Luigi Bacigalupo to Louis Bacigalupi: Inventor of the Paper Roll Organ to Hand Organ Revivalist

Part I: The Paris, London and Berlin Saga

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The career of Luigi Bacigalupo, organ builder, arranger and inventor, spanned seven decades and two continents. He started in his father's mechanical musical instrument business in Berlin, Germany, but his work took him across the Atlantic Ocean to New York City. From there he jumped to America's heartland, back to Brooklyn and then to the Golden State, where he took the name Louis Bacigalupi. His career is memorable for many reasons, almost all forgotten and unknown today. During his life, Luigi Bacigalupo: managed Germany's largest show organ shop; devised an improvement to the arranger's drum; invented a pneumatic control system and made the first roll-operated fair organ; arranged music for his own and other scales; introduced the duplex roll system in band organs; managed organ shops for two American carousel builders; trained two sons and others in the trade; and became one of the first makers to revive interest in small hand organs. It was a long and eventful life with many interesting turns. The great mystery is why he is all but unknown today. **Figure 1.**

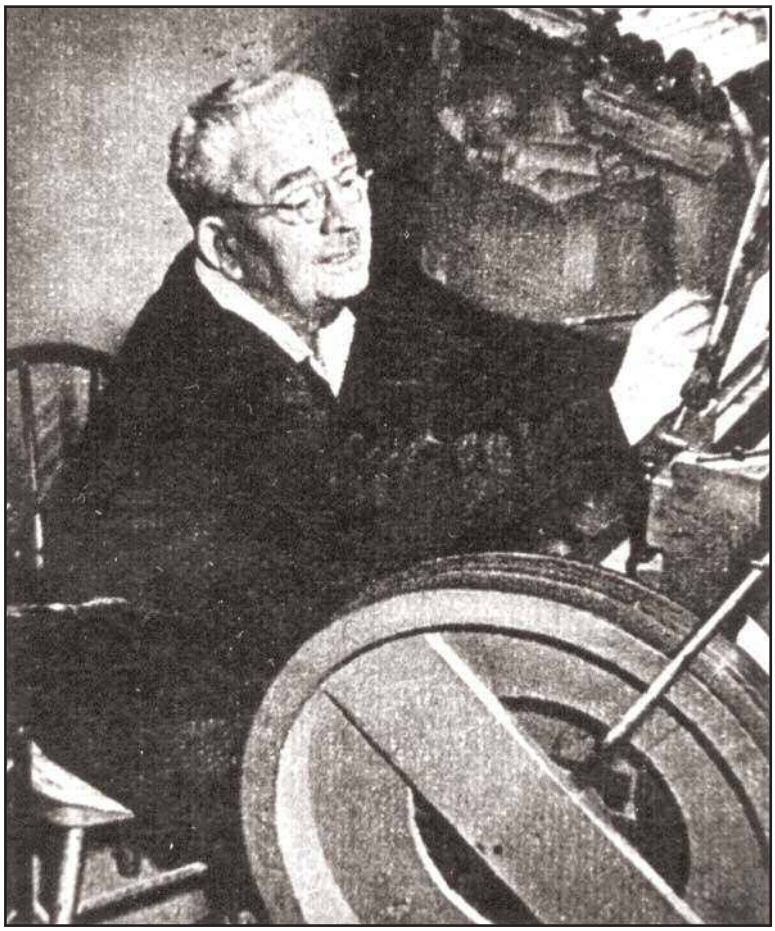

Figure 1. Luigi Bacigalupo was one of the most intriguing and important organ men in both Europe and America, yet he is unknown today. Author's collection.

Introduction

Telling the Bacigalupo Story

To provide a foundation and context for Luigi Bacigalupo's story, it is necessary to reach back into the time of his father's entry into the organ business. Establishing an accurate history of the family heritage in the organ trade is a challenging task. It has been told several times, in different places by a variety of people, with the result that there are both agreements and conflicts between accounts. The paucity of readily available primary documentation caused us to evaluate each and every previously given "fact" with a judicious eye for comparison and corroboration. The author very selectively melded parts of these versions, augmented with newly discovered materials, to compile the most rational chronology and interpretation from the materials at hand.

The Bacigalupo history currently in print draws largely from interviews conducted with Giovanni "Hannes" Bacigalupo (1889-1978), the third-oldest son of patriarch Giovanni Battista Bacigalupo. As the last member of the family active in the organ trade, he was but fifteen when Cocchi, Bacigalupo & Graffigna broke up at its zenith. While there is no doubt that he gave honest answers to the best of his knowledge, much of what constitutes the most important Bacigalupo history transpired before he reached adulthood. What he spoke was also filtered through the minds of those that entered his recollections on the record. Unfortunately, there are no representatives of the Frati, Cocchi and Graffigna families that have provided their perspectives on this same history. Whether their accounting of important events would concur or differ from that of the Bacigalupos is unknown.

This summary will surely not be the last. Hopefully, someone closer to the surviving Bacigalupo documentation and other primary archival records in Berlin and elsewhere will take up the

challenge to write a more complete chronology and interpretation. The importance of the Berlin organ story, a hybrid of influences with its own unique aspects, deserves no less than a full and accurate telling.

To minimize the number of footnotes while properly providing an indication of the source material utilized, the papers referenced in the first footnote shall be noted in the text by means of an abbreviated reference in brackets, i. e., [Smith].[1] The author has been fortunate to have received the support and assistance of two members of the present day Bacigalupo family. Giovanni Battista Bacigalupo's great-granddaughter, Rosemarie Brieger, ably supplied multiple communications concerning the vital statistics and other aspects of the family, based upon her own extensive researches. These were supplemented by the family genealogy assembled by another descendant, Piotr Walczak.[2] Our work has been further facilitated by friends and contacts on both sides of the Atlantic Ocean. A number of these are credited in the text or notes, but special recognition is due the following contributors: Herb Brabandt; Susanne and Alex Fredebeul; Judith L. Griffin; Tom Griffith; Robbie Rhodes; and Heinz Rybczynski.

The reader is advised that the conclusions and hypotheses presented herein are ours alone, as are any errors, omissions and oversights, for which we tender our humble apologies in advance.

The Beginning

The Italians In Paris and England

The career of Luigi Bacigalupo was the continuation of several decades of human application to the development, construction and perfection of mechanical musical instruments. Though the cylinder organ was an ancient device several centuries old, the events that served as his foundation in the trade took place in Paris in the mid-19th century. The story board lines crossed the English Channel, from France to Great Britain, and then back to Berlin, Germany. The lineage flows through an arranger named Chiaro Frati, a company named for him, and a successor organization involving Luigi's father: Cocchi, Bacigalupo and Graffigna.

It should be no surprise that the Italian family that pervasively dominated the street and show organ trade, Gavioli (guh-vee-o--lee), also played an important role in the foundational aspects of the Berlin organ builders. Their influence reflects the growth and proliferation of the business following the purchase by Ludovico Gavioli (1807-1875) of the musical instrument shop operated in Paris by Antoine Corvi. The transfer of ownership, effective on November 1, 1858, was followed by the expansion of the workshop space in 1860. The course of human existence in Europe was changing, underwriting an expansion of the trade in mechanical musical instruments that were essential to support the new rituals of life. Gavioli was at the right place at the right time to take full advantage of the opportunities that resulted from the proliferation of popular mass entertainments.

Gavioli & Cie., formed with the support of an investor, realized the importance of establishing footholds in the "leading capitals of Europe." This network would not necessarily be factory branches, but craftsmen who would rely upon Gavioli for support and inspiration. The affiliates sold cylinder organs to street musicians after buying them wholesale from the Paris factory, in addition to sourcing parts from the home base and providing new arrangements. To that end, the first foreign foothold was made in a city considered second only to Paris-London, England. **Figure 2.** From that site another step was made to New York; other initiatives spread the influence to Berlin and elsewhere. From the 1860s to the 20th century, Gavioli was the driving engine that powered the world of mechanical organs. The Italians in Paris took on numerous employees that were trained in various aspects of organ building. By the 1910s, a listing of the craftsmen who had a Gavioli or Gavioli-related heritage is a veritable "Who's Who" of the organ trade.

Figure 2. This 1875 depiction of the vicinity of Hatton Garden is replete with multiple cylinder organs, a street piano on wheels and a hackbrett, representing musicians heading out for the day's work. Author's collection.

Giuseppe Chiappa

No direct role in the Bacigalupo story can be ascertained and assigned to Giuseppe Chiappa (kee-op-pah) per se, but his activity is part of the overall continuum of street organ proliferation that spread from Paris to London and then on to Berlin. The harbinger of the expanding British street organ trade, Chiappa (b. 1829?) was an immigrant from Scopolo, as the census noted, or possibly Chiavari, as Victor Chiappa stated to the author. Neither community was far from Genoa, at the northern reach of the Mediterranean Sea on the west side of the Italian peninsula. Many residents from the region between Genoa and Modena migrated north to join the organ trade.

Chiappa was trained at Gavioli in Paris, surely in 1860 and 1861 and probably several years longer. His Saffron Hill, London shop was initiated in 1864 and he was first listed as an organ builder in the 1867 directory at 5 Little Saffron Hill. That address housed the Gavioli branch from 1869 to 1874, a likely indication of Chiappa's role as the Parisian firm's local representative. The Gavioli shop was relocated to 1 Farringdon Road (at the corner of Exmouth Street) by the time of the 1875 directory, remaining there through 1882. Chiappa relocated to New York in or by 1875, when a son christened Harry was born there. He remained in the United States maybe part of the next year, but by 1877 Chiappa & Co. was listed anew and separately in London, a few doors away at 5 Farringdon Road. In 1878 the occupancy of the long-term location was commenced at 6 Little Bath Street. There it has remained ever since, through a 1937 number and name change to 31 Eyre Street Hill.

In 1871 two additional Italian-born organ builders boarded with the Chiappa family, Giuseppe's younger bachelor brother, Giovanni (1840?-), and Giulio Sidoli (1818?-). Their residence

at 10 Little Saffron Hill was surrounded by dozens of "musicians," denoting the dense presence of organ grinders. Giovanni Chiappa, a skillful arranger by Victor's statement, may have been the principal who sustained Gavioli's London shop during the New York absence of his brother. Still a single man, in 1880 he took his own turn in New York, but did not remain and was back in London in 1881.

Chiaro Frati

Another Italian named Chiaro Frati (key-áh-ro frah-tea), also reportedly trained at Gavioli in Paris, was in Saffron Hill, London by 1871, and perhaps a few years before. The 1871 British census identified his wife as the Belgian-born Leonie (b. 1846?), possibly Leonine, as the entry is smudged. The union presumably produced a son, Emile, possibly Alfredo Emilio (b. 1876), as documented in a Holborn, London baptism, but he hasn't been found in later years. For reasons unknown, the name of the mother wasn't placed in the record. [Brieger.] Being an arranger earned Frati (1844?-1891) a description as "composer for music" in the 1871 census, when he lodged at 7a Charles Street in Saffron Hill. The 1872 London directory places his shop at 1 Farringdon Road, Clerkenwell. [Metzger and Kreis.]

His first name was given as Chiaro in the 1871 census, London directories and an 1874 British patent. It may have been his training at Gavioli, perhaps augmented by other attributes, which caused Giovanni "Hannes" Bacigalupo's predecessors to nickname him as "Anselmo" Frati, as reported by various chroniclers. [van Dinteren, Wendel] Brieger's research found only the name Chiaro Frati, no Anselmo. It's possible that the name change may have ensued from another incident in Frati's life, to be related later. Anselmo Gavioli (1828-1902), the son of Ludovico Gavioli, head of the Parisian firm, may have been a dominant influence in Frati's training and perspective and thereby his name was bestowed upon the man.

Frati remained in the Clerkenwell area, at 15 Great Bath Street in 1873-1874 and then 5 Farringdon Road in 1875-1876, his last listing. By no later than 1877 he departed permanently for Berlin. A son was born there in 1877. [Brieger]

Giuseppe Cocchi and John Cocchi, Sr.

Giuseppe was the Cocchi (coke-kee) family patriarch. He was already in England by 1861, listed as a laborer at 12 Summers Street in Holborn. In the 1861 and 1871 census documents he was called Joseph (1831-1918); his wife Ann/Anna Maria (1838/1839?-) was born in Paddington, Middlesex. Their son, known as John (1858-1942) in 1871, was born in Clerkenwell. At the time of the 1861 census there were two visitors from Italy in their home, "musicians," surely organ grinders by profession. John B. Sosdo (b. 1828?) may have been the namesake for the Cocchi son; the other was Bermardoia Pasqu[a?]lle (b. 1803?). A daughter, Margaret (b. 1861?), was born in "St. Andrew's," Middlesex. In 1871 the family resided at 13 Great Warner Way in Clerkenwell.[3] The name changes, from the Italian to English, suggests an Anglicizing of lifestyle.

At the time of his 1879 marriage in Birmingham, Joseph's son was identified as Charles John B. Cocchi. John's bride was a Holborn-born dressmaker, Esther Ann Ingram, four years his senior. They had a daughter, Florence J. (1880/1881?-), who was born in Birmingham. At the time of the 1881 census they resided at 26 Story Street in Islington. A son, likely born later in Berlin, John, Jr. became an organ man.

By 1878, as noted above, there was already a connection between the itinerant hand organists and the Cocchi family. It is not inconceivable that Cocchi had arrived in England as a musician himself, and then, like many immigrants, turned to a greater income producing job as a day laborer, only to go back to another aspect of the music trade. The 1871 census reveals that Joseph Cocchi had become an organ builder, but whether he was self-educated or trained in a shop like Frati's or Chiappa's is unknown. Frati's departure for Germany in circa 1877 dovetails with the opening of Giuseppe Cocchi's own shop in 1878, at 30 Ray Street in Clerkenwell. He relocated to 5 Farringdon Road and was present there from 1879 to 1882.[4]

Son John Cocchi gave his occupation as "organ builder marker" in the 1881 census, meaning that he had already gained training as an arranger for cylinder organs. Wendel wrote that one member of the Cocchi family was taught arranging by Frati. This would have been John. If the elder Cocchi had been working for Frati in the 1870s, it made sense for him to have brought his son to the shop for training in arranging. John would have been in his late teens when taught how to mark the cylinder. Born in 1858 and with Frati absent by 1877, it places the learning no later than age nineteen. Cocchi was, according to his youngest son Victor, an all around organ man and musician, born with perfect pitch and able to play keyboard instruments. [Brieger]

There is no British shop listing for Joseph or John Cocchi after 1882, leading us to hypothesize that they'd relocated to Germany. The logical surmise is that they sought out their past employer and friend, Chiaro Frati. The Cocchis seem to have been close to the man, having more than just an employer--employee relationship. After Frati returned to Italy in 1890 and became ill, it was one of the Cocchis, probably John, Sr., who journeyed to see him. [van Dinteren]

Little Italy, Organ Shops and a Musician named Graffigna

The area of London where Chiappa, Frati and Cocchi were located was referenced by different names. Chroniclers used Clerkenwell, Hatton Garden, Holborn, Islington and Saffron Hill, some of which were street names that doubled as civil parish identities. These along with various ecclesiastical districts marked discussions of the period organ grinder trade. Some termed it "Clerkenwell Little Italy" after Clerkenwell Road bisected the area in 1878. They're contiguous, overlapping, intersecting and somewhat bewildering to the outsider, yet all focus on the same relative area in the heart of London. The primary ethnic enclave was roughly bounded by Rosebery Avenue on the north and Farringdon Road on the east, with Holborn defining the south and Gray's Inn Road bordering the west.

Within these confines was a welcoming community that satisfied the yearnings for immigrants from Italy, providing a level of acceptance, comfort, hospitality and familiarity that was not readily found in the great British metropolis. England generally had a hospitable attitude towards the musical travelers. There was estimated to be a thousand of them in residence in London by the dawn of the 20th century. Among western nations, Great Britain did the least to limit the activities of the street musicians, result-

ing in London becoming a magnet for many of them. The opportunities for gaining money was far better than in their homeland, causing in an exodus of young to middle aged men literally grinding out an income.

Farringdon Road was favored by a number of organ shops, with certain accommodations passing from one to another in successive years. Number 1 Farringdon Road was occupied by Chiaro Frati in 1872, but a Gavioli branch was situated there from 1875 to 1882. Frati was at 5 Farringdon Road in 1875 and 1876, which was then taken over by Chiappa & Co. in 1877. One-time Chiappa partner Gustavus Fersani was at 7 to 9 Farringdon Road Buildings in 1877, with Giuseppe Cocchi occupying 8 and 9 Farringdon Road Buildings from 1879 to 1882.[5] There is little doubt that the various organ men all knew one another; to what extent that they may have collaborated or divided the work in rational ways for mutual benefit is unknown. The frequent relocations suggest the leasing, rather than the purchase of real estate.

An analysis of census documentation for the area indicated that in 1851 a third of the local residents were street musicians, a fraction that rose by 1871 to half. Their ritualistic existence provided a tremendous market for the instrument sales, maintenance and arranging work undertaken by the local organ shops.[6] As J. Thomas and Adolphe Smith wrote in their 1877 serialization *Street Life in London* (page 69), "From this centre the men radiate to all parts of London and the suburbs, many preferring to walk ten and twenty miles per day, to living nearer to their 'pitch,' but further away from their countrymen. It is true they enjoy certain facilities at Saffron Hill, which could not be obtained readily elsewhere. The tradesmen of that locality supply all the paraphernalia necessary to the business of their customers." **Figure 3.**

The same phenomenon, an organ workshop locating within the Italian community that served as a safe harbor to itinerant musicians, would be repeated in New York and Berlin, and elsewhere. Once an instrument craftsman was established, he'd hire others, with the result that his employees weren't listed in city directories for a few years. It often makes tracing their exact whereabouts a challenge, yielding gaps in the record. This phenomenon suggests the possibility of otherwise unknown connections between Chiappa, Frati and father and son Cocchi, as well as two others named Bacigalupo and Graffigna.

Figure 3. Organ grinders were an essential part of the communal life provided by the Italian colony in London. They're depicted here in an 1881 Saffron Hill kitchen view. Author's collection.

Another phenomenon common to the organ grinder's existence was the pecuniary success of a few engaged in the trade. They had a knack for making and saving money; invested it in what they knew, organs; and in time they owned several, which they in turn rented to their kinsmen. Often they opened a restaurant and bar, where grinders returning from their long day on the byways of the city sought to relax, and indulge. Such establishments became hubs of organ grinder activity in major cities.

One such success story was Antonio Graffigna (graf-fee-nah). The 1861 British census confirms his presence in England as "Antonio Graffigno," a "musician," the commonly found euphemism for organ grinder. He was then aged eleven, or perhaps fifteen by a later account, one of a group of 21 organ grinders up to forty years of age who lodged in Leeds on the day of the canvassing. He was the youngest, the next oldest, at 15, was likely his brother, Davide (given as Davilbe in the census). The next time they're encountered in our chronicle, about a decade and a half later, their success will have enabled them to open a restaurant in the Italian colony in the German capital.

Berlin Operations

Giovanni Battista Bacigalupo

Like so many active in the mechanical organ trade, Giovanni Battista Bacigalupo (1847-1914) originated in Italy. His roots were at Cravasco, just north of Genoa. Bacigalupo told an intrigued factory guest in 1900 that he was the simple son of a country man, perhaps meaning: a man of the road; a peasant; a farmer; or a land tenant of some type. He departed his homeland, describing an abandoned status, and arrived in Hamburg, Germany with nothing more than a defective harmonica and a guinea pig with which to earn his keep. It was a Horatio Alger scripted start to life. Bacigalupo (bah-chee-gah-loo-poh) was an itinerant musician in his youth, but his start seems to have taken place in London, England, not Hamburg, which may have simply been a transit point en route across the British Channel. Like many young Italian boys, the ten year-old Bacigalupo was placed in service to an "impresario," an adult male more than likely better known by the word "padrone." Such servitude usually meant long hours and hard work, dancing to the organ music, with most proceeds of the day going to the master. Perhaps he was blessed to have a more caring master. The poor condition of the organ provided much opportunity to learn repair skills.[7] Unlike most organ grinders, Bacigalupo was literate and could read and write; by some means he taught himself how to do so. Coupled with a self-taught ability to repair hand organs, he gained their trust and they became his customers, as he told the story. [*Brandenburgia*.]

A 1937-dated account describes Bacigalupo as an Italian trained in Paris and elsewhere, without specifying any particular firms. [Herzfeld.] To date, no primary documentation has been found that buttresses this claim, insofar as it applying to his early training. Bacigalupo may have spent some time in Paris at Gavioli as part of a later broadening of his knowledge, or in relation to sourcing parts and technology from the firm in the 1890s.

