by the art nouveau movement that found favor with Parisians. Limonaire embraced the style almost exclusively for their facades, which was also utilized by Gasparini and Marengi, if not totally, then within eclectic designs.

The Gavioli façade designer or carving artisan incorporated a large, distinctive carved moth below the shelf, thereby providing the primary identifying element. There were two basic variations, both utilizing the same configuration from the top of the organ case downwards. Above it, one style had an “arch” that crossed over the entire top of the instrument, with three leaves and two blossoms embellishing it. The other arrangement had two pairs of opposing scrolls topped by dragon heads and a raised, irregular “panel” in the top center position. The design of the upper elements in the second style is very similar



Figure 29. This detail from a large scale view of PTC carousel #17 provides a rare look at the 65-key “moth and arch” Gavioli that was furnished with the ride in 1908. Author’s collection.

to that seen in the topmost panels of earlier Louis XV designs. Both moth designs provided significant opportunity for the painter and gilder to demonstrate their skills.

These organs were intended for park placement. Their facades were tall and not amenable to lowering, as were the multiple side wing fronts, thereby precluding installation in a wagon. In reviewing the archive for such organs, four examples, two of each style, have been identified in the United States. A third remnant of a “arch” style has recently been identified. Surprisingly, no examples of the “moth” façades have been found in European archives, perhaps owing to the limited number of amusement parks in England and on the continent. It would appear that the New York branch of Gavioli & Co. handled the original domestic sales, perhaps both new and second hand placements circa 1908-1909, with the Berni Organ Company re-selling the organs for secondary placement in the years after Gavioli ceased to manufacture new instruments.

PTC Carousel #17, Riverview Park, Chicago, Illinois

The first five-abreast merry-go-round fabricated and assembled by the Philadelphia Toboggan Company was installed at Riverview Park, Chicago, in 1908. It was outfitted with two instruments, a “65-key cardboard organ” billed at \$2,000 and a “65-key Waldkirch (sic) organ” valued at \$1500.39. The instruments were furnished by the New York branch of Gavioli & Co., indicating that both were likely of their manufacture, one from Paris and the other from their factory in Germany’s Black Forest. The latter closed at the end of 1907 and re-opened under the ownership of the Limonaire brothers. Despite the high profile of this immense carousel that cost an extraordinary \$18,000 in real dollars, little was created in the way of photographic documentation of the installation. One print that has survived records the presence of a 65-key Gavioli of the moth and arch style inside the center circle of the platform (Figure 29). The upper facade had “Philadelphia Toboggan Company” painted on the shield area. We would surmise that this was the 65-key cardboard organ built in Paris, based on the façade style and later knowledge of clarinets with brass resonators within the case (Figure 30). The other Gavioli, built in Waldkirch, remains unidentified at this time and there is no further reference to it. It may well have played the standard “No. 2” scale, too.

Two photographs taken in the 1950s or 1960s document the existence of a third instrument on PTC #17. It was a Model 107, 52-keyless Gebrüder Bruder organ with an art nouveau façade inspired by a prior Gasparini design in the center of the Riverview ride. The Gavioli and Bruder facades were remembered by the late carousel enthusiast Jerry Betts, whose father took him to the park starting in the early 1940s. The organs were then silent. They had been serviced in the past by itiner-

ant organ technician Max Heller. The instruments were vandalized with some regularity, Heller believing that the organs somehow bore the brunt of the difficulties that resulted from the existence of two, locally-competitive musicians unions. Instead of the organs, an audio system that utilized 78-rpm records furnished the carousel with music, Strauss waltzes being a favorite.⁴⁰ Tom Champion serviced the organs at one time and acquired all of the books that were remaining on site. A few were given to Roy Haning and Neal White and one to Cliff Gray. Cliff remembered that the book was arranged for the Model 107 scale, punched on typical red B. A. B.-type book material. It confirms the identification of the third instrument.⁴¹

Riverview closed after the 1967 season and the big merry-go-round was sold to the city of Galena, Illinois. It was then purchased in September 1971 by the Six Flags Over Georgia theme park near Atlanta, which restored the ride and housed it in an elegant, purpose-built structure. There's no evidence that any organs were still with it by the time of departure from Chicago, but exactly when they were disposed of and to whom has not been determined.



Figure 31. The former Riverview organ was photographed at Disneyland during a visit in 1987. It was largely obscured by a Disney-fabricated façade.

Photograph by Bob MacDougall.