The birth locations of two children position Bacigalupo in Hamburg as early as September 1867 and as late as April 1872. [Walczak.] Those dates bracket the period of 1867 to 1869, when Bacigalupo reportedly went to England to work: with Chiappa, by one version; or by Frati, by another. [van Dinteren, Schuhknecht, Urban, Wendel and www.drehorgelinfo.de] Chiappa was certainly in his own shop by then, but confirmation is lacking for Frati. A possibility is that Frati was in Chiappa's shop and that Bacigalupo worked with both; but confirmation is unavailable for such a tidy hypothetical analysis. Hamburg church and municipal documentation identifies Bacigalupo as an organ grinder at the time. To what degree that defined his entire existence is unknown. He was also identified as a tuner in one church document. [Brieger]

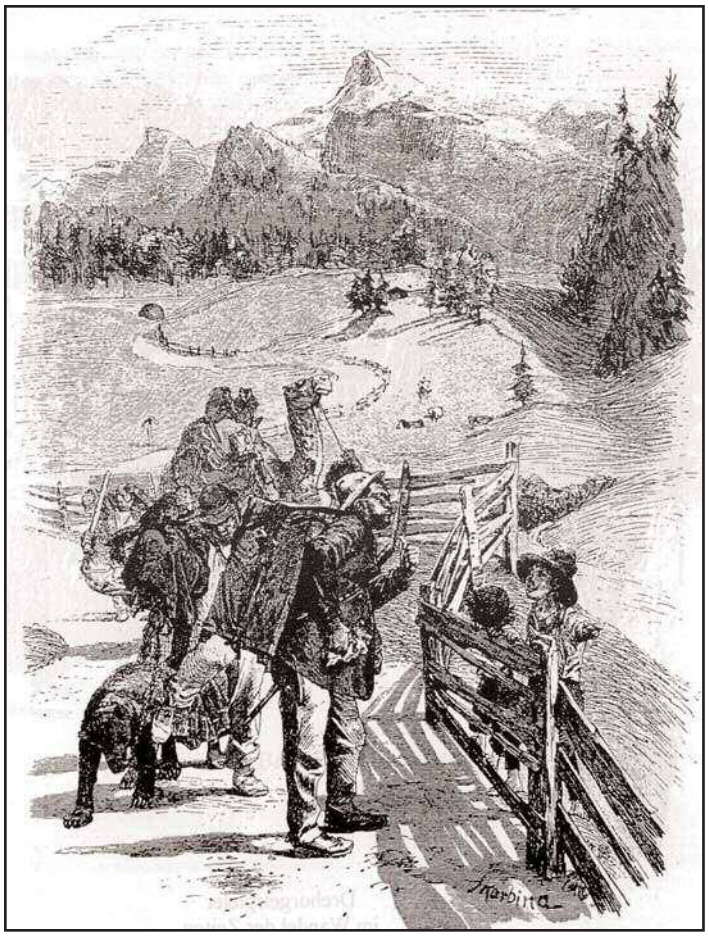

Figure 4. The life of an itinerant grinder involved many days on the road, away from family but often in the companion of other musicians and domesticated animals. Author's collection.

From the simple repair of organs, Bacigalupo's methodology reportedly advanced to gathering a bunch of street organs in Germany and taking them to England for Frati to outfit with new music. This was a standard ritual in the life of those that rented out instruments for street use. Newer and better music earned more money for the person renting it, and thereby for the owner of the instrument. Since Bacigalupo took organs to London for repinning by Frati, we surmise that he personally lacked the skill to do arranging and cylinder work. He presumably confined his activity to organ repairs, and possibly rentals. His travels to Great Britain were made more remunerative by filling the larger pipe bodies with tobacco, presumably undeclared contraband, which was sold locally, thereby gaining greater profit than controlled and taxed sales. [van Dinteren, Wendel.]

City directories confirm Bacigalupo moved to Berlin by 1873. [Brieger] The birth of another child in June 1875 further confirms Bacigalupo's presence in that city.[8] [Walczak.] While Hamburg was a great port of trade, the German capital had a long standing heritage of street musicians and likely presented the best prospects for servicing the extensive street musician trade. The first shop in Berlin catering to the needs of organ grinders and others with cylinder-operated instruments was established by Adolph Kummer (1758-1814) in 1790. His work on flute clock cylinders dated back seven years earlier.[9]

The exact location of Bacigalupo's operation is unknown, but one suspects that it was in Berlin's established Italian colony, known as the Prenzlauer Berg, along the Schönhauser Allee. Eventually between two and three hundred Italians lived in the area, including many street musicians. It also harbored numerous exotic animals. Beyond the organist's anthropomorphized monkey with stylish clothes and cute behaviors, one could see bears, camels, apes and dogs that turned tricks to the tunes from an organ, tambourine and flute. When they were not on their travels these beasts were housed in stables adjoining Markow's courtyard at Pappelstrasse 28. It made sense for a shop catering to the needs of the musicians to also be established in the area. [Behrendt-Malbranc.] **Figure 4.**

It is said that Bacigalupo had a surprise one day, presumably in 1876 or 1877. Chiaro Frati turned up at his threshold, completely unannounced. He had to take leave of England, never to return, reportedly accused of plotting the murder of his wife. [Wendel.] Berlin documentation identifies another woman, Marie/Maria Delnay (1845?-), as the mother of Frati's children born in the German capital in 1877. [Brieger] Whatever the circumstances, Frati had organ expertise and a particularly valuable skill, knowing how to arrange music on cylinders. Together, the men gave focus to a plan to sustain organ work in the German capital.

Frati & Co.

Several authors have reported the year 1870 as the founding of Frati & Co. In support of this are 1873, 1875 and 1876 Berlin directory listings for "Frati & Co." [Brieger] The situation is unclear, but it appears that Frati had interests in two places: London, where he's married and resident by 1871 and with a shop in 1872; and Berlin, where it's indicated he was present by 1870 and with a listed location in 1873. The identity of "& Co." is apparently Giovanni Battista Bacigalupo, who relocated from Hamburg to the Berlin capital by 1873. Bacigalupo was given the title of "Teilhaber," which translates to "partner," in these years, but the inference is that it was a financial or management role. [Brieger] Being the man skilled in arranging, Frati's name was the one that dominated the identity.

Yet, another perspective points toward a "different" founding of Frati & Co. in the year 1877. It is a date that is confirmed in three places. "Gegr[undet] 1877" is in the Frati & Co. listing in Paul de Wit's 1903 *Welt-adressbuch* (page 34); by then Frati had been deceased a decade and Bacigalupo was withdrawing from

the organ world, therefore neither had an axe to grind over the date. A 1907-dated advertisement placed by Bacigalupo's son Luigi cited "thirty years experience," thereby pointing to an 1877 origin for his father's activity. Finally, 1877 was the year given in Behrendt and Malbranc in 1928.

There is a possible rationalization. Bacigalupo's occupation was recorded on a son's birth record in 1875 as "Handelsvertreter," or "representative." [Brieger] It suggests office contacts and perhaps activity on the road, as when Bacigalupo was journeying back and forth to England. Then, in 1877 his city directory title was given as "Werkführer," what we might term "work leader" or in American context, "shop foreman." [Brieger] It suggests a change in his role from an office function to the shop. This may well explain why Giovanni Battista Bacigalupo's activity as an *organ builder* is cited thereafter as commencing in 1877. At the same time, Frati, solely, is listed for Frati & Co., an indication that Bacigalupo no longer had partner status. This seems to be buttressed by the subsequent installation of Albert Schmidt as Frati's partner, no later than 1883. [Brieger] One source reports Schmidt as the sole proprietor by 1886.[10] His exact role in financing or managing the firm remains to be determined, but he may have been the majority shareholder in the firm until it sold several years later.

Figure 5. This Frati hand organ was owned by and restored for Harvey and Marion Roehl. The Buchholzer Strasse address dates it to the earlier years of the operation.

In 1877, a cylinder organ shop was operational at number 1 Buchholzer Strasse, a short street spanning from Schönhauser Allee to the Pappelstrasse.[11] **Figure 5.** It was known by the men involved in daily operations: Frati, Bacigalupo and Gattorna. [Behrendt and Malbranc.] Chiaro Frati's one associate was obviously Giovanni Battista Bacigalupo. The other is thought to be the brother of Bacigalupo's wife, one Giovanni Gattorna (b. 1845?). To what degree each man was an actual shareholder in the business, and thereby received a portion of the profits, or simply an employee is not known. [Brieger] A few details are recorded for the years following 1877. One workman's name was Cresci, perhaps Crescio. About 1882 Gattorna departed the firm and Bacigalupo was again identified as "Werkführer." [Behrendt and Malbranc.]

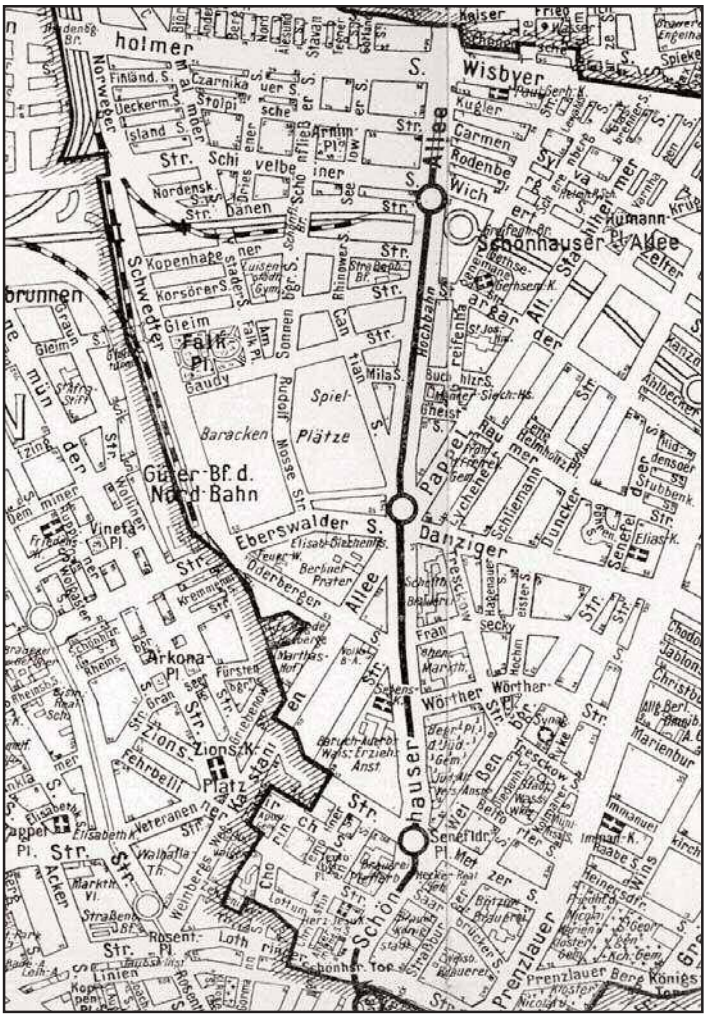

Figure 6. The Schonhäuser Allee was a main thoroughfare through the Prenzlauer Berg area of Berlin. The organ shops were on it and streets nearby. From Behrendt and Malbranc, 1928.

The business was reportedly relocated in 1882 to Schönhauser Allee 73, on the west side of the main thoroughfare of the district. It may have been coincidental, but at number 74, on the east side, was a man who rented hand organs to the street musicians. He was formerly an itinerant organ grinder, Antonio "Don" Graffigna (1847/1850?-1904). An early Italian resident in the Prenzlauer Berg, Graffigna initially established a restaurant with Davide Graffigna in a sparsely populated section of the community. He relocated to the Schönhauser Allee site after additional prosperity enabled him to do so. [Brieger] **Figure 6.**

Graffigna's organ rental rates were two to four Marks per week for a good instrument. [Behrendt and Malbranc.] That was about a day's earnings for a grinder in 1889. Like many in the continental street instrument rental trade, Graffigna operated a public house, perhaps an inn or a restaurant with an attached barroom.[12]

It may have been his Schönhauser Allee establishment that served as a meeting place in 1889 for about 60 organ grinders.

They gathered together to discuss their lessening income opportunities and other issues attendant to practicing their trade. It was no longer possible to conduct their business in the center of a city and property owners rousted them from communal spaces, such as courtyards.[13] The growth potential for street musicians in Berlin was curtailed in 1884, when new licensing was suspended, leaving only those already active in the occupation to continue.[14] One source informs us that in the 1890s Italians were barred from being street musicians, the occupation relegated to only Germans. [Behrendt and Malbranc.] The downward slide of the street musician and hand organ trades was accelerated by the increasing access to music in the home via pianos, musical boxes, reed organs and especially phonographs.

Chiaro Frati had some design talent and it was put to good use to sustain the firm. In addition to the British patent of 1874, he received two German patents, one in 1880 and another in 1881 for instrument improvements.

The absence of the Cocchis in England after the 1882 directory listing opens the possibility to their joining Frati & Co. around that date. John Cocchi reportedly taught Luigi Bacigalupo, who was born in 1872, how to play piano; at a later date he reported that he was qualified to do so at age nine, which would have been sometime 1881-1882, reinforcing the possible relocation of the Cocchis to Berlin.[15] The firm was established and growing, with need for more arranging talent. Their joining would have been a good fit. John also had some design prowess, together with Friedrich August Zeitler obtaining two patents for mechanical piano apparatus in 1889 and 1890. By 1893 Frati & Co. introduced a new series of unusual piano orchestrions that utilized a primitive key frame playing meter-long perforated cardboard sheets; they were likely based on Cocchi's work.

Trade and other fairs presented opportunities for the exhibition of Frati & Co. devices. Medallions reproduced in the firm's publications indicate a presence at events in: 1879; 1883; 1884; 1885 (2); 1886 and 1888 (3).[16] The firm issued an illustrated catalogue, Price List No. 12, about 1889, dated by the images of two 1888 fair medallions incorporated in the cover design. It may only be a coincidence that the number of the issue, 12, was about the same as the dozen years the firm had been conducting a trade. Whether there was a previous Frati & Co. catalogue is unknown; at least none survive in knowing hands. The issue date was close to the earliest known publications distributed by Gavioli & Cie. and Limonaire Frères in Paris, placing Frati & Co. in a leadership position for marketing. **Figure 7.**

All of the machines in the Frati product line were cylinder-operated: pianos for indoor and outdoor use; a complete range of different styles of hand organs for street musicians; *Quintett-Orchestrions* for salons and dance halls; *Concertinos* from 43 to 80-keys; and *Orchestrions*, which were larger, military-style organs with 51 to 117 keys. The latter two types could be bought with drums, cymbals, automated figures. They were then competitive with instruments being made in Paris, but the makers in the latter city would forge ahead with new tonal and control concepts within the coming decade.

The Frati & Co. factory complex, the "Orgel-Fabrik," included ten buildings of one and two-story masonry and stucco construction surrounding a courtyard, with a dominant four-story factory-style structure. A steam boiler and engine powered the

Figure 7. One of the earliest show organ catalogs was Frati & Co. Price List No. 12, issued after 1888. It featured the factory site and exhibition medallions. Reproduction from Peter-Georg Schuhknecht collection.

machinery; the later addition of electricity and telephone service kept the operation up to date. Immediately adjacent to the complex was a station on the ring railroad around the city, making connections very convenient. Most of the workmen resided nearby, on the streets of the Italian colony, and walked to work.

Organ builder Adolf Holl (1863-1921) served his apprenticeship at Frati & Co. He arrived in 1883 and then departed and set up his own enterprise in 1888 at Straussberger Strasse 15 in Berlin. Holl's activity influenced another group of organ builders, including his own son, Wilhelm Friederich "Willi" Holl.[17]

Chiaro Frati and Albert Schmidt were listed as the proprietors of Frati & Co. from the 1883 through the 1886 Berlin directories. The status then changed, with Frati replaced by one Julius Jacobi.[18] Nothing is known about Schmidt or Jacobi. For reasons unknown, Frati no longer owned the business bearing his name. Illness may have prevented any continued involvement. He reportedly returned to Italy in 1890. A mental disability dictated his hospitalization and may have played a role in his retirement and passing in circa 1891. The ownership of Frati & Co. changed again by 1891, when Jacobi emerged as the sole owner.

This information contradicts the commonly told story of Bacigalupo orchestrating the sale of the company. The future of Frati & Co. excluded everyone other than Jacobi, who was the sole owner by 1893, and probably from the moment when the sale was consummated.[19] Bacigalupo, John Cocchi and perhaps other associates were out of Frati & Co., presumably by sometime in 1891 when they moved ahead on their own.

The new Frati & Co. ownership progressively improved their product offerings to remain competitive, but the identity of their technical leadership is unknown. For a brief period it may have been Bernhard Göppert, who with Jacobi received a German patent for an unusual roll playing system on August 1, 1899. DE110784 described a key-type playing system wherein a center drum wound up a paper arrangement arranged around the inside periphery of a large drum.[20]

From this point on, a young Luigi Bacigalupo, then into his 21st year of life, would have known Frati activity solely as an outsider, through the words of past associates of his father. Yet, being in the same tightly-knit locale, the actions of the new ownership and management of Frati & Co. surely had some influence on his new employer and career. For that reason, we'll continue the story of the Frati & Co., if for no other reason than to serve as a comparison and contrast.

Frati & Co. continued the past tradition of exhibiting their instruments at various showmen's and trade expositions. The firm made presentations at fairs in: 1893; 1894; 1896; 1898; 1900; 1901; and 1902 (2). At the 1893 Chicago fair, it was indicated that the firm was represented by F. Schübbe, the well-known agent in Berlin.[21] An illustration of an upright orchestrion in later Schübbe advertisements strongly resembles mid-1890s Frati devices. Frati inaugurated a very successful relationship with a musical instrument dealer in New York, German immigrant August H. Pollman (1846-1913), commencing in 1894. Via that outlet many instruments were sold in North America during the next decade. The firm also had an agent in Mexico, A. Wagner Y Levien, which had operations in Puebla and Guadalajara.[22] The most unusual representation may have been the decade-old Frati orchestrion offered in a 1903 catalogue of the Trans Continental Machine Company of Portland, Oregon.[23]

Figure 8

Between the issuance of Price Lists 14 and 16 (circa 1896 and circa 1899, respectively, based on medallions illustrated on the covers and *Der Komet*, 690), Frati & Co. relocated to Kastanien Allee No. 32, near Schwedterstrasse. The road was the continuation of Pappelstrasse after it crossed Schönhauser Allee. Thus, even after moving, the firm remained close by the Italian colony, near to workmen's homes and other familiar venues. The site remained in constant use until operations ceased more than two decades later. The structure, altered, may survive today.

By 1900 Jacobi had apparently expired as the owners were given as "W[it]we Karoline ["Lina"] Jacobi u[nd]. Geschw[ister]. Jacobi,""meaning widow Karoline Jacobi and her brothers and sisters.[24] One of these was apparently a brother-in-law named Heinrich Schmidthals, who took control by 1906.[25]

The Frati product line expanded somewhat, but it was still largely manufacturing the instruments that had been designed before the Jacobi buyout. The last known Frati & Co. organ catalogue, Liste 17, dates from after participation in the 1902 Exposition Universelle at Lille, Belgium, to possibly as late as 1908. By then the firm employed over 100 people and had been in constant existence for just over forty years.[26] The bulk of the organs offered were holdovers from the 1890s, all sorts of cylinder-operated street instruments, *Concertinos* and big military organs to the 117-key size. The only new products were book-operated *Konzertorgeln* with 53, 55, 62, 64, 65 and 82-hole sizes. The two largest devices appear to have been entirely new concepts, while the four smaller ones may have been earlier cylinder designs fitted with the new control system. Few Frati book organs were sold, with little documentation available; none are known to exist today.[27]

Frati & Co. also designed and introduced lines of paper roll-operated coin pianos and piano orchestrions, which were termed *Fratinola* and *Fratihymnia*, respectively. They became the firm's principal offerings until it ceased to survive. Several exist today, but they are not plentiful. A partial basis may have been German patent DE138265, for a roll system, received on April 24, 1902.[28]

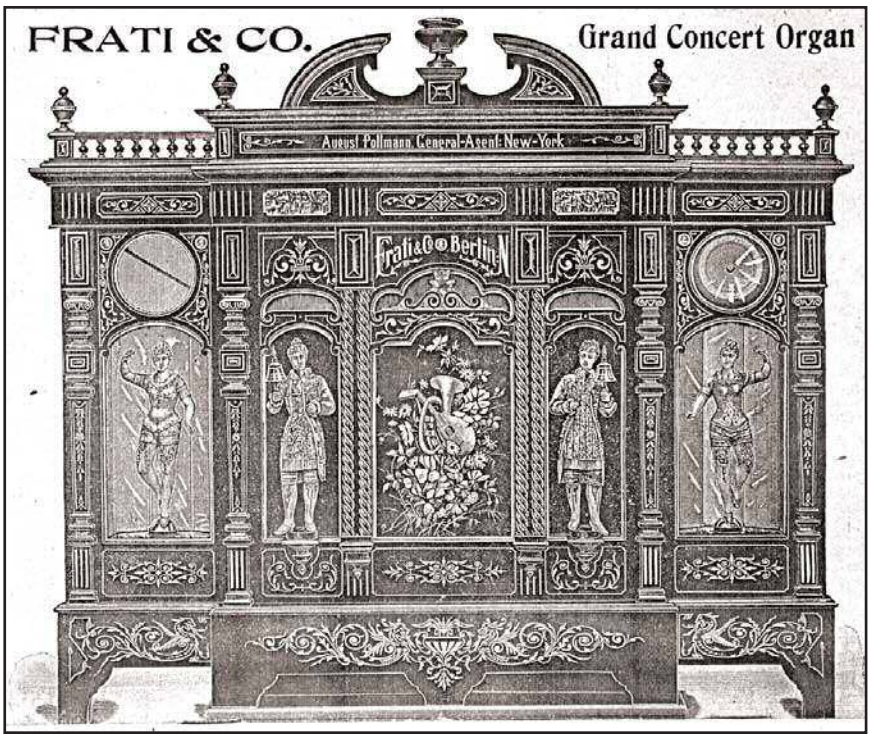

Figure 8. The 75-key cylinder-operated organ with the Looff carousel in St. Catherines, Ontario, Canada may be the largest relatively intact Frati to exist today.
From a Pollmann catalog, author's collection.

The two owners of Frati & Co. by 1921 were Heinrich Schmidhals and Emil Henrichsen. Major losses were sustained as the result of the Russian revolution, causing a stock company to be announced in March 1921.[29] The operation was taken over by J. D. Philipps & Söhne A. G. of Frankfurt a. Main, Germany in 1923, with the Berlin site utilized to make their line of orchestrions into the late 1920s.[30] The identifiable existence of the

firm was diminished when Frati machines were converted to play Philipps rolls, followed by eventual elimination of actual Frati designs. Philipps A.-G. ceased operations in 1929, with pipework sold to organ builder Heinrich Voigt.[31]

Cocchi, Bacigalupo & Graffigna

Following the sale of Frati & Co. to Julius Jacobi, in 1891 John Cocchi, Sr., Giovanni Battista Bacigalupo and Antonio Graffigna joined together to form Cocchi, Bacigalupo & Graffigna (hereafter CB&G). Like Frati, Cocchi's name was probably listed first because it was his arranging talent that brought out the full musical capability of their products. Bacigalupo was the organ builder and Graffigna was the buyer. The *Welt-addressbuch* of 1903 carried a statement that declared the firm founded in 1891, but no official documents have been found until 1892.[32] [Brieger]

Bacigalupo's eldest son, Luigi, already a trained organ builder, joined the firm as a foreman in 1892, but whether he was there from the start in 1891 is unknown. For the considerable sum of 3,000 Marks, John Cocchi taught him how to arrange music. He also taught him to play the piano. As the young man gained greater confidence and experience, Cocchi took life easier and let more and more responsibility fall to his broad shoulders. [van Dinteren.] It fueled a career for young Luigi, but it also caused problems within the firm.

Figure 9. Cocchi, Bacigalupo and Graffigna publications often featured a view of their big factory, as did this ad in the 1893 *Welt-adressbuch*. Author's collection.

Graffigna sold a public house, one which may have been located near the Buchholzer Strasse, in 1893 to someone named Repetto who named it the "Italienische Kolonie." In the same year it was sold again to Giovanni Battista Crescio (1875-), whose father, Carlo Michele Crescio (1848, northern Italy-1905) was employed at Frati, and probably thereafter at CB&G. The fact that Crescio named his son in honor of Bacigalupo in 1875 suggests that he may have labored with him before the arrival of Frati. Crescio's younger son, Eugenio, was also active in the organ work. His name is possibly the one given as Emilio in some accounts. The establishment was relocated to Schönhauser Allee 51, where it was known as the "Genova." An orchestrion from it is preserved today in a Berlin museum.[33] Graffigna apparently opened another establishment, named the same as his earlier place. One memoir from 1899-1900 includes a fond recollection of his restaurant, which was populated with organs.[34] There was also a visitation made to two different public houses, "Ristorante Colonia Italiana" and "Café Genova" after a particularly important 1900 visitation to CB&G. Cups of coffee and glasses of Italian wine were enjoyed by all. [*Brandenburgia*.]

CB&G either took over or erected a new steam-powered manufacturing operation at Schönhauser Allee 78, very close to the second Frati & Co. site. Like the predecessor firm, a view of the big factory was featured on the catalogue covers. The image depicts a large, four story factory structure, and the photograph reveals that it was of brick construction. It was more imposing than the Frati installation. The same railroad station stood at a corner of the property, the tracks laid, in a deep cut in the earth. **Figure 9.**

There is no evidence to indicate any substantial relationship between the old and new firms, Frati and CB&G. It does not seem that Bacigalupo exercised any control over his former operation, or contributed in any way to its existence. They seemed to have pursued entirely different paths after 1891, Frati largely perpetuating older designs and CB&G immediately inaugurating an entirely new line of musical devices. The younger firm quickly designed and offered a full line of products for all applications: a complete array of various street musician instruments; *Concertinos*; *Military-Concert-Organs*; *Large Orchestrions*; street pianos; *Pneumatic Pianos*; and *Non plus ultra-Concertinos*. To increase revenues, it also retailed *Herophons*, *Manopans* and cylinder musical boxes, as did Frati. It was truly a Golden Age for the manufacture of mass-produced mechanical music instruments in Germany and many firms offered to sell for others via their catalogues. Some CB&G devices illustrated in their publications bore a marked resemblance to Frati instruments. This may have been more a function of available advertising cuts than actual construction practice.

CB&G prospered and became legendary, the result of innovation, tonal development, a large product line and high quality. To some degree this resulted from a close relationship with Gavioli in Paris, which supplied reeds and other parts. [van Dinteren.] The extent to which CB&G may have "borrowed" from Gavioli practice and manufacture is unclear, as is the benefit from doing so. In technology exchanges, the recipient initially moves ahead accordingly, within the domain of the furnished support, but it's at a cost to their own internal development efforts as they remain subordinated by the supplier's own plans and actions.

If Gavioli and CB&G had a formalized relationship, the Berlin site represented the eastern-most extent of the Parisian influence.

Figure 10. This 45-key CB&G trumpet organ, housed in an ebonized and gilt case with painted cloth panels typified small, German show organs of the 1890s. Author's collection.

Some of the medium-sized CB&G organs looked like those made in Waldkirch, housed in ebonized and gilt, or painted furniture cases with panel fronts, having an exposed rank of pan flutes and presumably wooden trumpets inside. They likely represent the successors to design work abandoned at Frati & Co. **Figure 10.**

Most of the larger CB&G instruments, which were offered up to 120-keys in size, resembled the Parisian-style military organs, with piccolos and clarinets, trumpets and trombones all having brass resonators. They also had attached percussion (drums, cymbal and bells), moving figures and rotating Venetian mirror columns, in addition to detachable facades. Piano and forte registers were also included in their devices by the turn of the century, activated from the cylinder. Other than playing by cylinder, the Berlin organs were cutting edge until Gavioli forged ahead with keyed book control and symphonic pipework specifications. Gavioli's multiple 57 and 87-key book organ configurations pushed them forward, and they surged again in 1902 with the new 65 and 89-key scale machines. In hindsight, it seems that CB&G remained under the Gavioli shadow until the turn of the century, as demonstrated by the products in their Price List No. 9. Their "modern" response to the Paris initiatives didn't happen officially until 1903. **Figure 11.**

The products from the CB&G shop were marketed in different ways. Already in its initial year the firm displayed some of its wares at a showmen's exhibition in Hamburg. Early on they published catalogues, doing so just a few years after other firms had embraced the practice. A full page advertisement was purchased in the 1893 edition of Paul de Wit's widely-distributed *Welt-addressbuch*. Other illustrated ads were placed in showmen's magazines, like *Der Komet*. In 1893 and 1894 CB&G expended a considerable amount of money in presenting their instruments at two American fairs. There was also attendance at 1894 Amsterdam and Brussels events and exhibitions at Berlin in 1896 and Hamburg in 1901 and 1902.

A changing variety of sales relationships were negotiated to assure broad distribution of CB&G products. There were probably others beyond what are listed below. One agent was C. Sackur, Ring 54 in Breslau, Germany (now Wroclaw, Poland) in 1894, which was replaced by a connection to Ernst Teichert at Neumarkt 8 in the same city in 1895.[35] A London outlet was established by CB&G in the former location of John Arrigoni & Co., at 158 Great College Street, for the single year of 1896, with Arrigoni in charge.[36] The Berliner Musikinstrumenten-Fabrik, formerly Ch. F. Pietschmann & Söhne, included at least one page of large CB&G *Militair-Concert-Orgel* instruments in a catalogue they issued before their June 1897 bankruptcy.[37] The firm partnered with the carousel-building firm of Alfred Poeppig in Neustadt a. Orla, Germany, which included a variety of smaller CB&G instruments in their very first catalogue, published in or shortly after 1902. In 1903, CB&G had a single sales representative, Victor Kuhl.[38] It's not clear what the relationship may have been between Kuhl, Berlin-based piano orchestrion manufacturer Kuhl & Klatt, and CB&G. J. M. Bon, the big Leipzig-based instrument retailer, included the firm's *Soleil* orchestrions in their sales document dated 1904.

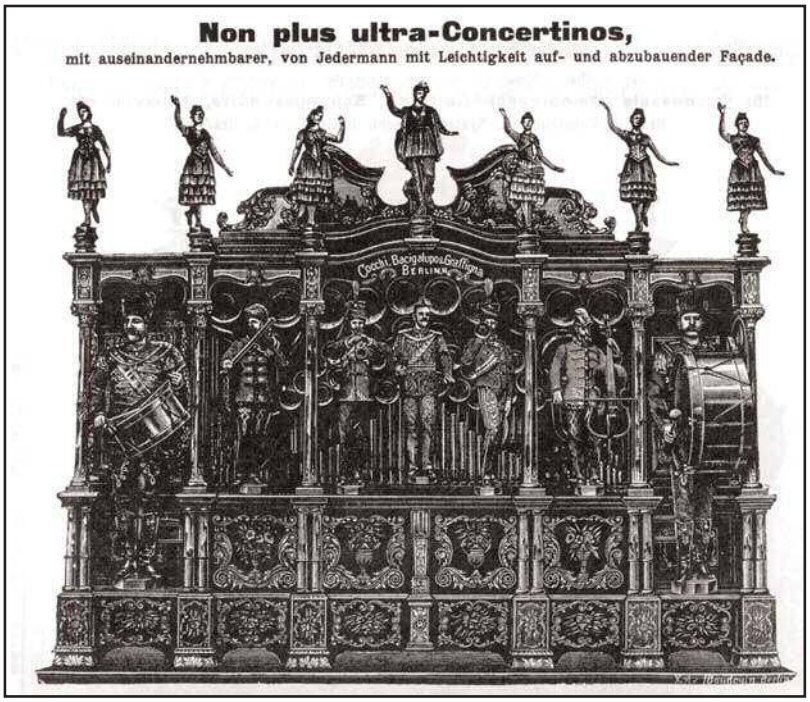

Figure 11. Introduced by 1893, CB&G's big *Non plus ultra-Concertinos* of up to 89-keys were the equivalent of Parisian-built organs up to the time that the keyed book system was introduced. Author's collection.

A reported 1899 photograph of the firm's employees reveals no less than 53 men and women associated with the venture. In November 1900, a visitor was told that there were 70, including eight to ten Italians.[39] In 1937, someone, probably Giovanni Bacigalupo or Richard Gattorna, told a reporter that over 100 worked in the Bacigalupo shop, the figure that has been quoted in subsequent accounts. [Herzfeld.] At several times the size of any of the Waldkirch makers, CB&G was the only German firm primarily focused on organ production to approach the size of the great Parisian builders.

By the time the family business was coming to a close in the 1970s, Hannes Bacigalupo declared the family made over 7000 instruments, a quantity of shop orders exceeded only by Gavioli amongst all other large mechanical organ builders. [van Dinteren.] This number would seem to cover all shop orders, including instruments, cylinders, etc., dating back to the origins of Frati & Co. No compilation of Frati and Bacigalupo numbers has yet been published to facilitate an analysis of their manufacturing and sales history.

Visitors to CB&G in late 1900 learned that the largest instruments constructed by the firm, *Orchester-Orgeln*, measured 3.75 meters tall and four meters wide. One of them, costing about 12,000 Marks, went to a buyer in Ruhrort. The façade featured multiple automated figures with head, arm and, reportedly, leg movements. We believe the latter was a misunderstanding of the nature of revolving figures. [*Brandenburgia*.] The firm was fabricating instruments as large as those made by any other organ maker. Yet, change was upon the house of Bacigalupo and many great plans were never realized. In the spring of 1903, the firm displayed a paper roll-operated vorsetzer device called the *Pianophon* at a pre-Easter market for musical instrument manufacturers. It was accompanied by a Jugendstil-cased orchestrion.[40]

Cocchi, Bacigalupo & Graffigna in America

A decade before Luigi Bacigalupo journeyed across the Atlantic Ocean, other members of his father's firm made their way to the United States. They came to represent CB&G at two different fairs, one of international importance and the other of regional significance. The first trip was surely undertaken to assess prospects for sales in the United States, presumably with the intent to establish a domestic agency for the Berlin builder.

The World's Columbian Exposition at Chicago in 1893 was a means for the post-fire Windy City to showcase itself for the world. It did so in a dramatic and grandiose fashion, hosting an event that has never been equaled. Attendance at the fair can be gauged by the fact that more than 27 million people passed through the gates in the six months run, an attendance representing slightly less than one of every two Americans. The German organs and orchestrions were presented for inspection within the Liberal Arts Building. To date, no image has been discovered that documents the actual CB&G exhibit.

Competing for the attention given to mechanical organs were cylinder-operated entries furnished by: Alexandre Gasparini and Limonaire Bros. of Paris, France; Josef Petz of Graz, Austria; and German orchestrion builder Imhof & Mukle. There was also an early presentation of a keyed, cardboard sheet playing piano orchestrion by Frati & Co. The most advanced machines were the paper-roll devices exhibited by M. Welte & Sons. One was a truly gigantic orchestrion that was sold to William Kramer's Atlantic Garden in New York City. Welte, as usual, garnered the laurel wreath among the builders, but CB&G was judged worthy of an award for "excellent tone quality" and "good workmanship."[41]

Figure 12. Visitors to the 1893 Chicago world's fair could take home a small printed booklet provided by Cocchi, Bacigalupo & Graffigna. Image courtesy Smithsonian Institution.

To properly acquaint Americans with their products on display, CB&G published a modest four page description printed on cardstock. It listed twelve different cylinder-operated devices.[42] **Figure 12.** The CB&G presentation was most certainly the broadest public display of cylinder organs in America to that date. The dozen organs would make it the largest such presentation *ever* at any American world's fair. They represented the firm's many styles of instruments for street musicians as well as for outdoor and indoor showmen. The simple flute organs that had been so prevalent would no longer suffice; the CB&G array was an eye-opener to anyone with knowledge of street organs.

The biggest item was a 69-key *Non plus ultra-Concertino*, with wooden trumpets, cornets, flutes, contra-bases, bombardons, steel bell bars and a triangle. The case housing the apparatus had a detachable façade with eleven moving figures, five musicians and six dancers, and six Venetian glass columns that revolved. There's a good chance that nothing so large and elegant had ever been seen in America before. There was hardly a domestically-made equal and it surely pre-dated the arrival of any more musical book-operated Gavioli by a year or more. Next in size were a 49-key *Concertino* and a 62-key *Cornettino*, suitable for showmen. The remaining devices were all street musician instruments: 35 and 51-key *Violino-Claritons*; 35-key *Violinopan*; 33-key *Clariton*; 30-key *Cornettino*; 33-key *Trumpet-Organ*; 26-key *Harmonipan*; 27-key *Meloton*; and a *Piano-Organ* with strings and pipes. There was a tonal design to match everyone's taste.

A known dealer in street instruments, A. Lagomarsino of 17 Baxter Street, New York City, was identified as the representative of Cocchi, Bacigalupo and Graffigna in the English language edition of the German fair exhibitors' catalogue.[43] **Figure 13.** Examining the information in the context of similar entries, and having other data, we do not believe that the firm staged the CB&G exhibition in Chicago. It was likely a contractual obliga-

Figure 13. This image was taken at the CB&G factory reportedly in 1899. Giovanni Battista Bacigalupo is to the right of the organ, with sons Luigi and Giuseppe next to him. Antonio Graffigna is to the left of the instrument. Two Bacigalupo daughters are above the organ. The organ is similar to the CB&G Model No. 47, a 47-key *Violin-Clariton* organ that listed at 720 marks ($171) in 1903.

Image courtesy Rosemarie Brieger

tion that caused their name to be listed in some documents. Lagomarsino was not mentioned in any of the American-produced texts about the fair that we have seen.

Two Bacigalupo associates were present at the fair. Leading the delegation was 35-year old John Cocchi, Sr.. The other was a 24-year old young man from Saxony, Germany, Charles Maywald, who presumably served Cocchi as a secretary and assistant. Maywald established a presence at 461 North Clark Street in Chicago, in the downtown Loop area. It was an area of post-fire three and four-story masonry structures, with retail establishments at the street level and offices and other activities in the upper floors. There is no knowledge if the site housed a showroom or if it served solely as an office. Maywald's name was ink-stamped on the small piece of literature, suggesting that he handled sales contacts and correspondence.

There appears to have been some coordination among exhibitors that represented the Germanic instrument builders. When the steamship *Columbia* docked in New York harbor on April 10, 1893, after a journey from Hamburg, Germany, it discharged at least three men that would head for the White City that had risen along the western side of Lake Michigan. In addition to Cocchi and Maywald, 46-year old Michael Welte, Jr., of M. Welte Sons in Freiburg, Baden, Germany was on board.[44]

The apparent success in Chicago, interpreted through the eyes of John Cocchi, suggested that the next world's fair would be an equally important opportunity for the firm. The California Midwinter International Exposition was held at San Francisco from January 27 to June 30, 1894. It was only a fraction of the scale of the Chicago operation, yet it probably brought more long distance visitors to the city than any other event since the Gold Rush in 1849. The Bacigalupo presentation again earned the firm two awards. An unidentified period publication and Louis Bacigalupi's 1950 trade card agree that a gold medal and diploma of honor were given to the firm for its orchestrions and cylinder organs. The period document misspelled the family name as Bacigalupi (sic), with Bacigalupe (sic) printed in the awards listing in the July 21, 1894 San Francisco *Chronicle*. Yes, there were already people named Bacigalupi in San Francisco, but none had yet established themselves in the mechanical musical instrument trade.

Departure of the Cocchis

The San Francisco fair exhibit was an inflection point in the history of CB&G. John Cocchi, Sr. again served as the firm's principal representative. He journeyed to the site and after selling the instruments squandered the proceeds. Not only did he lose that money, he reportedly ran up an additional debt of 20,000 German Marks in his pursuit of pleasure. After his return to Berlin, a huge argument took place resulting in the eventual departure of John and the elder Giuseppe Cocchi from CB&G. [van Dinteren.] This is the account from the Bacigalupo perspective. Whether other differences, such as the Methodist faith practiced by the Cocchis, as compared to the Roman Catholicism of the Bacigalupos played a role in fueling the conflict is unknown.

The loss that the Cocchi departure dealt to the Bacigalupo business is difficult to assess. Cocchi had been the principal music arranger and would not have been easily replaced if he was gifted at the barrel. Great musical arrangements were as important as quality organ construction when making sales. His share of the load presumably fell upon Luigi, and perhaps others recruited to take up any remaining slack.

In 1896 the father and son established their own trade, listed as "John Cocchi (Inh[aber]. Giuseppe Cocchi,) Orgelfabrik," meaning that the patriarch owned the business conducted in the name of the son. It occupied premises at Lychenerstrasse 2/3 in Berlin North, literally around the corner and down two blocks from CB&G. John Cocchi remained at the address through at least 1903.[45] **Figure 14.**

Continuing the story, by 1909 John Cocchi was at X Ottostrasse 35 in Breslau, Germany, identified as the successor to Ernst Teichert.[46] Cocchi later went to work at Frati & Co. in Berlin.[47] Ernst Teichert headed Helios manufacturing at Ludwig Hupfeld in Leipzig in 1910.[48] In 1929, he was an employee of a Bacigalupo shop in Berlin.[49]

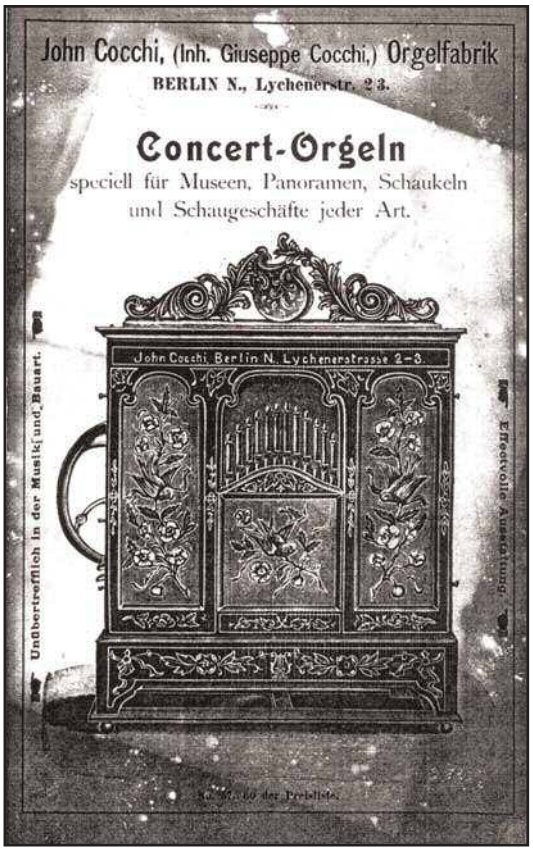

Figure 14. It's clear from this catalogue cover that John Cocchi produced instruments very much like those of Cocchi, Bacigalupo and Graffigna.

Image courtesy Howe collection.

John Cocchi's son, John, Jr., later established himself in the organ trade as John Cocchi & Son in Great Britain. Some indicate he worked as a noteur for Jimmy Verbeeck (1892-1949), either in Birmingham (1914-1922) or thereafter in Islington (1922-1949). He was reported at 2 Child Mews, Dirleton Place, West Ham, E15 through 1935.[50] A 1949-dated photograph records him in the employ of Victor Chiappa.[51] Some of his arrangements survive with their identity intact today.

Giovanni Battista Bacigalupo in America?

There is nothing at hand to confirm if, or explain why, Giovanni Bacigalupo traveled to the United States in late 1896. A man giving that name boarded the steamship *Havel* at Bremen, Germany and arrived in New York on November 27, 1896. His identity is seemingly established by his age, 49, implying a birth year of circa 1847, and the listing of his occupation as "organ builder." Yet, there is no absolute confirmation that the passenger was Giovanni Battista Bacigalupo. He is not known by the family to have traveled to the United States at any time. If it was an imposter traveling under his name, the reasons for such a subterfuge are unknown.

One might surmise that he came across the ocean to assess prospects for business and to presumably meet with Lagomarsino and determine why CB&G sales were not flourishing like those of Frati & Co., via their sales agent August Pollmann.[52] The year 1896 should be recalled as when CB&G also had an agency in England. The length of Bacigalupo's stay and all other aspects of the trip remain unknown.