Davis's organ technician, Herb Vincent, could readily have accomplished the work. A set of twenty vertically disposed bells, in lieu of the available and usual 22 notes, was installed above the lower façade shelf to more fully utilize the 165 scale provisions. Davis sold the Gavioli to a friend, amusement park and attraction builder Wendell R. "Bud" Hurlbut in the mid-1950s.⁴² The organ served for some 25 years at Knott's Berry Farm. It was also used at Disneyland in the late 1980s, where it was ensconced in a decorative display inspired by Disney's feature-length cartoon elephant, *Dumbo* (Figure 31). In lieu of



Figure 30. The layout of the pipework in the Riverview Gavioli was pretty standard amongst organs of the common 65-key No. 2 scale design. Author's photograph.

the elegant Gavioli façade, the case was placed behind a Disney-provided fiberglass façade incorporating four twisted columns, scrolls, a broken pediment top and small elephant figures, Dumbo being featured in the central opening. The drums were mounted on side shelves. Clearly seen in one image of the installation are the brass clarinets of the 65-key Gavioli arrangement. Following contracted use, the organ was placed in a storage trailer at Hurlbut's shop, in the company of the Model 38 Ruth chassis from the Long Beach Pike. The Gavioli organ and other selected amusement park assets of Hurlbut's were sold at auction on August 25, 1990.⁴³ John Daniel bid for the instrument and secured it on behalf of Bob Gilson. The organ was returned to 65-key book operation (actual 66-key, extended No. 2 scale, same as Sanfilippo 65) in a rebuild by Johnny Verbeeck.⁴⁴ A 21-bar glockenspiel was fabricated in the Gavioli style and placed on the shelf in front of the pipework. The façade was redecorated in accordance with period decorative practice by fairground art conservator and restorer Rosa Ragan. The Gavioli & Co. name, as well as their 31 Bond Street, New York address, was placed on it. The organ is now part of the extensive Gilson collection (Figure 32).

Figure 32.

The redecorated Riverview Gavioli exemplifies the thought that patrons would be attracted to it like moths to a light. It's highly luminous and resplendent in gold leaf.

Author's photograph.





Figure 33. Until it was destroyed by fire, a moth with arch style 65-key Gavioli was with the Mangels carousel at Agawam, Massachusetts.

Jerry Betts photograph, courtesy of Walter Loucks and *Carousel News & Trader*.

Mangels Carousel, Riverside Park, Agawam, Massachusetts

Another 65-key Gavioli organ of the moth with arch style played with a large Mangels merry-go-round at Riverside Park, Agawam, Massachusetts. Located there by the mid-1940s, the organ's original location and previous owner(s) have not been determined. The instrument may have come from Savin Rock with the carousel in late 1944, but no documentation placing it at "the Rock" has been discovered (Figure 33). In later years some aspects of the mechanism, and perhaps the entire case, may have been removed. The base that elevated the installation still survives under the Wurlitzer 146-B now in the ride center; the measurements might provide a clue as to the later status of the case. Photographs document either open holes or mirror fillers in the drum openings, in lieu of the drum heads. Surprisingly, the swell shutters remained in place throughout the life of the organ façade, possibly concealing an empty case. A maintenance shop fire reportedly destroyed the organ chassis and most of the façade in early 1987, just as the Mangels carousel with its herd of magnificent Illions-carved horses that it accompanied was to be re-dedicated after an extensive restoration. Only a section of the façade arch over the pipe opening was salvageable and it is now mounted near the ride. Hopefully there are photographs of the remainder of the organ in existence somewhere that will more fully define its existence.⁴⁵

PTC Carousel #35, Luna Park, Cleveland, Ohio

Some photographs were taken of Philadelphia Toboggan Company carousel #35 shortly after installation at Luna Park, Cleveland, Ohio in 1915 (Figure 34). They confirm the presence of a 65-key Gavioli, in the moth with panel configuration, against an interior wall of the elaborate building that housed the ride. The Berni Organ Company title was painted on it, identifying the supplier. Given that the installation date was after the closure of the original Gavioli firm, the instrument would have been furnished second hand. Berni may even have mated the Gavioli façade with a different make of chassis. The carvings on the front were covered in reflective metal leaf. One animated figure can be discerned, at the left side of the front shelf,



Figure 34. Cleveland's Luna Park was the home to PTC carousel #35. Furnishing the music for the ride was an organ (visible in the background) with a 65-key Gavioli façade.