The Oldest Son Takes Command

Luigi Marco Bacigalupo

Luigi Marco Giovanni Bacigalupo, who would eventually become Louis Bacigalupi, Sr., was born in Hamburg-Altona, Germany on April 24, 1872.[53] His parents were Italian, Giovanni Battista Bacigalupo (December 4, 1847, Cravasco, Italy-1914, Berlin, Germany) and Rosa Maria Gattorna (1847, Gattorna, Italy-1928, Berlin, Germany), who were married in Hamburg in 1867. [Brieger] Their first two children, both males, died in infancy. Luigi was the eldest of their three surviving sons, the other two being Giuseppe Carlo Pio Bacigalupo (1875, Berlin-1921) and Giacomo Giovanni Battista Maria Leone Bacigalupo (1889, Berlin-1978). [Walczak.] All three were in the organ trade, to varying degrees. There were also five daughters. Nothing is known of Luigi's early life other than a claim made years later that he was an "accomplished pianist with professional standing since he was nine years old."[54] One assumes that his upbringing was more or less typical of the time and vicinity of Berlin, as orchestrated by an Italian, Roman Catholic father with a strong personality.

Apprenticeship

In the words of Rosemarie Brieger, "Luigi was the most talented" of the three sons of Giovanni Battista Bacigalupo, "but even he must learn the handicraft." As a teenager or young man he presumably apprenticed somewhere to become an organ maker. Whether that was at his father's firm, Frati & Co., is unknown. It is just as likely his father placed him at another firm where his learning might bring greater knowledge to his son and ultimately to his own operation. Over several years Luigi learned all of the skills necessary for the design and fabrication of all parts of an organ, regulation and tuning, as well as the prized specialty of music arrangement. At some point in time in 1892, Luigi joined CB&G as an employee, working for his father.[55] On a later business card he declared: "In the Seventies of the last Century my Father opened a shop to manufacture Organs in Berlin, Germany, which grew to be one of the largest in that country, which I supervised from 1892 to 1903 before coming to the United States in 1904."[56] That single statement represents the known extent of his responsibility within the Berlin firm. Like the tip of an iceberg, it conceals the details of what must have been a position of great responsibility, as well as opportunity.

Marriage

About 1892, Luigi Bacigalupo married Assunta Brignole (-1903), thought to have been from the area of Genoa, Italy, but then resident in Berlin. Their first child to survive, a daughter named Rosa, was born October 15, 1893.[57] The first son, Giovanni Battista Giuseppe Luigi, called "Johannes" in 1907 and later known as John J[oseph?] and by the nickname "Batchüs," was born on September 28, 1895 in Berlin.[58] A second son, Giuseppe Giovanni Umberto Leone, to be known as "Josef" or "Joseph" and nicknamed "Pepi," was born in the German capital on January 24, 1898.[59] [Brieger, Walczak] This was the beginning of Luigi Bacigalupo's family.

Luigi Bacigalupo: Inventor of the Roll-operated Organ

Luigi Bacigalupo's most important contribution to band organ development was his invention of a successful roll-playing system. It is our belief that Bacigalupo wanted to devise a control apparatus that equaled the much admired system that was utilized by M. Welte & Sons in their impressive cottage and concert orchestrions. It was the imposing, Freiburg-made instruments that always garnered the highest prizes and the most glorifying praises in all exhibition judging and awards ceremonies. It would have been a natural desire for Bacigalupo to emulate this prize winner's actions, as would nearly all orchestrion builders by about 1905. Welte's developmental efforts required about five years to achieve perfection and market introduction. Gavioli's work with the keyed book system lasted about as long. Bacigalupo experienced about the same; his new roll system would require an equally lengthy period to proceed from idea to manufacture and use.

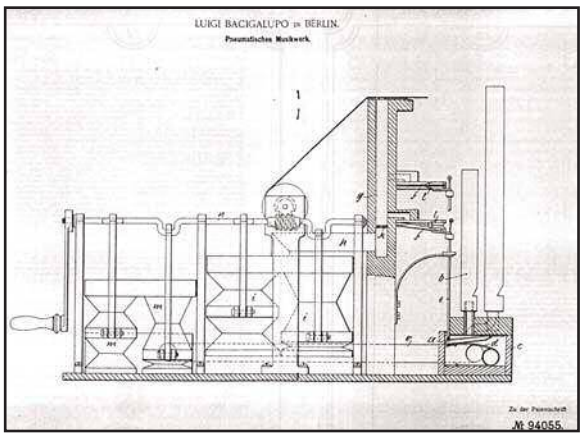

Figure 15. Luigi Bacigalupo's initial pneumatic system utilized a simple pneumatic to open and spring to close action, with the usual pressure pump and suction box.

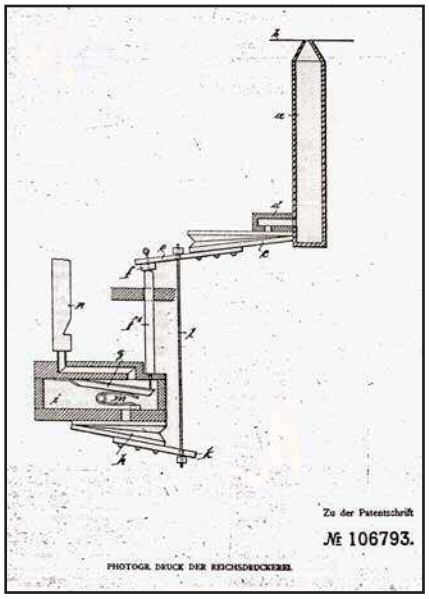

Figure 16. The second patent of Luigi Bacigalupo added a second pneumatic, presumably to increase the promptness of action response.

Two German patents were received by Luigi Bacigalupo, the basic one, DE94055 in 1896 and an improvement, DE106793, in 1899. **Figures 15 & 16.** They provided for a vacuum control system, just as Welte had devised and utilized, and which had been the general choice of player piano and other orchestrion builders. Initially there was just one pneumatic motor in the valve action, but later a second was provided to presumably improve promptness of the action response.

The appreciation for Bacigalupo's advance must be tempered with the knowledge that continental showmen clung tenaciously to their cylinder-operated machines well into the 20th century. The devices were reliable, nearly indestructible, and readily repairable on tour. Though Gavioli was selling book organs in the mid-1890s, revolutionizing the fairground with their tremendously improved musical performances, the leading German builders didn't replace the cylinder apparatus until 1900 and later. At the same time as the Waldkirch builders were introducing book operation, following a line derived from industry leader Gavioli, Bacigalupo asked showmen to change allegiance to flimsy paper rolls, which they associated with home player pianos and indoor piano-orchestrions. It could have been a very hard sell, one that is difficult to appreciate in hindsight.

The Berlin conversion wasn't like Waldkirch, where all of the builders followed suit; no other fair organ builder was offering a roll-based control system. CB&G was a solo agent of change. Thus, Bacigalupo faced both perfecting his leap in technology as well as overcoming market reluctance to change. These conditions partially explain why documentation for the CB&G use of paper rolls in band organs is not readily found.

Welte had implemented paper rolls and vacuum pneumatics back in 1887; other firms were just repeating their achievement, by one school of thought, as the paper roll orchestrion proliferated in the early 20th century. Paul de Wit announced Bacigalupo's work in his *Zeitschrift für Instrumentenbau*, which was very selective in who received acknowledgement. de Wit made no big announcement about Gavioli's development of the keyed book organ, other than to make public the various patents granted, but he surprisingly did give CB&G some coverage several months after they introduced their roll organs.

Luigi Bacigalupo was exposed to roll and pneumatic systems in several ways: by seeing examples of other manufacturer's work at exhibitions and on location; as well as examples described in the literature or in patents. There was also progressive activity right in Berlin. On November 14, 1880, Chiaro Frati patented a combination cylinder and Barker lever piano control not unlike one designed previously by the Frenchman Fourneaux. The boom in pneumatic actions for player pianos was underway in the late 1880s and 1890s. Luigi was a youth at the time, but his father would have known about the device. After Bacigalupo departed from Frati & Co., CB&G had a relationship with local pneumatic piano builder Peterson & Co., selling the latter's products. This also exposed Luigi to advances with roll systems. Thus, there was a pre-existing body of working knowledge for Luigi's invention; if anything, it assured that his design wouldn't re-invent what already existed or infringe upon the rights of others.

Given other information, we suspect that further development work was required, such as for an atmospherically-stable paper roll material and also the machinery required to produce the masters and the perforated rolls. There were men like Julius Berthold (1845-1934), who in the 1880s had already designed the requisite apparatus for high production roll manufacturing, but sometimes innovators chose to do it themselves and save the mark-up paid to others. With CB&G newly embarked on the concept of roll production, they may have started in a modest fashion. It's even possible that they may have subcontracted the actual perforation work to another Berlin-based firm, after their masters had been marked and punched.

If CB&G wanted to remain competitive with other firms, they needed to advance their control technology. CB&G started the conversion from cylinders to rolls shortly after the turn of the century, certainly by late 1900. The latest CB&G catalogue known to the author that doesn't include any mention of roll-operated instruments made by the firm is Price List No. 9. A rate of one catalogue issue per year would make the ninth about circa 1900-1901, but this one has been dated 1899 and that would not be in conflict with the next insight.

Figure 17. Berlin-built cylinder organs were enhanced with percussion and piano-forte registers, like this 68-key example with a carved Germanic female figure in the center flanked by entertainers painted on the cloth panels. Author's collection.

Continued on page 30 . . .

. . . continued from page 21.

The Berlin operation was in a special position, manufacturing both quality indoor orchestrions and outdoor street and showmen's organs. Few firms handled both lines successfully; the buyers had entirely different characteristics and technical needs. The firm's reputation literally revolved around their cylinder organs, but the circa 1899 catalogue included cylinder-operated *Orchester-Pianos* and brass horn cottage and concert *Orchestrions* from 40 to 100-keys in size. **Figure 17** (page 21)**.** The latter were the special province of Black Forest builders, but even the Parisian organ builders sold competing models. The big orchestrions may have been a product sold by CB&G, but which they did not actually fabricate in-house. The big orchestrions may have been a product sold by CB&G, but which they did not actually fabricate in-house. An analysis indicates that they were manufactured by Ludwig Ketterer (1840-1900).[60] It may have been Ketterer's pending demise that caused CB&G to commence the design and manufacture of their own line of newer style piano-orchestrions, the efforts toward which also placed reliance upon Luigi's development of a successful roll system.

At 3:00 PM on Wednesday afternoon, November 14, 1900, a representative of the local business booster journal, *"Brandenburgia," Monatsblatt der Gesellschaft für Heimatkunde der Provinz Brandenburg zu Berlin*, appeared at the door of Cocchi, Bacigalupo & Graffigna and was warmly greeted by Giovanni Battista Bacigalupo. This was a rare opportunity for a modest local manufacturer to be aggrandized in a journal that would make his firm much better known within the regional community. Along with many observations about his abundant hospitality, the reporter gave an accounting of the roll system used in their instruments. Of particular interest here was the observation that Bacigalupo's son, unnamed but absolutely certain to have been Luigi, had a patent on the important roll system. [*Brandenburgia*.] Beyond the patents, the report of the visit provides the earliest documentation confirming the firm's introduction of roll-operated devices. It also confirms Luigi's invention of the roll organ, underscoring his own later words to that effect.

Despite the late 1900 innovation with roll operation, the progress of actual manufacture and marketing activity seems slow by today's accelerated speeds. The earliest advertisement of such devices wasn't published until the November 21, 1901 issue of the German trade journal *Zeitschrift für Instrumentenbau* (page 156).[61] It announced the manufacture of only first class mechanical music-works. There was no mention of fairground organs in the announcement, only piano orchestrions, which were described in available price lists and illustrations. The same advertisement ran through the March 1, 1903 issue (page 436). **Figure 18.**


Neu. Cocchi, Bacigalupo & Graffigna, **Neu.**
Berlin N., Schönhauser Allee 78. Tel. A. 3, 8500,
direkt an der Ringbahnstation Schönhauser Allee.
Fabrik nur erstklassiger mechanischer Musik-Werke.
Grösste Fabrikanten und wirklichen Erfinder der
patentirten Orchester-Pianos mit unzerreißbaren Papierrollen.
das Vollkommenste in Klangfülle, Ausstattung und Präcision.
Selbstthätiges Wiedereinstellen der Papierrollen.
Man überzeuge sich durch persönlichen Besuch. [220
Preislisten und Abbildungen gratis und franco.

Figure 18. The earliest announcement of the new Cocchi, Bacigalupo and Graffigna roll-operated machines was this advertisement in the November 21, 1901 issue of *Zeitschrift für Instrumentenbau.*

Two years later, in 1903, presumably with any product development and support issues resolved, CB&G mounted a major marketing effort. The firm published two entirely new catalogs and within their pages roll operated instruments were broadly represented, along with cylinder machines for street and showmen's applications. A full-page width advertisement, mentioning the new catalogs, also commenced in the *Zeitschrift für Instrumentenbau* issue dated August 1, 1903 (page 858). **Figure 19.** It was noted that the firm's specialty was street and carousel organs, but clearly the focus was on the indoor machines. They were marketed under the brand name *Soleil*. Obviously the emphasis was to build the breadth of the orchestrion line, which may have been perceived to be more profitable in the longer term than the organs. It was surely a more sophisticated line of machines and represented the principal trend in the mechanical music instrument trade.


Telegramm-Adr.: Cobagra. Telephon: Amt III Nr. 8500.
Cocchi, Bacigalupo & Graffigna
Fabrik pneumatischer Musikwerke.
BERLIN N. 58, Schönhauser Allee 78.
Spezialitäten: Straßen- und Karussellorgeln.
Piano-Orchestrions „Soleil".
2681] Neue Preislisten sind erschienen.

Figure 19. CB&G made a major marketing push in 1903, signaled by this advertisement in the August 1, 1903 issue of *Zeitschrift für Instrumentenbau*. Paper roll machines were going to be the key to a successful future.

It should be pointed out that no German fair organ builders were advertising in the de Wit journal at the time; it was routinely utilized by orchestrion builders, including Hupfeld, Lösche, Popper, Weber and Welte. These and others that became well-known were the firms that CB&G viewed as the competition. Between 1901 and 1903 paper roll-operated piano orchestrions were still in the early stage of development and CB&G intended to join the ranks of the larger firms that profited handsomely from their sale. Not all had yet made the transition to thinner paper rolls. Gebrüder Weber didn't abandon punched books until late 1904 to early 1905, Ludwig Hupfeld changing over thereafter from Manilla rolls.

The CB&G line of *Soleil* piano orchestrions, some of impressive size and construction (no specific scale sizes were declared), were all controlled by paper roll systems. CB&G's 1903 effort was so substantial that several months after their introduction de Wit actually gave a paragraph of coverage to the new catalogues, noting that a new small orchestrion in a Jugendstil housing was also being completed. During the 1891-1903 existence of CB&G, the *Zeitschrift für Instrumentenbau* made no mention of any show organs catalogs within its pages; the long paragraph describing the publications and their contents gave these two publications a special cache.[62] Competitors surely took notice that the firm was making a serious effort to penetrate new markets and capture the lead in organs.

Five different styles of *Soleil* paper roll orchestrions that may have reached over 100-holes in size were the most heralded new products. **Figure 20** (found on page 31)**.** It was a gambit by the Berlin firm to establish a customer base within the indoor public entertainment trade, a field where growth potential was truly unlimited. It was a smart move by the firm, having sensed where the big dollar business would be in the next decade.

For our purposes, the CB&G publications provide a final snapshot of the Berlin operation and the ultimate achievements of

Figure 20. The re-touched photograph in the CB&G catalogue is proof that a *Soleil* III once existed, as seen here. It may have played an 86-hole scale. Author's collection.

their organ designers. CB&G continued the manufacture of their highly regarded cylinder organs, their "bread and butter" trade. The street devices, in the usual variety of tonal designs, ranged from 22 to 47 keys, and the showmen's instruments from 37 to 71 keys.

At the same time that the *Soleil* was receiving premier attention, the Berlin builder was also making organ history. CB&G brought to the market their "Konzert- und Orchester-Notenorgeln" and "pneumatische Konzert-Orgelwerke" of 68, 86 and 101 holes. These were the first roll operated fair organs ever sold. They may have shared the same scale sizes with the *Soleil* orchestrions; a 68-key CB&G *Soleil* Model IIa survives. **Figure 21.**

Figure 21. The last known CB&G *Soleil* IIa orchestrion reveals the construction of the firm's roll frame and associated pneumatic system. The roll frame casting left no doubt about the inventor's name and the fact that the design was protected. Image courtesy Bill Soper.

Slightly later, a top-of-the-line 96-keyless Model 38 Ruth, the largest organ then built in Waldkirch, sold for 11,250 Marks ($2678). The list prices for the biggest CB&G organs soared up to an incredible 16,000 to 19,000 Marks ($3808 to $4522 in 1903) an incredible 40 to 70 % higher! No other German organ firm approached the breadth of their offerings, which rivaled the best and in size *exceeded* the biggest from Paris until 1906, when the 110-key introduction took place. CB&G had dramatically leaped out in front of the competition, in size and with roll operation.

At a November 1900 demonstration, a viewer was informed that rolls of up to 70 meters in length had been produced. He was treated to a thirteen-minute long rendition of Richard Wagner's *Tannhäuser Overture* that measured 45 meters in length. That was followed by the overture from Car Maria von Weber's *Der Freischütz*, which lasted eight minutes. These two compositions, played on a CB&G "Orchesterorgeln," have always served as ambitious show pieces to demonstrate the high caliber of design and tonal perfection of mechanical musical instruments. [*Brandenburgia*.]

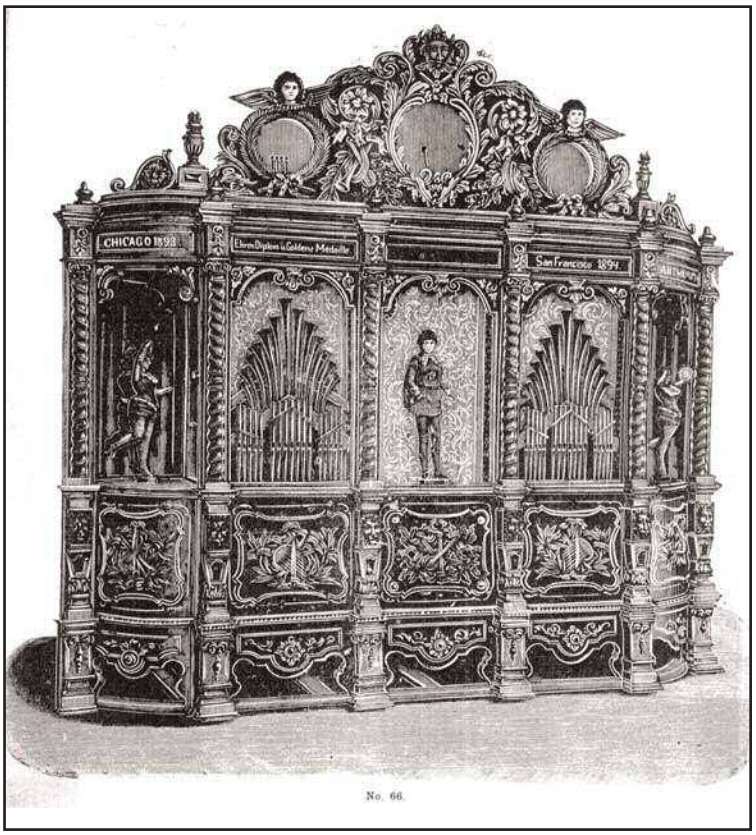

Figure 22. This was CB&G's proposed design for an 86-hole roll organ. The scale may have been similar to the popular 87-key scale devised by Gavioli in the mid-1890s. Author's collection.

There's little doubt that the Bacigalupo roll system technology existed, was perfected, and was in use in CB&G devices that played in German dance halls and on the fairgrounds. The possibility that a roll technology other than that invented by Luigi was utilized by the firm seems remote; it remains an academic question until an instrument is discovered. **Figure 22.**

Luigi Bacigalupo later maintained that his father's firm, CB&G, was the first to make and sell roll-operated band organs.

The next to do so may have been the usually less than innovative Eugene de Kleist (1853-1913) in 1904. The interplay between Bacigalupo and de Kleist awaits analysis. The North Tonawanda builder also utilized a vacuum control system, which can be more readily aligned with contemporary player pianos, coin pianos and obviously Welte orchestrions, of which he had prior knowledge.

In a 1950-published profile prepared by his son Louis, Jr., Louis Bacigalupi, Sr., previously known as Luigi Bacigalupo, was identified as "the inventor of the paper roll organ."[63] Similarly, on a circa 1950 business card that he caused to be printed was this statement: "I am the Originator and Builder of the first patented paper roll, playing on band Organs, Symphonic Pipe Organs, and Piano Orchestras in the World."[64] We do not find anyone contradicting Bacigalupi's claims in the literature, whether period or contemporary. By 1950 any argument was academic, there being few who may have cared one way or the other. Yet, for Bacigalupi to have presented his case, on multiple occasions, suggests that he had never received the acclaim that he felt was deserved. This shortfall in expectations and its attendant impact on his character may have become part of who he was over time.