Photograph courtesy Philadelphia Toboggan Company.

standing on a turned base. There may have been a matching figure, likely a bell ringer, on the right, as well as a center band-leader. Notably, there is an arrangement of diagonal "basket weave" material fitted in the central opening of the façade. It's a conspicuous detail seen on very few organs, providing a strong clue for the instrument identification.⁴⁶

Following the 1930 season, Luna Park was closed and the assets liquidated. The four-abreast PTC ride was sold to nearby Puritas Springs Park. The facility was a trolley park founded in 1898 and owned by the Gooding family on the western outskirts of Cleveland. The merry-go-round remained in service there through 1958, the park rides and apparatus sold piecemeal in 1959. "Organs" was included in the 1959 sale advertisement listing, but no specifics were provided. The sell-off marked an opportunity when an early mechanical music collector could have bought the organ. At least one other significant band organ can be traced from the Puritas Springs site after 1959, almost assuring a similar survival of the Gavioli. It is also possible that the organ was sold later, after the carousel had been relocated to another Ohio site. The small, Gavioli-style dragon carvings that were once part of the outside upper scrolls of the front were removed at either Luna or Puritas.

The fact that only one Gavioli of the moth with panel design cannot be accounted for in later years would suggest that the Luna/Puritas organ is the one that most people associate with Paul R. Eakins and the name of "Pinkey." They are visually the same. In addition to an exact match of the carvings, Pinkey survives with the unique basket weave material under the arch. The one notable exception is the figures. Those on the organ today are different than the ones in service at Puritas and are likely replacements installed by Eakins.

The fact that Pinkey has been in service in the United States for many years cannot be denied, but knowledge of where it served has been elusive. Like the Riverview organ, it changed hands after amusement park interest in the machines had disappeared but before hobbyists began to chronicle their existence in the 1960s. Notes that were printed on an LP recording of the instrument provide little meaningful information, other than to state that Eakins bought the organ from an unidentified



Figure 35. Paul Eakins bestowed the name Pinkey on the Luna Park-Cleveland organ that later served at Puritas Springs Park. The chassis was altered from 65 to 87-key roll format. Author's photograph.

Oklahoma gentleman. A date of October 1962 on surviving 35mm slides taken by Eakins during the restoration process provides the only confirmation of an approximate acquisition date.⁴⁷ Presumably the seller was the same Sooner State collector who in 1964 sold Eakins a Wurlitzer 157 that had served for many years in Ocean Grove and later Asbury Park, New Jersey. Pinkey was publicly exhibited as part of the collection at Bellm's Cars of Yesterday in Sarasota, Florida and is now in the possession of William M. Endlein (Figure 35).⁴⁸

Confusion remains concerning the make and original size of the instrument behind the façade of Pinkey. The narrative on the LP recording of the instrument stated that it was an 89-key cylinder-operated Hooghuys from the 1880s. That identification is not supported by inspection or family descendant Marc Hooghuys. Johnny Verbeeck reportedly has identified the

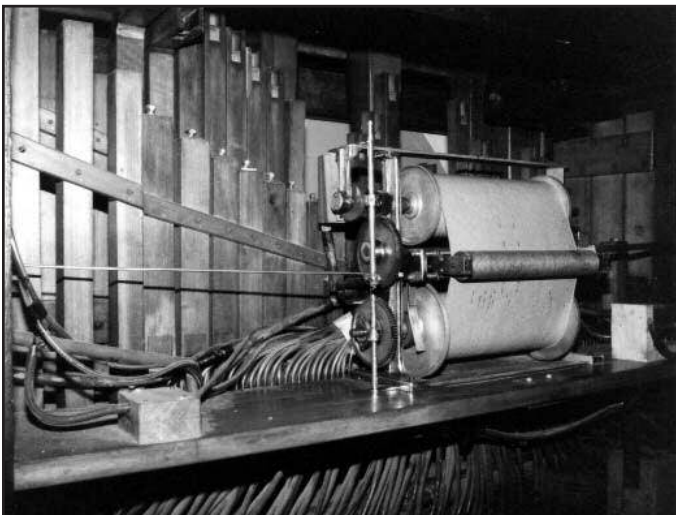


Figure 36. A single 82-key Artizan style roll frame was fitted in the back of Pinkey. The visible pipework differs from that seen inside intact 65-key Gavioli. Author's photograph.

instrument as a Gavioli, which would be rational. There is no visual evidence of any cylinder operation and conventional 89-key Gavioli book organs were not produced until about 1902. There is clear indication on the side of the case where a keyframe was once located. The case of the instrument measures 89" tall by 70.5" wide by 36" deep, as compared to other original 65-key Gavioli cases measuring 83.125" x 73.875" x 33.875" (Harck) and 82.75" x 71.75" x 30.5" (Gilson).⁴⁹ The case, which has been altered in several ways, especially at the top edge, would appear to nominally fit the 65-key parameters. Recent inspection of some of the pipework, particularly the trombones, confirms their manufacture by Gavioli. Considering the façade design, and the case and pipework construction, the organ has all of the hallmarks of being a modified 65-key Gavioli from the first decade of the 20th century.

The question then becomes when and who changed the organ from books to rolls and what modifications were made to more fully utilize the resources of a larger roll scale. A single roll frame is positioned in the back of the case, mounted on a shelf spanning across its width. The presence of a pressure roller on the tracker bar points to work done by Artizan Factories, Inc. or the B. A. B. Organ Company, or someone utilizing their components. It is less likely that an itinerant technician utilizing components from one of the two firms did the major work, given the extensive nature of the alterations. We also feel that it is unlikely that the modifications were made by Eakins, who focused on restoration. The only major conversion that he accomplished was the reducing modification of a large military trumpet organ to play a more restrictive roll scale. The likely conclusion is that the instrument was a 65-key instrument factory-altered to play the "82-key" North Tonawanda style 1100 roll (with 87 actual keys, also termed Artizan "E") (Figure 36). The loss of the typical Gavioli design and its general modification to play a larger scale surely confused early observers, and understandably so. The author believes that it is now safe to apply a 65-key Gavioli pedigree to the organ when built.

PTC Carousel #21, Savin Rock, West Haven, Connecticut

The large four-abreast Philadelphia Toboggan Company carousel that first turned at Savin Rock, West Haven, Connecticut in 1912 has provided ride experiences to the accompaniment of no less than three different band organs (Figure 37). The 65-key Gavioli that has recently been restored is the one that surviving employees and guests of the famous resort remember with great affection. It was the last of many fine mechanical music instruments that served in that important seaside resort. Few are aware that this beloved organ was preceded on PTC #21 by another 65-key Gavioli that has been totally forgotten, but which also survives today. That is understandable, since the presence of the earlier organ reaches back beyond the life spans and memories of those that are alive today, to the very earliest years of its existence.

To understand the sequence of organs that served on PTC #21, it is helpful to review the history of the ride. The carousel was installed at White City, an enclosed amusement park at



Figure 37. Organ supplier Louis Berni is to the left of center in this photo of PTC carousel #21, with the 65-key Gavioli that he delivered visible to the right of the center panels, in the background. Author's collection.

Savin Rock, during the season of 1912. It was housed in a building with signage that perpetuated the enduring name for the ride, the "Flying Horses."⁵⁰ That name was frequently applied to earlier and simpler horse rides, including one that had been erected in the Railroad Grove at Savin Rock several decades before. The PTC carousel remained in White City through 1918, when for reasons unknown it was shifted to a site closer to the shore, along the south side of Beach Street, which paralleled the shoreline, for the single season of 1919. It was an area where amusements lined both sides of the street. Perhaps it had something to do with the testing of proposed future investment by Dr. Samuel A. "Doc" DeWaltoff, a dentist who had been instrumental in the organization and construction of White City. In 1922 he erected Liberty Pier, not too distant from where PTC #21 stood at the shore three years earlier. In the interim, the carousel was relocated in 1920 to somewhere in the vicinity of Milford, Connecticut. There were three parks in the area, Walnut Beach (opened 1924), Myrtle Beach Park and Oak Grove Park.⁵¹ Some time later, PTC #21 was moved to Capitol Park at the state capital, Hartford. The connection may have been two gentlemen that bore the same name. In 1924, J. Clarence Willard was manager at White City, Savin Rock, while Clarence G. Willard served the same role at Capitol Park.⁵² The carousel was erected on the banks of the Connecticut River, where it was extensively damaged in the flood that crested in March 1936. Having been under water, the ride was in poor condition when Savin Rock concessionaire Joseph Guiliano bought it, with the intent to rebuild and return it to Savin Rock.⁵³

One of the two organs with PTC #21 was a medium-sized Gavioli with a truly imposing and expansive Louis XV façade. It can be seen in an PTC field photograph of the carousel, against a wall of the building that housed and protected the ride

(Figure 38). The interior visible in the image does not readily match the White City configuration; the reasons for the discrepancies remain to be explained. It may document another unknown location of PTC #21.⁵⁴ Photographs do not reveal the presence of a second instrument in the ride center, which was a frequent practice. Typically, a smaller organ was the daily use machine, with the larger instrument playing on days when large crowds patronized

the ride, or in concerts. This 65-key Gavioli might have seen many hours of use every day.