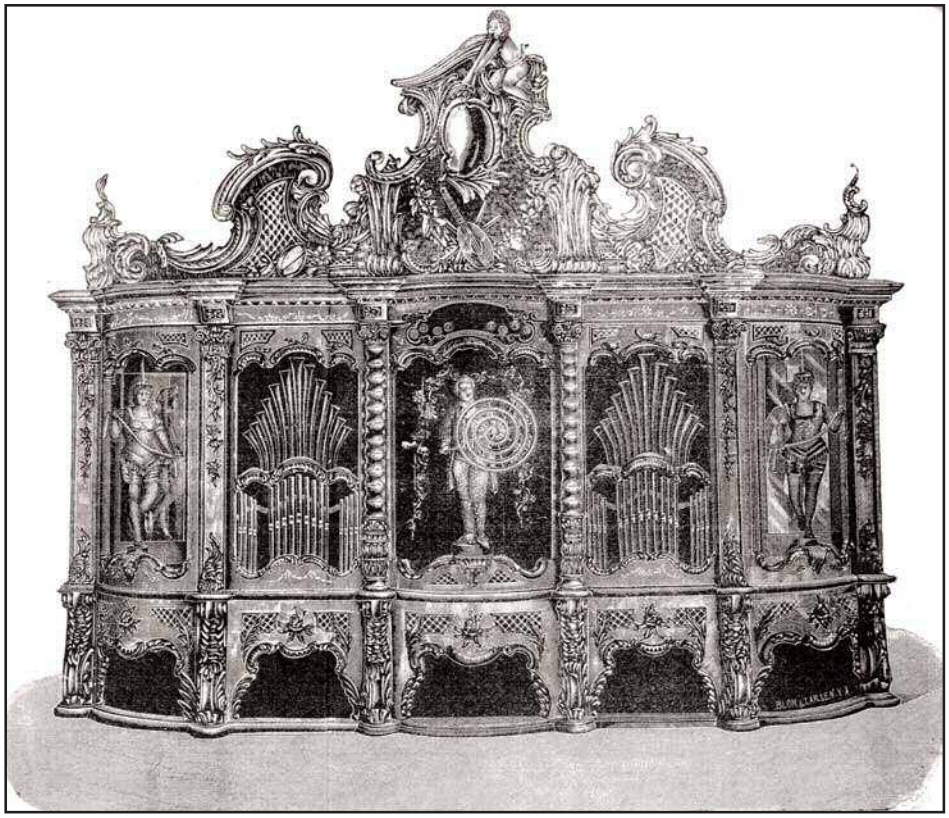

Figure 24. *The King of All Organs* says it all about this immense CB&G roll-operated fair organ of 1903 vintage. The spiral reflector held by the bandleader probably revolved at select times. Author's collection.

The reason for the limited knowledge of the CB&G roll organs today is fairly straight forward. The family business underwent tremendous upheaval and change just as the market for new roll-operated orchestrions and organs should have flourished.

Figure 23. Large, surviving CB&G organs are quite rare; this example, with *Non plus ultra-Concertino* features is rallied by Philippe and Eve Crasse. Author's photograph.

The changes within CB&G immediately took the wind out of the sails. Luigi himself departed the company, meaning that the inventor and principal booster of the technology was no longer available. Faced with unsupported apparatus, and especially no source of new rolls, buyers had little choice than to have the few instruments that had been sold converted to actively supported systems, which in Germany meant keyless cardboard operation. The result was obliteration of most Bacigalupo rolls and technology more than a century ago. No CB&G roll organs, or even a single roll from the 1900 to 1904 era exists intact today. About the largest CB&G device known to the author is a military-styled machine, complete with a pair ¾ life-size drummer figures now owned by Philippe and Eve Crasse in France. It now plays from Wurlitzer 150 rolls. The casework, top panel and figures signify the heritage of the device as a CB&G *Non plus ultra-Concertino*.[65] **Figure 23.**

For those who might doubt whether CB&G ever sold a huge orchestrion or organ there is at least partial, surviving proof. An elegant rococo style façade exists. It originated with either a No. 68 Rococo Style, *King of all Organs*, as it was termed in the catalogue, or a top of the line Style 4 *Soleil* Orchestrion. **Figure 24.** This piece was eventually joined with the chassis from the first Model 38 Ruth of 1903. Somewhat altered in configuration, it is now owned by Erich Grund of Heilbronn, Germany. It serves to illustrate the grandness of the fronts that were fitted to the Berlin-built devices. The fact that the chassis of a big Model 38 Ruth fit behind the CB&G façade serves to confirm and illustrate the majestic levels that had been reached with organs in the Berlin builder's shop. **Figure 25.**

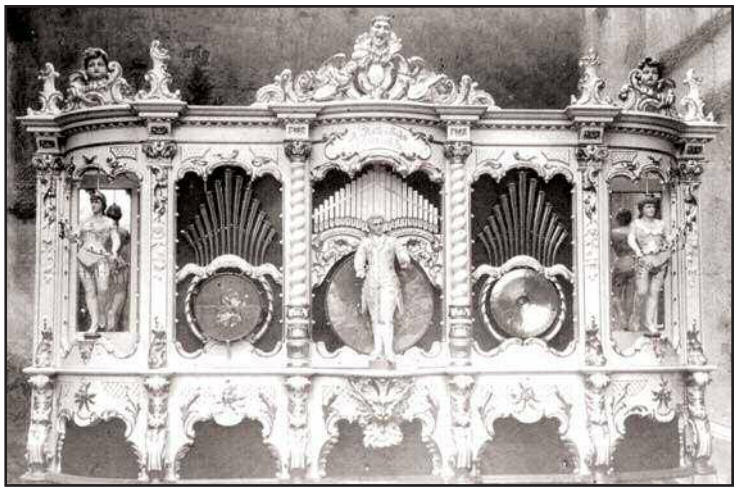

Figure 25. This photograph was taken in Waldkirch, beside the Ruth factory on the right, probably shortly after the CB&G façade had been fitted to a Model 38 Ruth chassis. Image courtesy Marcel van Boxtel.

figure 26. Emil Asmus bought the successor Cocchi, Bacigalupo & Graffigna business and in July 1904 started to run this advertisement, featuring a *Soleil* style orchestrion, in *Zeitschrift für Instrumentenbau*.

The Break-up

The original firm of CB&G, led by Giovanni and involving sons Luigi and Giuseppe, survived into 1903, remaining at the old address of Schönhauser Allee 78 through mid-September.[66] The *Welt-adressbuch* (page 20) issued that year identifies the firm's owners as: organ builder G. B. Bacigalupo; and buyers ("Kaufleute") A. Graffigna and Victor Kuhl, the latter doubling as the sole representative.

Despite the new sales initiative and having competitive technology and products, as well as an experienced work force, Cocchi, Bacigalupo and Graffigna broke up a few years into the new century. There was no financial panic or credit crisis and outdoor amusements were booming as disposable income increased. The exact causes remain unknown.

The dissolution of the firm may have hinged in part on the health of Antonio Graffigna. He passed away in 1904. [van Dinteren.] It may have been his administrative talents that kept the financial house in order and in good stead. The liquidation of the firm may have been the only method by which Graffigna's share could be paid out. His son reportedly took his father's share of the proceeds and returned to Italy. [van Dinteren.] He'd apparently decided to enjoy the wealth, rather than to support continuation of the instrument manufacturing firm.

A new firm, with the same name, Cocchi, Bacigalupo & Graffigna, comprised solely of Giovanni and his three sons, commenced operations at Levetzowstrasse 23 in Moabit, Berlin NW 87 by October 1903.[67] This was some distance west of their former site in Prenzlauer Berg. The periodic advertising in Paul de Wit's journal that had been inaugurated in August 1903 was discontinued after the February 1, 1904 issue (page 363). Between then and June a sale of the operation was negotiated and transacted. The closing of this operation less than eight months later marked the end of Giovanni Battista Bacigalupo's activities in the organ world. He turned to Graffigna's career for a model and became the owner of the "San Remo" restaurant, named for an Italian Riviera community between Genoa and Nice, France.

The organ and orchestrion business was sold intact, including the site installation. It became "Emil Asmus, Orchestrion- und Orgel-Fabrik," which presented itself as "früher Cocchi, Bacigalupo & Graffigna" in advertising that commenced in June 1904.[68] **Figure 26.** The former name meant something in the trade, providing segues from the past to the future for the new proprietor.

The initial Asmus advertising mentioned not only piano orchestrions, but also street, carousel and concert organs, signaling an extension of the entire former CB&G line. The only known Asmus catalogue, issued in February 1905, focused solely on roll-operated piano orchestrions, to the exclusion of organs, with the possibility that there was an entirely separate and unknown publication for them. The Asmus orchestrions bear a strong resemblance to the *Soleil* series of machines originally sold by CB&G.[69] By 1908, Asmus was also advertising the sale of cylinder and book-playing organs to showmen, as well as all sorts of repair services. Whether these were made in the former CB&G shop, or elsewhere and simply retailed by Asmus, is unknown.

Good-bye Berlin, Hello America

Luigi Bacigalupo's Departure

Beyond the death of Graffigna, who should have been replaceable, it is our opinion that the pending absence of Luigi Bacigalupo was also a major cause of the firm's eventual dissolution and sale to Asmus. Giovanni's eldest son was the true leader at CB&G, in terms of the design and manufacturing effort within the factory. With his departure, the Berlin business of the Bacigalupo family was severely retrenched, never to enjoy the same level of prominence it did to 1903, a situation indicative of his overall importance. Something must have happened within the family to have resulted in such an abrupt change in activity so soon after having moved forward with an entire new array of roll-operated instruments.

Luigi took leave of the family business and immigrated to the United States. His desire to distance himself from Berlin and the remainder of his family may be explained in part by a personal tragedy. Bacigalupo experienced the death of his wife in 1903. The circumstances are unknown. Her passing left him with three young children. One assumes that the eldest child, nine-year old daughter Rosa, became something of a surrogate mother to her

two younger brothers until her father remarried. Luigi married again, this time taking a Berlin-born girl, Frieda Günther (July 31, 1885, Berlin-January 20, 1960, Los Angeles, CA), as his second wife on June 7, 1904 at Berlin.[70]

It may be coincidence, but the marriage date is close to when knowledge of the sale of CB&G to Asmus became known to the trade. It could well be that the couple wanted to start anew in the country that provided opportunity for so many German people, the United States. Thus, it may have been both personal and professional circumstances that caused Bacigalupo to consider and embrace relocation. He was among just a small handful of experienced organ men who moved across the Atlantic to practice their trade.

Following his first move, Luigi Bacigalupo relocated several times thereafter, each one predicated upon seeking a more stable opportunity for the application of his organ building and arranging skills. His various involvements provide one of the most interesting pedigrees in all of American band organ history, one that has confused many and gone unappreciated by even more.

G. A. Dentzel, Germantown (Philadelphia), Pennsylvania

North America always lagged behind Europe in the manufacture and advancement of mechanical organs and orchestrions. Several firms had the necessary knowledge to design and fabricate machines, while others imported European-built devices, but in total the Americans were not nearly as progressive as their cross-ocean competitors. The absence of large scale organ manufacturing in the United States was the reason that Eugene de Kleist was recruited by carousel makers in North Tonawanda, New York to immigrate in 1893. They had no ready source for the organs that were a necessary appliance on their track-type, circular horse rides. The inability to readily ship a reasonably-priced organ with a carousel denied them of added profit and the basic requirement to make good on sales promises. Chronic failure to do so threatened their good name in the amusement trade.

Similar circumstances probably explain why Germantown (Philadelphia), Pennsylvania merry-go-round maker Gustav Dentzel (1846?-1909) brought Luigi Bacigalupo to his community in 1904. Dentzel's rides were outfitted with an eclectic mix of instruments. He was dependent upon outside firms for the machines, as well as their repair. Surviving business records indicate that he had considerable difficulty in securing reliable deliveries from several American organ shops, whether entirely new machines, rebuilt devices or cylinder arranging services.

The untenable situation caused him to recruit his own in-house organ man. It was not uncommon for Dentzel to travel overseas and to visit world's fairs there and in the United States to seek out the latest in amusement machine design and practice. We think it's probable that he came to know about the situation in Berlin during one or more of these excursions, which ultimately resulted in an invitation being extended to one or more experienced organ men to join his crew. Dentzel's proposal may have come along at just the right time in Bacigalupo's life. His changing family situation and the rationalization of the family business provided a dual rationale to seek a better life elsewhere.

In a 1963 letter, Bacigalupo's son stated that it was William H. Dentzel (1876-1928), Gustav's son, who brought the organ maker to the United States. It's possible that the younger man had been placed in charge of the organ operations at the firm's Germantown factory.[71] Bacigalupo also wrote that he worked for the younger Dentzel, but the presence of the elder Gustav, the strong-willed proprietor of the firm, was surely asserted over the entire privately-owned family business.[72] **Figure 27.**

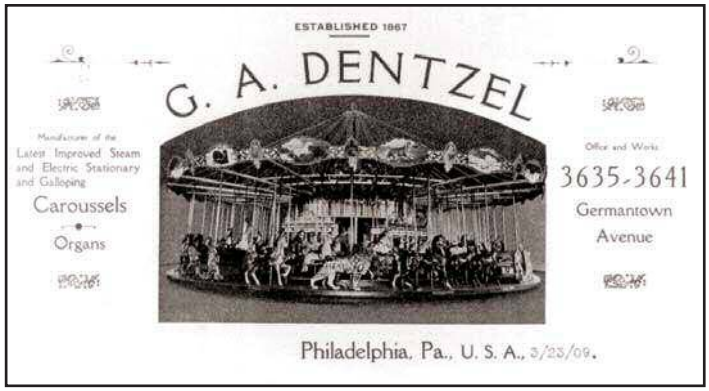

Figure 27. Gustav A. Dentzel built some of America's finest carousels in his Germantown, Pennsylvania shop. That is where Luigi Bacigalupo started his career in organs in the United States.

Image courtesy Smithsonian Institution.

Bacigalupo departed from Cuxhaven, Germany on December 15, 1904 aboard the steamship *Deutschland* and arrived at New York on December 22 or 23, 1904. At Ellis Island he gave one of his middle names for the ship's manifest; he identified himself as 32-year old Giovanni Bacigalupo. He had $100 on his person and indicated that he wasn't going to see a relative or friend at his destination of Philadelphia, where he would exercise his craft as an "organ maker."[73] Whether he took another ship passage or a train to Philadelphia is unknown; his ticket wasn't purchased until afterwards. Living accommodations were likely found near the Dentzel shop in the heart of Germantown.

Frieda (age 29) and Luigi's children, Rosa (11), Giuseppe (9) and Giovanni (6), sailed from Bremen, Germany aboard the *Kaiser Wilhelm der Grosse* on January 24, 1905 and docked at New York on February 2, 1905. They were all destined for Philadelphia, discharged to Frieda's husband, "Luiga Baciga (sic)," who was listed as employed on "German[town Avenue]," working "b[y]/Denzel (sic)."[74] It may have been an uncomfortable crossing for the very pregnant Frieda. The couple soon welcomed their first addition to the family, Louis Bacigalupo, Jr. on March 9, 1905. He was born in Germantown, Philadelphia, Pennsylvania.[75] The family embraced Americanization to some degree; his name was always Louis, never Luigi, and he was not encumbered with multiple middle names. One of his baptismal sponsors was carousel builder William H. Dentzel.[76]

Upon entering Dentzel's employ, Bacigalupo found himself in the company of other immigrants. One person who joined the carving shop was Salvatore Cernigliaro, an Italian-born carver who added a new dimension to Dentzel carousels with his whimsical interpretations of menagerie figures, including rabbits, cats and others. Previously engaged in the carving shop were a truly gifted carver, Daniel C. Muller (1872-1952), and his brother, Alfred. They reportedly left and established their own carousel outfit about 1903, but their legacy must have been made known to Bacigalupo. Their paths crossed a decade later.

Dentzel held fast to no particular make of organ, buying what he could directly from factories and agents. As a result, Bacigalupo encountered a truly eclectic assortment of machines while in Germantown, not only German, but French, Bohemian and American-made cylinder organs, and also some early book organs, from little known and famed builders. It's not known if he received any CB&G instruments or others that played rolls via the system that he'd devised and patented. Max C. Schilling's scale book, covering organs re-worked by Ernst Boecker, included two 47-key Cocchi cylinder organ scales; Dentzel contracted a lot of work to Boecker and it's possible that other instruments had previously been pinned in the carousel maker's own organ shop. Much of Bacigalupo's work is thought to have been making arrangements, especially for the cylinder organs that continued to be present on many Dentzel carousels into the 1910s. If anything, he became well-educated about the technology and quality incorporated into a very wide variety of makes with which his father's firm had once competed.

The determination of Bacigalupo's length of employment in Dentzel's employ hasn't been possible. He's not listed in any city directories. Carousel historian Fred Fried wrote that Bacigalupo didn't remain long in Dentzel's employ.[77] Both men had strong personalities and knew their trades thoroughly and completely. The author suspects that it was some aspect of expectations, quality, scheduling, or disagreement over the conduct of the work that ultimately caused conflict between them. Whether Bacigalupo experienced difficulty in being a "working boss," or simply a worker rather than a boss over many craftsmen, is unknown. He had been the main man in his father's expansive shop and at Dentzel's he submitted to higher authority. Adjustment may have been difficult and ultimately resulted in Bacigalupo's departure from the Dentzel shop.

Homesick

Bacigalupo was not entirely happy with his personal situation in the New World, a circumstance that resulted in a return to his German homeland. Luigi and Frieda Bacigalupo were back in Berlin, in 1906 and early 1907. He conducted a trade with his brother, Giovanni, styling it Bacigalupo & Co. It was situated at Waldstrasse 43, in the Tiergarten district. Whether the site served only as a shop or doubled as their residence is unknown. A cylinder organ survives with this address on it. In the vicinity was another Bacigalupo firm, as well as the restaurant at Beusselstrasse 79 conducted by Luigi's father.[78] During this sojourn in Berlin, Luigi and Frieda celebrated the birth of a second son, Victor C[arlo?], who was born on September 29, 1906.[79]

Whatever possibilities Luigi Bacigalupo had envisioned contingent upon returning to his homeland were apparently not realized. After sojourning not much longer than he had in America, Luigi returned to America, never to return to Germany. A break was made with his family and country.

Part II tells the story of Luigi Bacigalupo in the United States and will resolve the confusion surrounding his change of name to Louis Bacigalupi

Notes

1. The literature on Bacigalupo and associates includes the following: J. L. M. van Dinteren (1970 interview), "The History of the Organ Factory Bacigalupo," *Het Pierement*, XVIII, 2, pages 8-9 and XVIII, 3, pages 15-16, and "Giovanni Bacigalupo," *Het Pierement*, XXXVI, 4, pages 159-160; Claes O. Friberg in Q. David Bowers, *Encyclopedia of Automatic Musical Instruments*, (1972), pages 806-807; Gunther Urban (1975 interview), "Ein Besuch in Ost-Berlin," *Das Mechanische Musikinstrumente*, 3 (May 1976), page 23; Peter-Georg Schuhknecht, "Giovanni Bacigalupo-verstorben," *Das Mechanische Musikinstrumente*, 12 (December 1978), pages 20-21, "In Memoriam Giovanni Bacigalupo," *Het Pierement*, XXV, 4, pages 125-127 and untitled, FOPS *Key Frame*, Winter 1978, pages 65-67; Siegfried Wendel (1974 and subsequent interviews), "Die Drehorgelbauerfamilie Bacigalupo in Berlin," *Das Mechanische Musikinstrumente*, 94, pages 10-19. Augmenting these are: Wolfram Metzger and Jakob Kreiss, *Drehorgel Schaurig-Schön*, (1994), pages 57-59 and 95-97; Hendrik Strengers, "Bacigalupo en de mechanische piano," *Het Pierement*, XLIII, 4, pages 163-164; and the anonymously-published Bacigalupo chronology at www.drehorgelinfo.de. These resources were recently augmented by the discovery of: "In der Musikwerke-Fabrik der Firma Cocchi, Bacigalupo & Graffigna, Schönhauser Allee 78, neben dem Ringbahnhof" "*Brandenburgia*," *Monatsblatt der Gesellschaft für Heimatkunde der Provinz Brandenburg zu Berlin. Unter Mitwirkung des Märkischen Provincial-Museums herausgeben vom Gesellschafts-Vorstande*, XIX (1900-1901), pages 353-357; Otto Behrendt and Karl Malbranc, *Auf dem Prenzlauer Berg*, 1928, pages 42-44; and Friedrich Herzfeld, "Lieber alter Leierkasten," *Sieben Tagen*, October 19, 1937 (reproduced in *Das Mechanische Musikinstrumente*, 12, pages 12-13. These decades-earlier pieces provide older insights into the firm's operations, formation and local context. Most of these items are referenced by an abbreviated form in the text.
2. The communications from these two contributors shall also be noted in brackets in the text.
3. Ullrich Wimmer, *Alles andere als Alltag*, n. d., includes a convenient summation of organ builders on pages 82-85. It augmented other birth and death dates for Giuseppe and John Cocchi.
4. The 1881 census lists two organ grinders, A. Cocchi, age 31 (born circa 1850) and J. Cocchi, age 19 (born circa 1862) as lodgers in a boarding house at 3 Bath Court that was kept by another street musician, L. Binboni, age 30. He also housed five more grinders, most of whom were named Cattini, all of being Italian-born.
5. Entries from London directories.
6. Tudor Allen, *Little Italy, The Story of London's Italian Quarter*, (2008), page 12. The census analysis was confirmed in an e-mail from Allen to the author on April 14, 2009.
7. The most reliable account of Bacigalupo's youth appears to be stated in Ernesto Gagliardi, "Italien in Berlin," *Der Bär*, 26. 1900, pages 276-278. A fine photographic portrait of Bacigalupo is in Wendel's article. It hung on the wall of the Bacigalupo shop in Berlin for many years and can now be gazed upon in Rüdesheim, Germany.
8. The *Brandenburgia* reporter noted that Bacigalupo had been living in Berlin for forty years, as of 1900. That number is in error, by his mouth or the writer's jottings, unless Bacigalupo was temporarily in Berlin circa 1860, as a very young lad,

or never went to Paris and so on.

9. *Der Leierkasten in Wort, Bild und Ton*, (1997), pages 24-25.
10. Dagmar Droysen-Reber, Martin Elste and Gesine Haase, *Handwerk im Dienste der Musik, 300 Jahre Berliner Musikinstrumentenbau*, (1987), page 94. Brieger reports Schmidt isn't listed as Frati's partner until the 1883 directory and then continuing to 1886.
11. The Berlin streets survive, but nearly all of the historical structures located herein appear to have been destroyed by World War II bombing or subsequent re-development of the city subsequent to reunification.
12. Graffigna's birth year is from Brieger, the death from van Dinteren. A successor in Berlin, an unnamed "Gastwirt," had his operation described in a history of the hand organ industry. See *Zeitschrift für Instrumentenbau* [hereafter *ZfI*], August 1, 1926, page 989.
13. "Ein Drehorgelspieler-Congress," *ZfI*, IX, April 11, 1889, page 276. 14. "Street Music," *The Musical Herald*, September 1, 1891, page 280.
15. van Dinteren; *Billboard*, June 25, 1955, page 67.
16. An 1881 medallion appears on the cover of a later catalogue, but it's not referenced in 1890s Frati literature.
17. Wimmer, page 83.
18. German patent DE110784 of 1899 and the 1903 *Welt-addressbuch* give the name as Julius Jacobi.
19. *Welt-adressbuch der Gesammten Musikinstrumenten-Industrie*, ed. Paul de Wit, 1893, page 9.
20. *Hannoversches Biographisches Lexicon*, (2002), page 395; *Das Mechanische Musikinstrumente*, 27, page 15. Göppert moved around quite a bit. He was in the Hannover area between 1887 and 1891. In 1889, Göppert was briefly in partnership with a youthful Hannover cylinder organ builder Fritz Wrede (1868-1945). Herford was Göppert's location when he received patent DE97350 on July 4, 1897 for a collapsible cylinder concept. In 1903 he was probably affiliated with the Sächsische Orchester-Musikwerke, Leipzig-Wurzen, Germany, receiving a patent, DE151322 dated August 9, 1903 for a continuous loop playing system that was incorporated in their orchestrions.
21. *World's Columbian Exposition Chicago, Official Catalog of the German Empire*, (1893), page 226.
22. Organ façade, *Der Leierkästen, In Wort, Bild und Ton*, cover. August Wagner and Wilhelm Levien established their business on August 1, 1851. It survived the various upheavals in Mexican history and extended beyond a 75th anniversary. See *ZfI*, July 15, 1926, page 944.
23. Q. David Bowers, *A Guidebook of Automatic Musical Instruments,* (1967), Vol. I, page 278.
24. Brieger; *Welt-adressbuch der Gesammten Musikinstrumenten-Industrie*, ed. Paul de Wit, 1903, page 20.
25. Berlin directories, courtesy Brieger.
26. *Der Komet*, 1214.
27. For one possibility, see *Het Pierement*, LIV, 2, page 89.
28. *ZfI*, XXV, page 907, summarizes a second Frati patent, DE161004, granted on March 27, 1904, but it doesn't register in a patent search.
29. *Deutsche Instrumentenbau-Zeitung*, 1921, page 253.
30. Organ man Eduard Hilger established an organ trade next door to the Frati site at Kastanien Allee 34 by no later than circa 1924 and was present in 1926. See *Der Komet*, 2059 and 1926 *Welt-adressbuch*.
31. Bowers, *Encyclopedia*, page 566.
32. *Welt-adressbuch*, 1903, page 20.
33. Behrendt and Malbranc credited Carlo Crescio with supplying much of their knowledge about the organ people. Horst Riesebeck supplied additional information on the Crescios in an e-mail dated May 21, 2009.
34. Pietro Isnardi, *Berlino, 1899-1900, Ricordi di un Italiano*, (1940), per Brieger.
35. Teichert relocated to Breitenstrasse 49/50 in Breslau by 1898. Ads, *Der Komet*. A photograph showing a Teichert organ in front of his shop entrance, with Teichert on the right, is in *Das Mechanische Musikinstrumente*, 15, page 23, and *Het Pierement*, XXVII, 3, page 101.
36. London directory.
37. Photocopy, Howe Collection of Musical Instrument Literature, University of Maryland. A Gebrüder Wellershaus *Harmonipan* with the BM-F name on the front is in the museum at Karlsruhe, Germany, indicating that the firm dealt with different organ manufacturers.
38. *Welt-adressbuch*, 1903, page 20.
39. Photo in Music Box Society of Great Britain *The Music Box*, VII, 6, page 239. There is disagreement over the identity of the people in the photograph and the applied date of 1899. Giovanni Battista Bacigalupo and his sons (Luigi and Giuseppe) are in the lower right, front row. Two Bacigalupo daughters, presumably in their teens, are behind the organ. Others on the left have been identified by some as the father and son Cocchi, but there's no explanation why they'd be included as they then operated independently starting in 1896. Graffigna is to the left of the organ, with the bookkeeper Bluhme beside him. *Brandenburgia* provided the second employment number.
40. *ZfI*, March 1, 1903, page 426, and March 11, 1903, page 472.
41. *Musical Instruments at the World's Columbian Exposition*, (1895), page 244.
42. The descriptions therein agree with the coverage in *ZfI*, XIV, 2, page 26. Copies of the folder are in the Hendrik Strengers collection and Smithsonian Institution. "Bacigalupo in Amerika," *Het Pierement*, LIII, 1, pages 26-27, incorrectly aligns this item with Peter Bacigalupi, who will be covered shortly.
43. *World's Columbian Exposition Chicago, Official Catalog of the German Empire*, (1893), page 226. Angela was the wife of Benedetto Lagomarsino, whose name is also found on some organs. Lagomarsino may have been a distant relation of Bacigalupo.
44. Ellis Island records.
45. *Welt-adressbuch*, 1903, page 33. Our searching has revealed only a single piece of Cocchi literature, a photocopy showing a cover from an undated price list with a typical Berlin-style cylinder organ on the cover. Howe Collection.
46. Arthur W. J. G. Ord-Hume, *Automatic Organs*, (2007), page 430, likely from the 1909 de Wit *Welt-adressbuch*.
47. Wimmer, page 83.
48. See *Das Mechanische Musikinstrumente*, 15, page 21; *Het Pierement*, XLV, 2, page 65.
49. Willy Römer, *Leierkästen in Berlin* 1912-1932, (1983), pages 4 and 5.
50. Ord-Hume, *Automatic Organs*, page 430.
51. Photo, Chiappa, Ltd., in "Anderton & Rowland's Grand Organ" compact disk booklet, page 4.
52. New York Passenger Lists 1820-1957, roll M237_668, line 14.
53. Declaration of Intention, July 19, 1939, District Court, Los Angeles (Roll 029-056) Declarations of Intention 98-154; 51600-96575; 12/5/1928-1/9/1940; Southern District, Central Division, Los Angeles, California; Naturalization Record Number: 93233; Roll 054; Declarations of Intention 149-150; 91801-93400; 5/9/39-7/26/39; Archive Series: M1524; State: California Naturalization Records of the U.S. District Court for the Southern District of California (Los Angeles), 1887-1940; (National Archives Microfilm Publication M1524, 244 rolls); Records of District Courts of the United States,

Record Group 21; National Archives, Washington, D.C.; *Drehorgel Schaurig-Schön*, page 95; *Billboard*, March 23, 1959, page 59.
54. *Billboard*, June 25, 1955, page 67.
55. *Billboard*, March 23, 1959, page 59.
56. Louis Bacigalupi, Sr. circa 1950 business card, author's collection.
57. Social Security Death Index (SSDI hereafter) died Feb 1987 ssn 118-28-1664 Hell Gate or New York, NY; Rosa married Simeon Alexandrovitch Ivanoff and became a piano teacher. She died in February 1987 in New York.
58. He is not listed in the SSDI
59. SSDI, born January 24, 1898, died December 1967, Long Beach or North Long Beach, CA, ss563-10-4756.
60. Hans- W. Schmitz, "Orchestrionbau im Schwarzwald-Die unbekannten Hersteller," *Das Mechanische Musikinstrumente*, 54, pages 15-23; Herbert Jüttemann, *Orchestrien aus dem Schwarzwald*, (2004), pages 252-255.
61. An equivalent ad is reproduced in Henk Strengers, "Bacigalupo en de mechanische piano," *Het Pierement*, XLIII, 4, pages 163-164.
62. *ZfI*, January 11, 1904, page 309.
63. *Billboard*, February 18, 1950, page 64.
64. Business card for Bacigalupi Organ Company, 2026 North Chico Avenue, El Monte, CA, author's collection.
65. Details can be verified in CB&G Price List No. 9, pages 12 and 13.
66. Address in advertisement in *ZfI*, September 11, 1903, page 981.
67. Advertisement, *Zfi*, October 1, 1903, page 15.
68. *ZfI*, XXV, June 21, 1904 page 798. See Strengers, page 164 for an equivalent ad. The first pictorial Asmus ad, showing a *Soleil* style orchestrion, was in the July 11, 1904 issue, page 860. A 1904 Asmus ad from *ZfI* is in Bowers, *Encyclopedia*, page 708.
69. Howe Collection.
70. California Death Index, 1940-1997. Sacramento, CA, USA: State of California Department of Health Services, Center for Health Statistics. Declaration of Intention, July 19, 1939.
71. Letter from Louis Bacigalupi, Jr. to Fred Fried, January 28, 1963, author's collection.
72. *Billboard*, March 23, 1959, page 59.
73. Passenger and Crew Lists of Vessels Arriving at New York, New York, 1897-1957; (National Archives Microfilm Publication T715, 523, page 29), Records of the Immigration and Naturalization Service; National Archives, Washington, D.C.; Declaration of Intent, July 19, 1939. The arrival year of 1904 is also confirmed in *Billboard*, March 23, 1959, page 59.
74. Microfilm Serial: T715; Microfilm Roll: T715-532; Page Number: 131 Passenger and Crew Lists of Vessels Arriving at New York, New York, 1897-1957; (National Archives Microfilm Publication T715, 8892 rolls); Records of the Immigration and Naturalization Service; National Archives, Washington, D.C. The Declaration of Intention, July 19, 1939, gives Frieda's date of departure, not arrival.
75. Declaration of Intention, July 19, 1939.
76. 1905 was specified in a letter from Louis Bacigalupi, Jr. to Fred Fried, January 28, 1963, author's collection. SSDI lists Louis Bacigalupi, born March 9, 1905, died June 1972, Rosemead or South San Gabriel, Los Angeles, California, ss570-01-1439.
77. Fred Fried, *Pictorial History of the Carousel*, (1964), page 194. Fried never met Bacigalupo or Dentzel; his knowledge must have come through discussion with Philadelphia Toboggan Company's latter day roller coaster designer, John Allen, who knew the firm's history.
78. Entry in Berlin city directory per Rosemarie Brieger; *Drehorgel, Schaurig-Schön*, page 97.
79. SSDI, Victor Bacigalupi, born September 29, 1906, died July 15, 1993, SF, SF, CA, ss547-03-3417

The confusion surrounding Luigi Bacigalupo and his work, especially after he came to the United States, inspired Fred to undertake the writing of this paper. In the course of the research, it became clear that Louis Bacigalupi's entire story needed to be told. Readers with insights, corrections or additional data are encouraged to contact the author as the post-1906 story will follow in the next issue.

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Wanted: **Dealers Wanted** for Johnson Band Organs. Generous discounts of **20% to 40%** available. Johnson Organ Co., Inc., P.O. Box 1228, Fargo, N.D. 58107. 701-237-0477. Fax 701-237-5823. organ@johnsonorgan.com

For Sale: Wilhelm Bruder Sohne Model 79 Band Organ, 48-key with metal bells (two known to exist). Made in Waldkirch,Germany. Serial # 3549, indicates 1920-1921. Imported to USA in late 1960s by a carnival operator of King Reno Shows. Featured at Eastern Exposition, Springfield, Mass in 1970. Just completed total restoration by Haughwaut Music Co. Equipped with a MIDI system and included are many tunes arranged by Wayne Houlton. Some original and re-punched cardboard book music also included. Original facade is painted floral theme with gold leaf. $65,000. Joe Uhler, 724-940-4331

Luigi Bacigalupo to Louis Bacigalupi: From Inventor of the Paper Roll Fair Organ to Hand Organ Revivalist

Part II: Organ Work, American Style

Fred Dahlinger, Jr.

With the exception of the months spent in Philadelphia from late 1904 and into 1905, Luigi Bacigalupo had lived his entire life in Berlin, Germany. After failing to re-establish himself to his own satisfaction after his return there, he decided that his family's future was to be lived in the United States. Taking leave of Germany a second time, he never returned to his homeland. To the best of Bacigalupo family knowledge, he never again saw his parents, brothers, sisters or any familial relations other than his own children. His experience was like that of many Europeans who left their families and homes, making their own new history as part of the United States of America.

L. Bacigalupo, Manhattan and Brooklyn Boroughs, New York, New York

Luigi Bacigalupo declared he was an Italian, aged 35, when he arrived in the United States on February 20, 1907. He had embarked on board the *Kronprinz Wilhelm* at Bremen, Germany and gave his residence as Berlin.[80] Frieda and the children followed later, departing Bremen on June 18 and arriving at New York on the *Kaiser Wilhelm der Grosse* on June 26, 1907. Accompanying her were four children, identified as: Johannes (age 11); Josef (9); Louis (2); and Victor (less than 1 year). She declared that the family had most recently resided in the Charlottenburg section of Berlin. They were bound for 294 Avenue A, New York, the residence of her husband and the children's father, Louis.[81] Luigi's daughter, Rosa, remained behind in Berlin, with her father's parents, until such time as she would be married.

Figure 28. Frieda and Luigi Bacigalupo posed for this photograph in Berlin in 1906, presumably in conjunction with a family event.
Image courtesy Victor C. Bacigalupi.

Frieda was described in one immigration document as 5'-8" tall, with blond hair and blue eyes. A photograph of her and Louis in 1906 shows a narrow-framed, thin woman, her appearance likely the result of raising her family of five children, especially the four boys. Standing in her shoes, Frieda's alert eyes were at the same level as her husband's, so there was no looking up or down to see eye to eye. Luigi stood straight and erect, but was already showing a modest paunch. Both avoided eye contact with the camera; Luigi looked below it, while Frieda looked past it. **Figure 28**

The couple started their permanent life in America just as summer started to heat up and the Panic of 1907 was throttling the nation's economy. At a personal level and of more immediate concern, an entire household had to be arranged and provisioned, and daily rituals had to be established. The New York dialect needed to be mastered, a church selected, the boys registered for school, and a reliable stream of income had to be developed to support all of it.

The seasoned Berlin organ builder had determined to establish a trade in his own name in the United States. To that end, he placed a small notice, just once, in the leading, weekly outdoor amusement magazine, *The Billboard*, in the issue of May 18, 1907 (page 35):

> ORGANS
> L. Bacigalupo
> Dealer, Manufacturer and Importer of Mechanical Musical Instruments of all descriptions, suitable for Cafes, Dance Halls, Merry-Go-Rounds, Carousels, Skating Rinks, etc. Organs and Orchestrions repaired. Manufacturer and Arranger of Music for only Mechanical Musical Instruments.
> Established 30 years.
> 294 Avenue A . . . New York[82]

The all encompassing wording essentially said that Bacigalupo's operation was a one-stop outlet, capable of doing everything for any organ or orchestrion buyer or owner. The one questionable item in the announcement was the 30 years experience, a date that reflected his father's change of career to organ builder at Frati & Co. in Berlin in 1877. The one-time appearance of the advertisement suggests a frugal use of cash. Word of mouth spread fast among showmen and those in need of specialized organ work, so the approach was also a prudent one.

Our suspicion is that Luigi Bacigalupo already had numerous contacts in the business as the result of his work for Dentzel and inquiries that had been received at the Berlin factory. More names and addresses could be gleaned from the pages of *Billboard*, *New*

York Clipper, *Show World*, *The Midway*, *Variety*, trolley industry journals and others that catered to amusement parks, carnivals, skating rinks, circuses and other forms of popular mass entertainment.

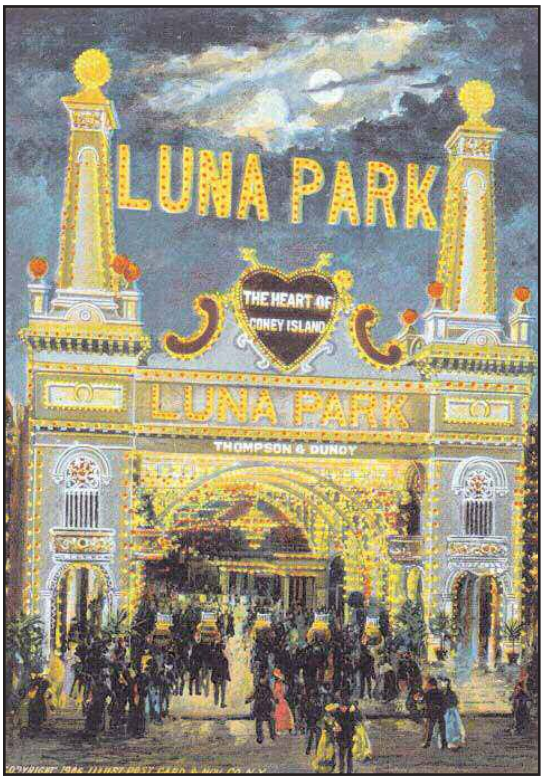


Figure 29. The unprecedented success of Luna Park at Coney Island in 1903 inaugurated an incomparable decade of outdoor amusement activity. Luigi Bacigalupo's work was part of the accompanying boom in organ business. Author's collection.

The outdoor amusement trade thrived through a decade-long boom leading up to the Great War, a fascinating time for all of the fairground arts that was never to be equaled in the future. The increase in disposable income, coupled with larger blocks of recreational time provided the context for an era of fun. Bacigalupo was in the heart of New York City, which boasted more amusement installations than any other metropolitan area in the world. There were many smaller *schützen* or shooting parks that catered to German immigrants with picnic areas, dance halls and communal beer halls, as well as having swings and carousels for children. Resorts were already in place adjacent to beaches and enterprising ride vendors spotted attractions anywhere they sensed people would congregate. The amusement park business, which started with Chicago's Chutes Park in 1894, received a huge jolt of adrenalin in 1903, when Luna Park opened on Coney Island and was able to pay back the entire cost of the investment in a single season. **Figure 29** The second boom in the roller skating rink business also started to mushroom about 1907.

Despite great opportunity, Bacigalupo also faced stiff competition from experienced domestic craftsmen and foreign builders who had American agents. **Figures 30 and 31** He was up against established firms, some with well-known names, which could furnish organs playing by cylinder or books, and even rolls. There were the three builders in North Tonawanda, New York:

- de Kleist Musical Instrument Mfg. Company, which became a Rudolph Wurlitzer Manufacturing Company operation on January 1, 1908
- Niagara Musical Instrument Mfg. Company
- North Tonawanda Musical Instrument Works

Other agents and repair shops, as well as ride and park builders who could sell instruments were situated in the metro New York area, in or close to Coney Island and many other amusement facilities:

- Ernst Boecker, who represented European firms and did cylinder work
- John G. Fuchs, an organ repair man
- Gavioli & Co., the Manhattan branch managed by Louis Berni
- Lorenzo Griseri, cylinder organ maker
- Wm. F. Mangels at Coney Island, who sold Gebrüder Bruder organs
- G. Molinari & Sons, the oldest firm in the American trade
- John Muzzio & Son, a long-experienced firm
- August Pollman, agent for Frati & Co. of Berlin
- M. Welte & Sons, the famed orchestrion builder

Figure 30 (above). The first Wurlitzer 150, de Kleist's shop number 1884 of 1906, represented an above average American-made band organ when Luigi Bacigalupo arrived in 1907.

Author's photograph.

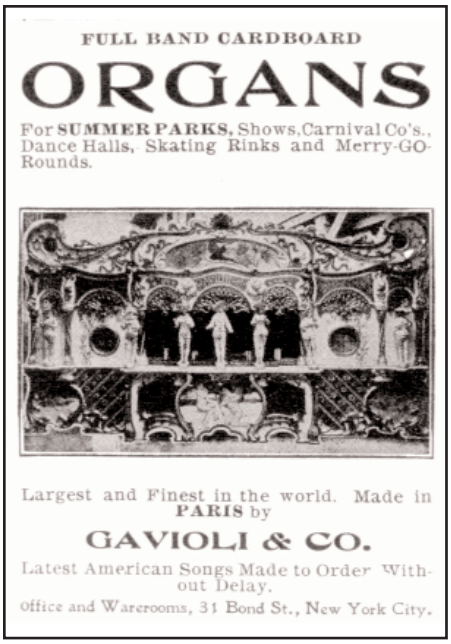


Figure 31 (left). Among the best organs being imported in 1907 were the 89-key Gaviolis, some of which featured contemporary art nouveau facades as seen here.

Author's collection.

There were also the local street piano makers, Cesar Maserati and Giovanni Mina. Instrument sellers and repair shops could be found in other cities: A. Capra; A. Christman; L. Dathan; C. Eifler; J. S. Gebhardt; F. Knapp; C. W. Parker; P. Pomero; V. J. Shimek; Q. Sordi; and more. It was a boom time in all aspects of the outdoor amusement industry, with more work available than could be handled by all of the organ people in the trade. Deliveries were tight, well-intentioned promises and commitments were sometimes not kept. Consumers sought out the most reliable services and products at the best prices that met their schedule needs. Winter always lasted too long, but spring never endured an adequate period to enable all preparations to be concluded before opening.

The one problem that arose, far beyond Bacigalupo's control and impacting everyone else equally, was that the stock market was collapsing through the year, with the Panic of 1907 commencing in October. Credit became extremely tight, investment and spending collapsed, making it financially difficult for most everyone who needed to secure financing to continue normal business practices. The panic here has been identified as one of the root causes of the eventual failure of Gavioli & Cie. in Paris, because it placed such a great strain on the firm's financial resources. Establishing a new firm in the midst of a crisis, dependent upon a cash flow that was typically seasonal in nature, was surely a trial.

The newly established organ man moved a short distance, from 294 Avenue A to another Manhattan location, 285 Avenue A, in 1909. Luigi Bacigalupo, Sr., remained known in the American organ trade for many years thereafter. The author has discovered no advertisement bearing his name placed after 1909, yet, he practiced in his chosen profession for another five decades. The Bacigalupo name had a broad and enduring reputation to those who knew the mechanical organ business.