The Berni Organ Company provided the instrument, a second hand device at the time of placement. It was truly a deluxe instrument, in all regards. The large façade featured an elegantly carved and painted top panel that nearly doubled the instrument height. No less than two pairs of wings extended the width to impressive proportions. Shelf-height panels with figure supports were attached to the outermost extremities of the façade, on which trumpeters or ladies with outstretched arms



Figure 38. This fine 65-key Louis XV organ provided music for PTC carousel #21 during earlier times. It survives today, minus the upper panel, paired dancers, outermost panels and keyframe.

Photograph courtesy John Zweifel.

had once stood proudly. There was no central bandleader figure, perhaps because a 21-note glockenspiel was installed on the shelf where it would have been located. A quartet of colorful soubrettes was split between the two outermost wings. The support below the snare drum was not the usual, simple Gavioli design, but was done in a more elaborate, carved style. This magnificent instrument survives today and could readily be restored to its original visual and playing configuration. A Gavioli decal remains affixed to the valve cover board, affirming the identity of the instrument's maker. The pipework fulfills the typical 65-key specification (**Figure 39**).⁵⁵



Figure 39. The characteristic pipework of a 65-key Gavioli is observed in this contemporary view of the first Gavioli that served with PTC carousel #21. Art Reblitz photograph.

The Gavioli was probably separated from the ride following service at Hartford and eventually became part of the B. A. B. Organ Company factory holdings. The 65-key machine has endured with the other artifacts from their shop as part of the Bovey collections in Montana. At the time when Bovey purchased the assets of the B. A. B. firm, he noted that the tracker bar of the organ had 61 holes. Whether a standard Artizan D roll frame was installed is unknown. The music roll measured 9.375 inches across, which is 0.375" wider than 66-key B. A. B. music. The case, alone, apparently measured 83" tall by 72" wide by 38" deep, dimensions that are within the size range for



Figure 40. These four soubrettes were originally part of the first Savin Rock 65-key Gavioli façade. Their original decorative treatments may exist under the park paint now present. Author's photograph.

other known 65-key Gavioli organs. A single Artizan-style roll frame, with a pressure roller on it, sits on a shelf in the back. It plays 66-key B. A. B. rolls, but whether the current arrangement was actually fitted by Oswald Wurdemann, who cared for the collection later, or someone earlier is uncertain. The pump was recovered by Art Reblitz in the 1970s and the main pouch board has also been re-done. The piccolos, violins, clarinets and saxophone pipes that were visible in 1912 are all still there and match other Gaviolis of the same size. In this machine the glockenspiel pneumatics are tubed from the piccolo bases, but it is not clear whether they play with or without register control as provided for in the 65-key scale and 66-key roll. This Gavioli would prove to be an outstanding instrument were it properly documented, conserved, mechanically and decoratively restored, and housed in a suitable and stable environment.⁵⁶

A pair of the original soubrette figures from the large Gavioli facade can be seen in photographs of the B. A. B. shop interior (see *Carousel Organ*, 26, page 23, Figure 4). They were apparently sold out of the shop, as today all four are now in the Victorian Palace that houses the Sanfilippo collection. The figures were owned by Dick Nash and were sold via dealer Nancy Fratti in July 2001 (**Figure 40**). Each is elegantly attired in a different color dress (royal blue, mustard, orange-red and emerald green), with additional detailing in complementary colors. A comparable trio of stage soubrettes was photographed after their completion by the Demetz family of the Tyrol, providing an identification of their maker. The realistic quality of the human figures, in visually-appropriate proportions, is readily evident. The sculptor's formidable skills are exemplified in the ruffles around the necks and in the artistry with which the sleeves and skirts are presented. Gold leaf originally lined the bottom edges of the skirts and was also applied as an accent on the body of the skirt and on the dark color stockings. In the case of the Demetz-carved trio, they also had sleigh bells attached to the straps of their pumps, as well as to their cone-shaped hats. The "as decorated" condition of the trio would suggest that the four-color decorative motif of the quartet was a secondary decorative application, applied by park painters. The original decorative elements are likely concealed by the present exterior surface and could be conserved.⁵⁷

John D. "Jack" or "Jake" Illions (1890?-) was a 1901 Russian immigrant whose profession was listed as theater decorator in the 1920 census. He spent two years rebuilding PTC #21 for Savin Rock service.⁵⁸ Illions normally operated a restaurant at Savin Rock, but was also involved with Guiliano in various amusement ventures. Guiliano erected a new \$75,000 building measuring 90 feet by 125 feet to house the carousel and also an arcade on property leased from Fred Levere, who owned most of the amusement real estate in the Savin Rock area. The art deco façade of the structure bore the name "Flying Horses," giving added recognition to a familiar ride from nearly three decades earlier (**Figure 41**). The site was just a few properties west from where Frank Wilcox's Mangels carousel had once turned to 65-key Gavioli melodies. On opening day in May 1939 some 5,000 riders tested the ride to its maximum. The demand was so great to ride the returned carousel that extra police were hired to manage the overflow crowd.



Figure 41. Art Deco styling was used for the design and sign on the new carousel house and arcade that Joe Guiliano erected on Savin Rock's Beach Street in the late 1930s.

Photograph courtesy Harold W. Hartmann.

The 65-key Gavioli that is generally associated with service on PTC #21 at Savin Rock was a later addition to this ride. Where it may have served before coming to Savin Rock has not been determined, but it was probably somewhere on the Atlantic coast, likely in the Northeast. It may even have been in use previously in Savin Rock. Guiliano is the first identifiable owner of record. The organ was likely present for the crush of opening day 1939.

Identification of the instrument as a 65-key Gavioli is secure. The Gavioli & Cie. name is stamped on the violin freins, the front support of the snare drum is in a known Gavioli shape and the bass drum action is of the Gavioli arrangement. All of this affirms the

Gavioli attribution. During the restoration, Dick Lokemoen found the shop number 9221, making it a relatively late product of the Parisian firm, about 1907-1908. The digits are marked on the pouch board of the countermelody chest, several case panels and on other components. The facade is of the moth with panel façade style and it is outfitted with swell shutters for volume modulation (**Figure 42**).

Dr. Robert Miller previously speculated that the Gavioli had been rebuilt from books into roll operation by Artizan Factories, Inc. His observation was likely sparked by the presence of decals and transfers on the upper back area of the case. A small, less than one-inch square item reads "Rebuilt by" and in larger letters below it is "Artizan Factories, Inc., North Tonawanda, NY, USA."⁵⁹ The duplex Artizan roll frames were



Figure 42. The Savin Rock Gavioli was situated in the center of PTC carousel #21 for many years. The stable, indoor location and clean air assured that it remained in excellent condition.

Author's collection.

operated by a positive pressure air system with pressure rollers on the tracker bars. It does not appear likely that Artizan converted the instrument to their 61-key Style "D" rolls because the scale is very incompatible with the 65-key Gavioli format. It is possible that the B. A. B. Organ Company, which devised and sold their 66-key rolls sometime before the Artizan factory closed, provided them for installation by others on the organ.

The Gavioli was serviced or rebuilt again by one of the firm's principals, Dominic Brugnolotti, whose signature and the date, August 23, 1937, were discovered on a piece of wood inside the organ. It was at that time that a B. A. B. style valve system or relay was likely installed. Some pipework was rearranged, notably the piccolos, which instead of peaking in the center of each group now have the highest notes to the center and the lowest at the outside, as was done by Marengi. The Gavioli bears no distress from having been under water, so it was not likely present in Hartford. We would hypothesize that Guiliano, or a prior owner of PTC #21, swapped the elaborate 65-key Gavioli with the four soubrettes for the organ that is commonly associated with it. The year 1937 falls within the time frame when Jake Illions was rebuilding PTC #21, dovetailing them together. An exchange of instruments would conveniently explain how the organ now in Montana came into the possession of the B. A. B. factory.

Guiliano's son, Anthony or "Tony" (1918-1987), kept the second 65-key Gavioli organ and PTC carousel #21 in operation through 1966, the last year of Savin Rock's existence as an

m u s e m e n t zone. He offered the carousel for sale in November 1967 and again in October and November 1968, issuing a double sided flyer with illustrations of the PTC and organ at Savin Rock.⁶⁰ In 1969 Guiliano sold PTC #21 to Magic Mountain

theme park in Valencia, California. The ride remained in Connecticut until shipped directly to Fullerton, California by longtime Savin Rock employee Harold W. Hartmann and his brother. It received a \$250,000 rebuild and opened with the park in May 1971. It is still enjoyed there today.⁶¹ Unfortunately, the grand carousel lacks a suitable band organ. A Model 79 Wilhelm Bruder Sons organ, converted by the B. A. B. Organ Company to a roll system (Wurlitzer 150 or perhaps 46-key B. A. B.), was used for the first two seasons in California, but was removed in 1974. It came with the ride from Guiliano, but his source for it has not been learned. John Daniel bought the organ from Magic Mountain by 1999 and later sold it to the late Dave Kopf. It remains in storage at this time (February 2006).⁶²

The story of the Savin Rock 65-key Gavioli that Guiliano retained is sometimes confused with the history of two additional Philadelphia Toboggan Company carousels. The coverage that follows separates the individual story of each ride.