The 1910 census located the Bacigalupo family on April 20 at 678 Grand Street, Brooklyn, a street of mixed ethnic, four-story buildings with retail stores at the street level. It was in the southern part of Greenpoint, just east of Manhattan Avenue The 1910 residence may signal a relocation of the Bacigalupo shop from Manhattan to Ainslie Street in Brooklyn, a few blocks away, within the same year. The family unit was comprised of: husband Louis (age 35) and wife Freda, as her name was sometimes spelled (25), married for five years; and four sons: John (15); Joseph (12); Louis (5); and Victor (3). The occupation listed for Louis was "musician."[83] Whether he sidelined at the keyboard somewhere, in the evening, is unknown. The guidelines used by the canvasser likely suggested that term as the most suited to his occupation as an organ man.

By 1911 Bacigalupo had relocated his shop to 24 Ainslie Street in the Greenpoint area of Brooklyn.[84] It is unclear if a street re-numbering resulted in his use of a 244 Ainslie Street address by 1913.[85] Rents and property may have been cheaper in Brooklyn than Manhattan, Bacigalupo's move foreshadowing a similar relocation by the B. A. B. Organ Company in the future.

Given the then current economic circumstances, Bacigalupo took what business was available, even if it was slightly outside the primary business of organs. In the early spring of 1909 he offered to sell a gondola carousel, either a platform or a switchback-type device, along with a Bruder Bros. (Gebrüder Bruder) $2,000 organ at a sacrifice. The buyer may have been W. S. Smith, a Rockaway Beach, New York operator, who is best known for his ownership of a carousel rebuilt by W. F. Mangels.[86] Luigi Bacigalupo was, at one time, the sole agent in the United States and Canada for Neustadt a. Orla, Germany carousel builder Josef Hübner. The relationship is thought to have existed shortly after the Hübner firm was organized in 1909 as a successor to Alfred Poeppig, who'd sold Cocchi, Bacigalupo & Graffigna instruments earlier in the decade.[87]

In 1956, when his father was still living, Louis Bacigalupi, Jr. wrote that "Mr. Molinari, who built these [monkey organs] in New York at one time worked for my father in Brooklyn." The author has been unable to refute or substantiate this statement, or to discern a specific member of the Molinari family who might have been employed by Luigi Bacigalupo. If the report is accurate, the employment may have been an apprenticeship, wherein skills were taught that might not have been available in the family shop.[88] The Molinari family experience with organs dated back to the mid-19th century; it may have been Bacigalupo's special skill at the arranging machine that one of the family members sought to learn under his tutelage.

The L. Bacigalupo Catalogue

It was during his occupation of the 244 Ainslie Street location that Luigi Bacigalupo issued a rarely encountered organ catalogue of substantial importance. The cover includes reproductions of the obverse and reverse of the gold commemorative medallion struck for the Fach Ausstellung staged by the Internationaler Verein Reisender Schaustellung und Berufsgenossen. This was a Hamburg-based showmen's association show, a trade fair and fraternal gathering, presented in the Berlin Zoological Gardens exhibition hall from January 14 to 22, 1911. The early in the year timing thereby provides the tentative date of circa 1911 for the publication. Instruments ranging in size from 34 to 96-keys in size were illustrated and described. It has an intriguing story to tell, one of many in the Bacigalupo saga.[89] **Figure 32**

Figure 32. Luigi Bacigalupo's circa 1911 catalogue was a derivative of his brother's publication, but included coverage of apparatus unique to application in the United States.

Image courtesy Jeanne Davis.

This publication was in reality an English translation and modification of a catalogue that was presumably issued about the same time by G. Bacigalupo of Nr. 79 Schönhauser Allee, Berlin North 113. It also bears the same showmen's exhibition medallion reproductions on the cover.[90] Knowing that none of the instruments depicted therein were American-made, it is therefore rational to conclude that the models shown on the pages reflected the machines that were being made in *Germany*, as opposed to the United States. The principal of the Berlin firm was Luigi Bacigalupo's younger brother, the second-oldest son, aided by

Figure 33. This circa 1911 catalogue from the Berlin operation of Giuseppe Bacigalupo served as the basis for the edition released in America. Image courtesy Howe collection.

other family members.[91] Giuseppe, born 1875, would have been in his late twenties when the original firm of Cocchi, Bacigalupo & Graffigna was constructing paper roll-operated band organs and orchestrions, circa 1900 to 1904. When the firm split apart and Luigi went to the United States, it was Giuseppe (and youngest brother Giovanni "Hannes") who remained in Berlin. Bacigalupo & Co. came into being in 1905 at Schönhauser Allee 78 and morphed into Giuseppe Bacigalupo for 1906-1908, relocating to number 79 on the street in 1909 and remaining there through 1921. It was this firm that commissioned the catalogue that was comparable to one ordered by Luigi for American distribution. **Figure 33** The pair of publications represents the only overt coordination of activities that we have discovered connecting Luigi with the Bacigalupo operations in Berlin. The background to the arrangements would surely prove interesting if it were known.

Figure 34. This page from the Berlin-issued catalogue depicts an enhanced cylinder organ that confirms some showmen still preferred the old ways. Image courtesy Howe collection.

The small and medium-sized cylinder organs in the catalogues were generally a continuation of similar instruments that appeared in earlier CB&G catalogues. The same identical cuts from the 1890s were published. Unlike the Waldkirch builders, CB&G utilized the model numbers to identify different instrument specifications in their various offerings. The circa 1911 G. Bacigalupo catalogue re-used some of the same model numbers as CB&G had in 1903, but the organs were entirely different.

The volume illustrated and described the broad range of cylinder-operated street instruments, from 19 to 44-keys, for which the firm is renowned even unto today: *Melotons*; *Violinos*; *Harmonipans*; *Violinopans*; *Claritons*; *Violin-Claritons*; *Trompeten-Orgeln*; and *Violin-Trompeten-Orgeln*. There was also the larger Nos. 25 to 34 cylinder organs, 34 to 72 keys, for showmen with modest fairground needs, outfitted with furniture case facades. **Figure 34** Similar devices populated CB&G catalogues from the 1890s to 1903; they were "familiar" offerings. The exceptions to the usual Berlin-style devices were the Model Nos. 31 and 35, 52 and 50-key respectively, which were sisters to two instruments documented in Gebrüder Bruder factory photographs. They were fitted with more stylish Art Nouveau-influenced facades. Their presentation pre-staged a broader indication of cooperation between Berlin and Waldkirch.

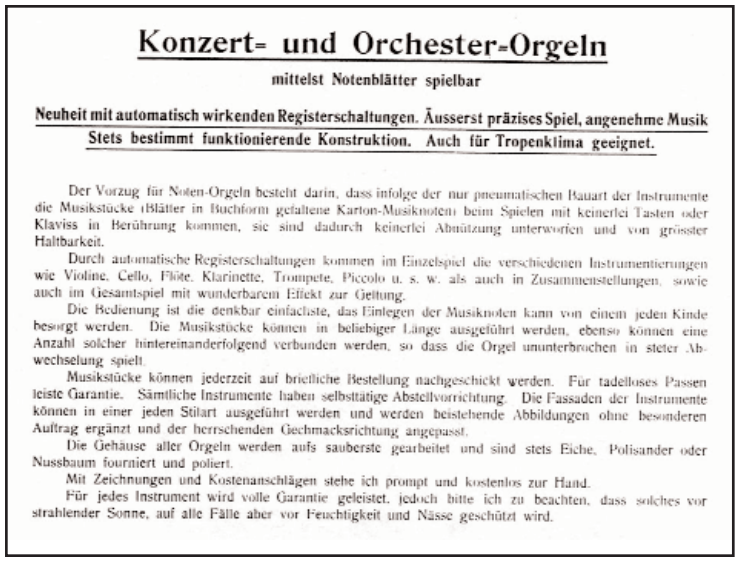


Figure 35. The circa 1911 German publication provided a full page description of the new book organs that could be purchased from G. Bacigalupo. It did not reveal that they were constructed in Waldkirch. Image courtesy Howe collection.

Deleted from the newer Bacigalupo catalogue offerings was the unique line-up of larger paper roll-operated organs that had given a new dimension to CB&G's 1903 publication. Gone were the machines with Gavioli keyed book organ like appearances and also the *King of All Organs*. For the circa 1911 issue they were replaced by another line of instruments, six different models of book organs. "*Concert and Orchestra Organs* played by means of record sheets," or "*Konzert- und Orchester-Orgeln* mittelst Notenblätter spielbar" as it read in the original issue, was how they were described.[92] **Figure 35** The Bacigalupo shop in Berlin had totally abandoned Luigi's roll-playing technology in favor of the general German trend to keyless book organs. Luigi's 1896 and 1900 patents may have been part of the sale to Emil Asmus, but by 1912 one was likely expended and the other was close to reaching maturity. It raises the question as to the nature of the six new book organ models.

A tabulation of the catalogue entries, given in **Table 1**, indicates that the Berlin firm had not only discontinued Luigi's paper roll feature and disconnected from Parisian influences, they'd also stopped the manufacture of fairground organs. In lieu of manufacturing their own, the conclusion of the author is that Giuseppe Bacigalupo decided to act as an agent for one of the Waldkirch builders. Analysis indicates that this was Gebrüder Bruder, the largest of the big three native firms and the one that exported the largest quantity of machines around the globe.

Table 1

Gebüder Bruder Book Organs in G. Bacigalupo circa 1911 Catalogue

CB&G Concert Record Organ		Waldkirch Book Organ		
Model No.	Keyless Size	Keyless Size	Make and Number	Year Introduced
36	48	48/52	Gebrüder Bruder 100	circa 1900/02
37	52	52	Gebrüder Bruder 107	circa 1908
38	59	59	Gebrüder Bruder 106	circa 1908
39	65	62/67	Gebrüder Bruder 103	circa 1900/02
40	76	76/80	Gebrüder Bruder 104	circa 1900/02
41	96	90/94/96	Gebrüder Bruder 105	circa 1900/02

NOTE: Within a few years after their introduction, the earliest Gebrüder Bruder book organ scales were augmented at the edges with additional holes for percussion and figures, which explains the initial and later keyless size listings in those instances.

The rationale for their drastic change in methodology is unclear, but it seems to have been a strategic decision to limit in-house manufacturing to smaller instruments. It may have been rooted in the conclusion that they couldn't compete with the Waldkirch builders, or lacked the expertise and capital investment to do so. Luigi was also not around to provide the requisite technical leadership for the shop. G. Bacigalupo essentially became the Berlin agent for a Waldkirch organ builder. For certain, the decision strengthened the grip of the pinned cylinder on the remaining Bacigalupo shop activity while making book organ work a sales specialty.

The possible alignment of several G. Bacigalupo keyless sizes with products of A. Ruth & Sohn (Model 33, 52-keyless of 1910; Model 35, 60/67-keyless of 1901; Model 36, 76/78-keyless of 1900; Model 38, 96-keyless of 1903) seems to be eliminated by the fact that there are no references in the surviving Ruth documentation to sales directly to, or via Bacigalupo in Berlin. Some might also suggest that Bacigalupo could have dealt with Fritz Wrede of Hannover, Germany, who was closer to Berlin than the Waldkirch builders. In the author's opinion, that proximity to the same sales area negates the possibility. A published compilation of Wrede organs indicates scales of these keyless sizes: 45; 69; 76; and 80. They fail to satisfy the breadth of the Bacigalupo offerings. The 48-keyless could be the Wilhelm Bruder Söhne Model 79, introduced about 1910. The more rational identification, though, is the one that covers the full range of Bacigalupo organs: Gebrüder Bruder.

The key to aligning the Bacigalupo identities specifically with Gebrüder Bruder instruments resides with a reasonably close one-to-one correspondence in keyless sizes, especially one of 59-keyless. No Waldkirch builder other than Gebrüder Bruder made such a size. The next closest was Wilhelm Bruder Söhne with a 60/61-keyless Model 81.

The only Waldkirch builder consistently using a 96-keyless scale as a standard was A. Ruth & Sohn. The 94-keyless Gebrüder Bruder and Wilhelm Bruder Söhne scales are commonly known from their catalogues. Yet, in spite of that general knowledge, there were exceptions. No less an authority than Gustav Bruder recalled that Gebrüder Bruder utilized the exact same number of keys as Ruth, 96, in several instances.[93] A period reference to a Gebrüder Bruder machine of that size has been discovered.

In the Bacigalupo publication there are the usual generic images that raise questions and require explanation. The illustration published to represent the No. 36 organ was not a Model 100. It was a sister design to one recorded in a surviving Model 107 52-keyless Gebrüder Bruder factory photograph.[94] Another variation is present on an existing Model 107 (shop number 4987, circa 1909, later rebuilt to a roll player) displayed at the Cotton Mechanical Music Museum in England. G. Bacigalupo later utilized an illustration of a similar Gebrüder Bruder façade in his 1925/1926 *Welt-adressbuch* advertisement.

The Nos. 37-38 shared illustration was a façade style that was sold by Gebrüder Bruder with their Model 107 instruments. At least one such example survives in Europe. It was also used as an illustration in a W. F. Mangels catalogue and an example was sold

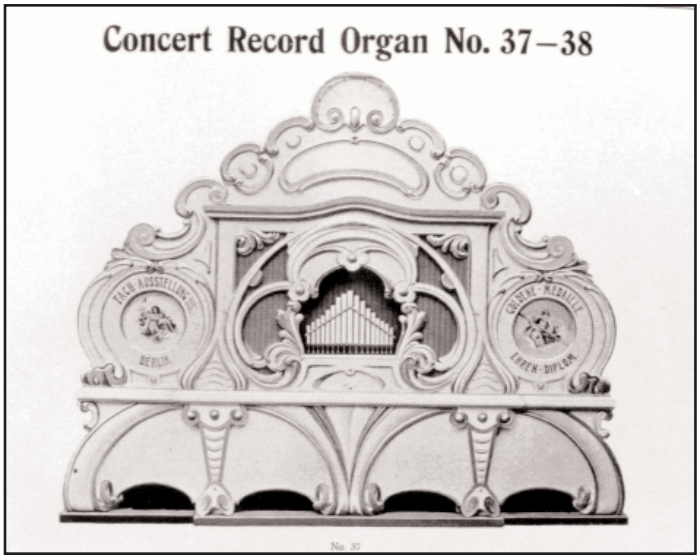


Figure 36. Both Bacigalupo catalogues utilized this image of a Model 107 Gebrüder Bruder to represent the No. 37 organ. It was a 52-keyless book organ in the German edition. Image courtesy Howe collection.

Figure 37. The identification of Waldkirch builder Gebrüder Bruder was retained when W. F. Mangels sold Model 107 instruments in North America as his *Columbia* style. Author's collection.

for use on a new Teaser ride at Luna Park in 1909. The duplicative images of the exact, same design façade serve to secure the identity of the Bacigalupo book organs as built by Gebrüder Bruder. **Figures 36 and 37**

The most intriguing image is that of the No. 39, identified as a 65-key organ. It is an exacting artist's rendering, perhaps even a reworked photograph, but the façade is not known from any actual instrument or old photograph. The style is not that associated with any of the Waldkirch builders or their façade designers, lacking the deeper sculptural effects usually seen therein. To our eyes, it almost appears to be a hybrid German-French design, a merging of baroque and Louis XIV.

The countermelody trumpets are spaced across the width of the chest, with an asymmetrical orientation as per German practice, but the upward direction of the resonators is more akin to Gavioli's 89-key No. 4 scale machines. Smaller, upright "piston" style trumpets are known in some Waldkirch organs, such as the Wilhelm Bruder Söhne Model 79, but none with the large resonators as depicted in the illustration. **Figure 38**

Figure 38. The largest organ illustrated in the Bacigalupo catalogues was their No. 39, but it presents a substantial challenge to explain in terms of origin, identity and construction.

Image courtesy Howe collection.

There is further challenge. The sixteen trumpets visible don't conform to any Gebrüder Bruder other than the unusual and little known 69-keyless version of the *Elite Orchestra 'Apollo,'* which was introduced about 1911.[95] The one known instrument of the scale, the prototype now in Australia, has a conventional Waldkirch pipe arrangement, with the usual downward-oriented trumpet resonators.[96] Another 69-keyless *Elite Orchestra 'Apollo'* displayed at the 1913 Waldkirch Gewerbe- und Industrieausstellung was done in Jugendstil style with swell shutters that concealed the pipework, precluding analysis. The possibility that the No. 39 organ may have been a Gavioli-Waldkirch proposal, re-cycled after the 1908 takeover of the facility by the Limonaire brothers, seems very remote.

For the moment, it remains an enigma. Luigi Bacigalupo personally favored this image by selecting it for inclusion on his American letterhead. It may simply have been a concept drawing original to CB&G or one created especially for the circa 1911 catalogue(s).

Giuseppe Bacigalupo's connection with Gebrüder Bruder was likely severed in 1915, when organ production was discontinued in Waldkirch as a result of the war. Far different economic circumstances prevailed in the country in the 1920s. Like the organ builders in Waldkirch, a Bacigalupo firm returned to roll-operated organs at that time, as detailed in an accompanying article, "Later Bacigalupo-Berlin Paper Roll Organs and the 'Olympia' Legend." [*will appear in the next issue—ED*]

L. Bacigalupo Duplex Roll System and Rolls

Luigi Bacigalupo's Duplex Roll System

An innovation is documented in the American version of the G. Bacigalupo catalogue, one that assured constant music in ride applications. This was an advantage for operators, whose income was related to the perceived enjoyment of the customer's ride experience. A carousel without organ tunes was like a Hollywood musical without a sound track.

The advance was Luigi Bacigalupo's introduction of the duplex roll playing system. Despite multiple-roll changers being known early in the 20th century, Eugene de Kleist never incorporated a multiple-roll system into an organ, nor did Wurlitzer for some six years. Bacigalupo's work pre-dated by two years the side-by-side style duplex roll system for band organs installed and sold by the Rudolph Wurlitzer Manufacturing Company in their Style 165. It was also in advance of the duplex designs furnished in both Wurlitzer and North Tonawanda Musical Instrument Works (hereafter NTMIW) photoplayer-type machines. Credit properly belongs to Luigi Bacigalupo for this innovation in the United States.

The cover of the circa 1911 G. Bacigalupo catalogue bears these statements at the bottom: "Spezialität: **Strassenorgeln, Orgeln mit Walzen** für Dampfgeschäfte, Karussels, Schaukeln, Schaugeschäfte, Schiesshallen, Tanzsäle usw. :: **Konzert-Notenorgeln mit Pappnoten**, sogen. **Kartonnoten** für grössere Unternehmungen einer jeden Art. :: **Harmonium-Vertrieb**." In the American version, the verbiage was translated to: "**Street Organs, Roller Organs** for Steam-plants, Round-abouts, Swings, Shows, Shooting Ranges, Dance Halls, etc. **Concert Record Organs with Pasteboard Records** for large concerns of all

kinds." The differences, though sometimes subtle, reveal differences between the two firms. In providing the translation, Belgian linguist and organ historian Bjorn Isebaert reported: "The reference to Pappnoten was to make a distinction with paper rolls; the idea of Papp is essentially that it is a hard, 'stiffened' material; Karton refers to the actual material."[97] Some confusion was evident in Luigi Bacigalupo's catalogue edition, as it also provided a paper roll player for one instrument.

The Berlin-issued G. Bacigalupo catalogue contained no reference to, or illustration of a roll playing system. Whether this reflects an incomplete copy or an omission in the original is unknown, but thought to be unlikely. It is thus with great interest that we find Luigi Bacigalupo's edition does incorporate a view of a duplex roll-playing system, identified as a "Record-Feed Box for No. 39 Organ." The author's conclusion is that Luigi Bacigalupo, the inventor of the Cocchi, Bacigalupo & Graffigna roll system, was the only branch of the family continuing to make roll systems in the 1910s.

Emil Asmus, who bought the Bacigalupo business in Berlin in 1904, continued to utilize paper rolls to operate the line of orchestrions that he manufactured after buying that branch of the business from the Bacigalupos. No documentation is available to ascertain if he continued the family's line of paper roll organs. Whether he employed Luigi Bacigalupo's system or another in his orchestrions is unknown, but it would seem rational that his followed the patented and perfected designs. One assumes that the rights to Luigi Bacigalupo's 1896 and 1900 patents were sold with the business. The Asmus roll systems were described as having self-acting rewind, a feature also highlighted later by Bacigalupo. It is not unlikely that Luigi Bacigalupo re-visited his original concepts and devised an improved version; yet, no record of an additional patent has been discovered.

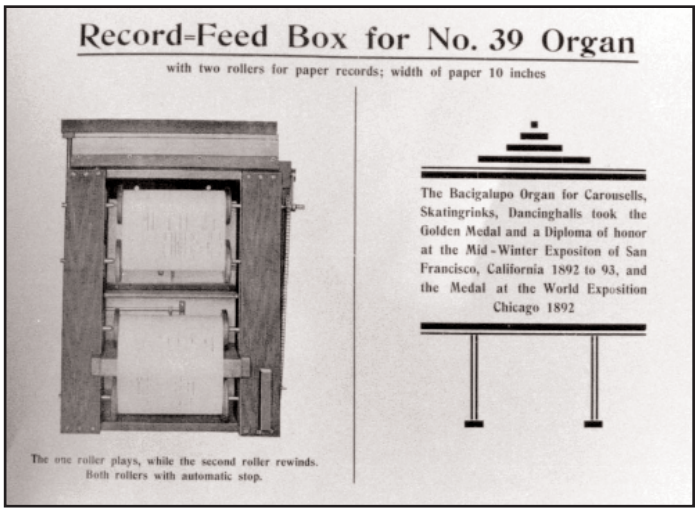


Figure 39. Luigi Bacigalupo's duplex roll playing system was illustrated in his circa 1911 catalogue. None are known to exist today.
Image courtesy Howe collection.