Guiliano operated Lighthouse Point in New Haven, placed rides at Pirates World, Dania, Florida and had another installation in Asbury Park, New Jersey in the 1960s. Desiring to replace his defunct Savin Rock location, Guiliano bought San Juan Park in Russells Point, Ohio in April 1967 from the estate of George B. Quatman of Lima, Ohio, and leased the adjacent Sandy Beach Park from the estate of Agnes Brown Cain of Columbus, Ohio. He planned to develop them jointly as Indian Lake Playland. Via his control of the Russells Point sites, Guiliano gained possession of two more PTC carousels. One was PTC #35, the four-abreast that was sold out of Puritas Springs Park in 1959. It was relocated to Russells Point for about a decade of service and was then offered for sale by Guiliano in 1971.⁶³ It was sold and following extensive restoration placed in service at Six Flags Over Mid-America, near Eureka, MO, where it remains today.

Neither PTC #21 or #35 should be confused with the smaller three-abreast PTC carousel #31 of 1915 that also passed through Guiliano's hands. It was erected at Lakeside Park, Dayton, Ohio and stayed there until the park assets were auctioned in 1967. It brought a bid of only \$5,000 and was removed to Russells Point for 1968. The ride was held for just a few seasons until sold by Guiliano to Marianne Stevens, who collected it in the winter of 1973. Stevens sold it in 1979 to Bud Hurlbut, who expressed a plan to place it at his Cascade Park in Riverside, California. That did not materialize and the machine was parted out at his 1990 auction. The frame was eventually bought by Seabreeze Park, Rochester, New York as part of their overall effort to fabricate a replacement for their destroyed PTC carousel, but it was never put into service.⁶⁴

Guiliano relocated the second 65-key Gavioli organ with PTC #21, the one with the moth and panel façade, from Savin Rock to Russells Point. It was possibly placed temporarily with PTC carousel #31. Guiliano sold it and another organ to dealer Tom Fretty from Manly, Iowa, sometime in the late 1960s. The second instrument was of mixed heritage. It had a Limonaire façade and played duplex Wurlitzer 165 rolls. A photograph confirms that it had been on PTC #35 at Russells Point, and perhaps elsewhere (**Figure 43**). Both organs were temporarily stored with the Troy, Ohio collection of Roy Haning and Neal White. Fretty sold the Limonaire fronted machine to Herb Brabandt but retained the Gavioli. Robert Blaise bought and owned the Gavioli for an indeterminate period of time before it returned to Fretty. Marty Roenigk bought it from him by 1994 and retailed it to Ken Harck, a side show impresario and circus ephemera collector from Bolingbrook, Illinois, shortly thereafter. A complete restoration of the instrument, including a return to book operation and restoration of all of the machine's registers was completed by Dick Lokemoen in mid-2005. The duplex 66-key Artizan roll mechanism was removed and sold to Playland at Rye, New York, to support their desire to reconstruct an organ playing on that scale for their Mangels carousel.⁶⁵ The elaborate façade will be re-deco-



Figure 43. An organ with a mixed internal heritage and a Limonaire façade was later utilized on PTC carousel #35. This image shows it in service on the ride at Russells Point, Ohio.

Photograph courtesy Herb Brabandt.

rated in appropriate period style. An older, color photographic image of the façade will serve as a general guide for the work (**Figure 44**).

The wonderful Gavioli band organ that entertained so many people enjoying themselves while riding Savin Rock's famous Flying Horses between 1939 and 1966 is once again making merry melodies for a new generation. It bears testimony to the quality of design and manufacture that the original builder incorporated into these fine machines.



Figure 44. Before being restored, the façade of the Savin Rock Gavioli organ was gaudily painted in primary colors that concealed the beauty of the design to casual observers.

Photograph courtesy Ken Harck.

Unknown

The Berni Organ Company provided a 65-key Gavioli in the Louis XV style for placement on a Mangels carousel that was installed at Savin Rock, Connecticut in 1917. The same machine and organ façade were relocated by 1930 to Playland at Rye, New York, where they exist today. The organ was cov-

ered in Part I of this article (*Carousel Organ*, 26, page 17). In lieu of a large top arch, the uppermost section from a moth and arch style was truncated and placed atop it. The identification was made by Bill Luca, who kindly provided several photographs that confirmed the association. We suspect that a Gavioli may have been partially destroyed, with remnants of the façade salvaged for re-use (**Figure 45**).

Credits

The author expresses his grateful appreciation to the various organ owners who provided access, images or information about their instruments, as well as to those mentioned in the text and notes. Dick Lokemoen and Russell Wattam kindly read preliminary drafts of the article and provided purposeful feedback. Should substantial new information be brought forward, a supplement containing it will be printed in a future issue of the *Carousel Organ*.



Figure 45. The very top from a 65-key Gavioli façade of the moth and arch style design was affixed to a Louis XV façade installed at Playland, Rye, New York. Photograph by Bill Luca.

Notes

39. Data courtesy Philadelphia Toboggan Company, ledger 1907-1910, page 99.
40. Letter from Jerry Betts to the author dated February 19, 1989.
41. Photographs in author's collection. Personal communications, Tom Champion, August 27, 1995, and Cliff Gray, August 29, 1997. The late Curt Baum, Hamburg, Germany, owned what he identified as a 65-key Gebrüder Bruder organ from 1928 with a different Model 107 style façade, thus raising the question of appropriate identification of the latter Riverview instrument.
42. Letter from Wendell Hurlbut to the author dated February 11, 1991.
43. *Carousel News & Trader*, VI, 8, page 35.
44. The duplex Wurlitzer 165 roll system removed from the chassis was sold to the late Steve Lanick, and then dispersed from his estate to unknown parties.
45. *NCA News*, February 1987, page 3; *Carousel News & Trader*, January 1992, page 35, and December 2004-January 2005, page 20, contain images of the salvaged façade piece. Another image is in Charlotte Dinger, *Art of the Carousel*, (1983), page 131, top.
46. Both carousel images are reproduced in [Merrick Price?], *Philadelphia Toboggan Company* (Vestal Press, n. d.), n. p.
47. Gay 90's Village, Inc., LP Stereo #5161. Personal communication, Chris Carlisle, January 18, 2005. An early Oklahoma collection was accumulated by Bob and Gladys Nelson in Atoka, where they operated the Chuck Wagon Café and Musical Museum. It has not been possible to connect them with this acquisition.
48. Bill Endlein kindly supplied information about Pinkey that was very useful to this paper.
49. Dimensions courtesy of Bill Endlein, Dick Lokemoen and Bob Gilson.
50. The building is documented in a period postcard, author's collection.
51. *Billboard*, March 14, 1925, page 82. See *Sand In Our Shoes*, (2004), pages 232-280, for Walnut Beach Park and associated local park history. An early, unidentified machine there was replaced by another in 1924, which burned in 1945. A Murphy-Nunley machine was also in the area and figures attributable to a number of different firms, including Dentzel, Stein & Goldstein and North Tonawanda are affiliated with the locale. PTC records transcribed by Charles J. Jacques, Jr., state carousel #71 later served at Walnut Beach from 1930 to 1935.
52. *New York Clipper*, May 31, 1924, page 8. PTC #13 had served at Luna Park, Hartford, from 1906 to 1909.
53. The author's grateful thanks are expressed to Savin Rock historian Harold W. Hartmann for the background to this chronology of events.
54. The organ may also have been present in the building shown in a photograph in Fred Fried, *Pictorial History of the Carousel* (1964), page 100, wherein it is dated as 1928, which is acceptable, but said to be Savin Rock, which is believed to be in error.
55. Photographs of the organ as it exists today were kindly provided by Art Reblitz.
56. The Bovey and contemporary information on the organ are courtesy of Art Reblitz.
57. For the Demetz image, see *Het Pierement*, XXVI, 3, page 117.
58. Observation courtesy Harold W. Hartmann.
59. See MBSI *Technical Bulletin*, XX, 6, page 346, which includes an image of the organ while at Savin Rock.
60. Flyer in author's collection. Also see *Amusement Business*, May 6, 1967, page 7; November 25, 1967, page 61; October 19, 1968, page 62; November 30, 1968, page 55. 61. The theme park has kindly placed on loan to the Savin Rock Museum one of the original horses from the ride.
62. Information courtesy of John Daniel, Dan Horenberger, Barbara Williams and Doug Kopf.
63. Guiliano's advertisement in *Amusement Business*, April 3, 1971, page 23, described it as a 1915 four-abreast.
64. See Bob Batz, "Lakeside Lament," *National Amusement Park Historical Association News*, XVIII, 1, page 3, and Marianne Stevens, "The Sad Ending of PTC #31," *American Carousel Society Newsletter*, Summer 2001.
65. Don Stinson and Herb Brabandt provided the author with their recollections of the Russells Point installation. Other information came from a telephone conversation with Larry McGowan.

Fred would be grateful to hear from readers who have original manufacturer's literature or on location documentation of band organs.