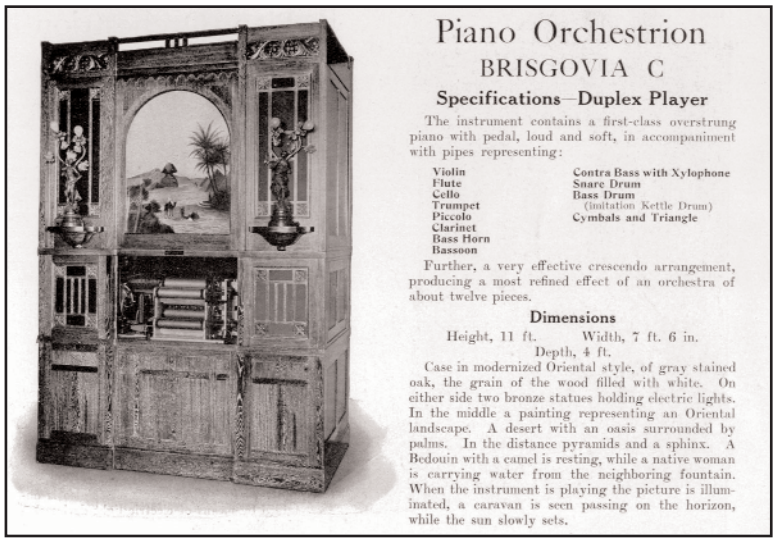
The Bacigalupo duplex apparatus was a stacked type, one roll system located above the other. The concept is familiar from the arrangement implemented later, in the mid-1920s, by the B. A. B. Organ Company. **Figure 39** It was noted that when one roll operated the organ the other was re-winding, both roll frames having an automatic stop incorporated into the mechanism. The switching apparatus was the heart of the continuous music method. Exactly how Bacigalupo achieved it cannot be discerned. His system does appear to have utilized a pivoting "dog" that dropped into a slot cut into the take-up roll chuck. As soon as the roll had rewound, leaving the groove uncovered, the dog fell into it, signaling the rewind action to cease. A similar arrangement can be found on other manufacturers' roll frames.

Bacigalupo's approach to continuous music necessitated a philosophical change in instrument construction. All mechanical musical devices had a single control system, whether musical box, coin piano, player piano, orchestrion or organ. The music media was interchangeable, be it cylinder, book or roll; the music reader device, just one, remained fixed in position. Bacigalupo proposed an arrangement with *two* parallel control systems, a pair of entirely complete roll frame and tracker bar assemblies, one of which would remain operational while the other re-wound or remained in a stand-by mode. It necessitated the addition of a pneumatically-operated switching function to place each roll system into the correct functional mode on an alternating basis. Cylinder organ buyers resisted the magic of the invisible pneumatics as incorporated in book organs, won over primarily by the improvement in the musical programming. Now the magical action was doubled, with two devices that had to work in unison by means of a third pneumatic transfer control. It must have been a nightmare for non-mechanical operators to contemplate the problems when the duplex system didn't work as intended.

There was also the issue of cost. The second tracker bar, roll frame and pneumatic switching added to the initial cost of the machine. The argument in support of the addition was the reduced expense of rolls, as compared to books, as well as the freeing up of any operator tending to the organ.

While the name Wurlitzer usually comes to mind when "duplex roll frames" is mentioned, another instrument builder might be an equally valid contender for "first" honors. M. Welte & Sons, the famous orchestrion builder in Freiburg, Germany, marketed a line of fairground organs for a brief period. They are best known from a catalogue issued sometime circa 1911 to 1914. Therein the largest model was described as having two "manuals," which we interpret to mean a pair of roll frames. Unfortunately, Welte band organs are as scarce as Bacigalupo roll-playing systems. The one relatively intact example has a single roll frame. It resembles the familiar, fancy metal appliance found in the firm's orchestrions, but fabricated in wood. No confirmation of an actual Welte organ duplex has been found. A duplex roll system was illustrated in the firm's 1919 catalogue, placed within their *Brisgovia C* orchestrion, with another illustrated in the little known Model E. **Figure 40** The only known Welte double roll player in existence was installed within the *Brisgovia* once owned by shoe manufacturing magnate R. P. Hazzard of Gardiner, Maine (better known by a tertiary connection to the name Packard). The *Brisgovia* was introduced about 1907 and this one has been dated by an unknown rationale to circa 1912-1914.[98]

Other instrument designers had solved the continuous music challenge in different ways, in advance of Bacigalupo's concept. Amongst cylinder organ manufacturers, Henry Bevington in London, England was perhaps the first to offer a cylinder revolver apparatus, bringing it to the market in 1840. The firm's three barrel configuration, illustrated and described in *The Catholic*



Piano Orchestrion

BRISGOVIA C

Specifications—Duplex Player

The instrument contains a first-class overstrung piano with pedal, loud and soft, in accompaniment with pipes representing:

Violin
Flute
Cello
Trumpet
Piccolo
Clarinet
Bass Horn
Bassoon

Contra Bass with Xylophone
Snare Drum
Bass Drum
(Imitation Kettle Drum)
Cymbals and Triangle

Further, a very effective crescendo arrangement, producing a most refined effect of an orchestra of about twelve pieces.

Dimensions

Height, 11 ft. Width, 7 ft. 6 in.
Depth, 4 ft.

Case in modernized Oriental style, of gray stained oak, the grain of the wood filled with white. On either side two bronze statues holding electric lights. In the middle a painting representing an Oriental landscape. A desert with an oasis surrounded by palms. In the distance pyramids and a sphinx. A Bedouin with a camel is resting, while a native woman is carrying water from the neighboring fountain. When the instrument is playing the picture is illuminated, a caravan is seen passing on the horizon, while the sun slowly sets.

Figure 40. M. Welte & Sons favored single roll playing systems, a very dignified manner of operation. By 1919 they incorporated a duplex player into a couple *Brisgovia* models, like the C shown here. Author's collection.

Directory and Annual Register for the Year 1840, (page 194), was initially included in church organs. By 1893, F. O. Glass, proprietor of the Sächsische Revolver-Orchestrion-Fabrik of Klingenthal in Sachsen, Germany, included a triple-cylinder revolver mechanism in his machines. Two of them are preserved, in the Jens Carlson and Siegfried Wendel collections.

The NTMIW addressed the issue of never ending music with their endless loops, covered by a 1908-applied for and granted U. S. patent. The spaghetti-like looping of a long roll, though looking disheveled and tangled, actually functioned quite satisfactorily. Unfortunately, it provided a very repetitive type of music program, the long, undulating roll paper not given over to quick nor easy replacement. By this time, cardboard books had also been connected end to end and the key frame turned 90-degrees to facilitate endless playing.

Multiple roll changers, by which a different roll was presented for playing at a single tracker bar, represented another method to provide a nearly constant music program. The earliest known changer to be patented was part of a little-known automatic zither. William R. Verstraelen and Christian Alter, Manhattan, New York, New York, were granted US769671 dated September 6, 1904 covering the unique device. The application date took their work back to September 3, 1903, and the development of the device before that date. It predated the March 7, 1905 German patent DE169879 obtained by J. D. Philipps & Söhne, which was reportedly conceived and developed by Leopold King, Sr. (1863-1949).[99] The German design was surely placed into broader use than the predecessor improvement, though not until circa 1908 and thereafter.

Wurlitzer was licensed via Verstraelen & Alter of New York City, but devised their own mechanism and first applied their own Automatic Roll Changer in an IX piano numbered 14373 and logged on September 24, 1910.[100] Wurlitzer paid the annual license fee for the Verstraelen and Alter patent and then in an unusual twist arranged for Eugene de Kleist purchase the rights. We believe that the indirect purchase was made by Wurlitzer to avoid any possible litigation over their multiple-roll changer and to also secure the rights for the remaining coverage at the lowest cost possible by using an intermediary, de Kleist, as a diversion to protect their deeper pockets. It may have been a sharp decision by Wurlitzer to minimize expenses.

Analyzing the Bacigalupo Organ Rolls

Musical arrangements embodied in pinned cylinders and perforated substrates are the heart of any mechanical musical instrument. They embody the designer's concepts by means of a scale of notes and functions which bring into operation the resources of the device. As such, they can provide a good bit of information about the machines. From them: scales can sometimes be discerned in all or part; roll transport speed determined; and judgment of the quality of the pneumatic control system assessed via the hole to hole spacing in the tracker bar and the size of the holes. In the case of the rolls associated with Bacigalupo organs, our ability to analyze them is extremely limited, because none exist. All that remains are a few measurements and a single piece of catalogue information, as well as one related orchestrion.

Figure 41. The words cast into the front of the CB&G *Soleil* IIa roll frame was intended to inform would-be copyists that the system they were inspecting was protected.
Photograph courtesy Bill Soper.

To the best of the author's knowledge, nothing remains from the circa 1900 to 1904 Cocchi, Bacigalupo & Graffigna production of paper roll system instruments other than a single unaltered *Soleil* IIA orchestrion and the rolls with it. An examination of this rare machine reveals that "Patent: Bacigalupo" was cast into the front face of the roll frame apparatus on this device. It provides some assurance that it is indeed in original condition, as far as the roll frame and associated hardware is concerned. **Figure 41** The surviving example plays a 68-hole scale with rolls measuring 11.75" across, or likely 300mm. The hole to hole spacing was obtained by measuring the centers across 26 holes, which indicated a whole number of 110 mm. This yielded a spacing of 4.231mm (0.166"), equivalent to six to the inch, with edge distance of 8.269mm. The formula is: {300 - [(68 - 1) x (110/26)]}/2 = 8.269 mm (0.326").[101] Whether this was the same or different than the CB&G organ roll spacing cannot be determined until a CB&G paper roll organ artifact is discovered. There is also no direct evidence at hand to determine if the roll spacing employed by Luigi Bacigalupo in Germany circa 1900 to 1904 remained in use on the rolls he made later in the United States.

The *Soleil* IIa scale and the instrumentation therein appears to be comparable to the 68-hole Frati *Melodica,* which has a paper roll width of 12.5" and hole to hole spacing of 0.176" (4.470 mm, per *Treasures*, page 168). Another roll-operated orchestrion, initially built by CB&G or successor Emil Asmus, is in the Märkische Museum in Berlin, Germany. It was reportedly rebuilt by Frati about 1910 and is now termed a *Fratihymnia* because it plays a 103-note roll similar to the *Fratihymnia* orchestrion roll (*Treasures*, page 168).[102]

The documentation for Luigi Bacigalupo's circa 1911 organ roll work is very limited, but there are two available pieces of data. In the L. Bacigalupo catalogue, the width of the paper used in the No. 39, 65-keyless instrument was specified as having a width of ten inches, or 254 mm. The hole to hole center spacing cannot be determined without knowing the distance from the edge to the center of the first hole on either side. If we assume that the edge distance was the same as in the CB&G *Soleil* IIa orchestrion, the hole to hole center distance becomes 0.146" (3.710 mm). The math is: [254 - (2 x 8.269)]/(65-1) = 3.710 mm (0.146"). This is an unusual spacing, unique to the author's data. If a mistake was made in the catalogue and the ten-inch width actually applied to the L. Bacigalupo No. 40, 76-hole scale, the numbers yielded are: [254 - (2 x 8.269)]/(76 - 1) = 3.167 mm (0.125"). This is a standard eight to the inch spacing.

The only known Luigi Bacigalupo-installed organ roll system that survived into the early days of preservation was installed on a modified 87-key Gavioli. It was altered in the Bacigalupo shop in 1913 to play a L. Bacigalupo No. 41, 96-hole Bacigalupo scale, the details of which are unknown. The Gavioli was withdrawn from service sometime after the organ was placed at Summit Beach Park in Akron, Ohio, in 1918. Presumably after it was no longer feasible to operate the organ, due to roll or pneumatic system failure, or both, the instrument went into the possession of nearby itinerant organ man Max Heller. It remained in his Macedonia, Ohio storage barn until it was rediscovered many years later. The Bacigalupo roll system remained partially intact, in distressed condition.

Herb Brabandt, who once owned the organ, determined the Bacigalupo roll width by measuring the wear pattern on the surviving 96-hole tracker bar. It was 298 mm wide (nominally 11.75"), probably the same as the *Soleil* IIa. He ascertained that the hole to hole spacing was on 3 mm (0.118") centers.[103] Given the roll width and hole to hole spacing, the edge distance can be calculated. The number-crunching looks like: {298- [(96 - 1) x 3]} /2 = 6.5 mm (0.256").

One observation is immediately clear. The nominal 3mm+ (0.118") organ roll hole to hole spacing of circa 1913 vintage, as determined by Brabandt for the No. 41, 96-hole scale, is substantially narrower than that of the CB&G *Soleil* IIa orchestrion at 4.231 mm (0.166"), a near 30% reduction. The broader scale 65-hole scale, at 0.146", is also substantially less than the 1900/1904 dimension, a decrease of 12%. The analysis suggests that Luigi Bacigalupo knowingly decreased the hole to hole centers between 1900/1904 and circa 1913. He was able to narrow the distance, as one would expect, given the increasing accuracy of the production machinery, the improved quality of the roll paper and perhaps advancement in the responsiveness of the pneumatic control system.

It would have been unusual, but not out of the question for a low-volume roll manufacturer like Bacigalupo to have employed two different hole to hole center dimensions in his roll perforator. There's a 20% difference between the No. 39 and No. 41 organs hole to hole spacing. This is a possible scenario; Welte's 75-hole rolls were spaced six to the inch while their larger 120-hole rolls were eight to the inch, a 25% difference.

With a tentative comparison of Bacigalupo hole to hole spacing between 1900/1904 and 1913 accomplished, the next question to ask is how they compare to their competitors, in Europe and the United States. The easiest way to do that is by means of a tabulation, which is presented as **Table 2**. Therein is a story of development and experience that follows in the narrative.

The era of pneumatic orchestrions and fair organs started with Welte's implementation of paper rolls with a vacuum system in 1887. For reasons not articulated, they chose to utilize two different perforation placements. The six holes to the inch spacing, the same dimension then employed in the dominant 65-note player piano rolls, was used in their 75-hole scale rolls. It yielded a roll width of 12.875". If the same spacing had been employed for their larger 120-hole scale, the result would have been a very wide roll, about 20.5" across. Presumably to reduce it to a manageable size, an eight to the inch design was used, yielding a roll that measured 14.8125" wide. Both served satisfactorily for decades, testimony to the early perfection of Welte's roll system engineering.

Welte's smaller roll design must have been judged very satisfactory, even for challenging outdoor applications with keyless actions. When the three principal Waldkirch keyless organ builders implemented their pneumatic organ designs starting in 1900, it was with holes spaced akin to that of Welte's 1887 choice of six to the inch. Given Welte's prominence and success, their selection may have been a sort of "follow the leader" mentality. Over a decade of field experience had been accumulated with Welte instruments by the time the Waldkirch firms undertook book designs. Gebrüder Bruder utilized the exact same spacing as Welte, while Ruth and Wilhelm Bruder went slightly narrower. The six to the inch was probably considered rather coarse by 1900; and thereby more forgiving, acknowledging the vagaries of outdoor operation. The organ books with six to the inch or slightly tighter spacing were wider and punching time was marginally increased, both incrementally increasing the expense.

CB&G's acceptance of the same six to the inch design for their orchestrions, at about the same time as the Waldkirch keyless organ builders embraced it, might suggest parallel thinking, an extension of "follow the leader." If there was any aggregate decision, it wasn't made known. The CB&G organ spacing used 1900-1904 remains undiscovered. If the L. Bacigalupo fair organs rolls were made with six to the inch spacing, as in the *Soleil* IIa orchestrion, it would have yielded a broad 106-hole roll approaching 18-3/8" wide. The tighter spacing utilized by Luigi Bacigalupo 1911-1913, 0.118" and 0.146", would have made the 106-hole roll 13-1/16" to 16" across. These are more manageable dimensions.

The player piano industry use of nine to the inch spacing may have been a factor that caused de Kleist to be different, and thus his use of ten to the inch starting in 1902. His chosen dimension was also extremely close to the spacing that his sales partner, Wurlitzer, started to import from Frankfurt a. Main, Germany orchestrion builder J. D. Phillips starting in 1903. This may have been the stronger of the two influences. The 0.100" dimension served satisfactorily in several coin pianos and organs, but by 1906, after two years of field experience with 100-hole scale *Monster* machines in roller skating rinks, de Kleist changed over to a larger and very unusual 0.1227" center distance. It may have intentionally been a slight variation on eight to the inch. The late Mike Kitner was of the opinion that humidity-driven expansion of

Table 2
Tracker Bar Hole to Hole Centers, In Decreasing Order

Builder and Instrument(s)	Earliest Date	Hole to Hole Center Dimension or Spacing	
		Rolls	Books*
Welte 75-hole orchestrions	c1887	0.167" [6 to the inch]	
Aeolian 65-note layer pianos	1888	0.167" [6 to the inch]	
Gebrüder Bruder organs	c1900		0.167" [6 to the inch]
CB&G *Soleil* IIa orchestrion	c1900	0.166"	
Wilhelm Bruder Söhne organs	c1901		0.157"
Weber orchestrions	c1905	0.157"	
A. Ruth & Sohn organs	1900		0.152"
Hupfeld *Helios* I	c1907	0.151"	
Popper orchestrions	c1910	0.151"	
L. Bacigalupo No. 39 organ	c1911	0.146"	
Welte 120-hole orchestrions	c1887	0.125" [8 to the inch]	
NTMIW organs	1908	0.125" [8 to the inch]	
Welte 100-hole orchestrions	c1910	0.125" [8 to the inch]	
de Kleist 18/Wurlitzer 125	1906	0.1227"	
de Kleist 20A/Wurlitzer 150	1906	0.1227"	
de Kleist *Mammoth*/Wur. 160	1907	0.1227"	
Wurlitzer 165	1914	0.1227"	
Fratihymnia orchestrions	c1910	0.118"	
L. Bacigalupo No. 41 organ	1913	0.118"	
Clark 88-note player pianos	1901	0.111" [9 to the inch]	
Hupfeld *Phonoliszt*, *Pan*	1907	0.111" [9 to the inch]	
Imhof & Mukle orchestrions	c1915	0.111" [9 to the inch]	
de Kleist *Pianino*	1902	0.100" [10 to the inch]	
de Kleist *Monster*	1904	0.100" [10 to the inch]	
de Kleist *Mandolin Quartette*	1906	0.100" [10 to the inch]	
de Kleist *Mandolin Sextette*	1908	0.100" [10 to the inch]	
Philipps/Wurlitzer orchestrions	1903	0.098"	

*NOTE: Waldkirch organ rolls introduced in the 1920s have the same hole to hole center spacing as earlier books.[104]

the ten to the inch 100-hole rolls caused a mismatch between the rolls and the tracker bar holes, the effect cumulative across the width. Thus, a change was made to a more forgiving design.[105] The 0.1227" gap proved satisfactory and was used by de Kleist and successor Wurlitzer for as long as they made band organs.

In the mean time, by 1908 the NTMIW followed the eight to the inch spacing that Welte implemented in their 120-hole orchestrion rolls of 1887. The same dimension was again utilized about 1910, when Welte created their "universal" 100-hole orchestrion concept. This 0.125" spacing is just slightly different than de Kleist's 0.1227" dimension.

Between 1905 and 1915 the leading German piano orchestrion builders recognized that the future meant paper rolls and converted from perforated Manila paper and cardboard books to the lighter weight material. It seems that initially the builders adopted relatively coarse spacing, around six and a half holes per inch. By 1910 and later they went with the player piano standard of nine to the inch.

Despite all of the various precedents, there's no obvious explanation for the action that Luigi Bacigalupo took by 1913. He chose to use at least two spacing dimensions. The narrower hole to hole spacing of 3mm, or 0.118", placed him between the early de Kleist and the later de Kleist/Wurlitzer dimensions, 0.100" and 0.1227". The only connection that a search has revealed is to a *Fratihymnia* roll with approximately the same spacing. It would seem highly unlikely that Bacigalupo, in New York, would have a cooperative arrangement with Frati in Berlin, but no other possibility has been discovered. Other Frati roll scales have the coarsest hole to hole spacing identified during our mini-study. The Frati *Piano* would top the chart at 0.178", with the Frati *Melodica* only slightly behind at 0.176."

It would probably take a discussion with Luigi Bacigalupo himself to understand exactly what actions he took in determining his hole to hole roll spacing for organs fabricated in the early 1910s. Given the limited information and no artifact evidence, it appears that he simply achieved unique dimensioning in his designs. That precluded the possibility that other roll manufacturers could supply rolls for use on his roll frames. It also meant that the moment that he no longer supported the market place that his roll systems were immediately obsolescent. It largely explains why so little is available concerning his roll organ work today.

L. Bacigalupo Organ Work and Craftsmen

L. Bacigalupo Activities

Examples of Bacigalupo's work in the United States are extremely difficult to find. To date, no vintage photograph of an instrument has been found that displayed his name on the façade. The only devices that we have been able to associate with his New York operation are a couple carousel organs, found within written documentation.

One of the carousel builders that liked Bacigalupo's work was Daniel C. Muller. He personally considered the Berliner's work better than that accomplished by Louis Berni's shop. Muller expressed a strong dislike for Berni, which resulted in part from their competition for the placement of carousels, concessions for which they offered alternative proposals. Berni not only dealt with PTC principal Henry B. Auchy, but also had amusement concessions of his own that competed directly with the Mullers.

Muller visited Bacigalupo on December 31, 1912 and again on March 27, 1913, asking him to quote the conversion of an 87-key Gavioli on the Muller brothers' first Palisades Park carousel. It was a three-abreast, installed 1908-1913, replaced by a four-abreast from 1914 to at least 1933. Bacigalupo's proposal was $450 for the paper roll system, along with new bellows and repairs. He received an order to proceed. The Gavioli was a typical machine from the later 1890s, of the multiple panel front style with side niches housing drums and a cymbal.[106] Like most carousel builders, the Mullers had several contracted installations and Bacigalupo may have received additional contracts to perform further organ work.[107] Only a single, poorly composed image of the organ is known to exist.

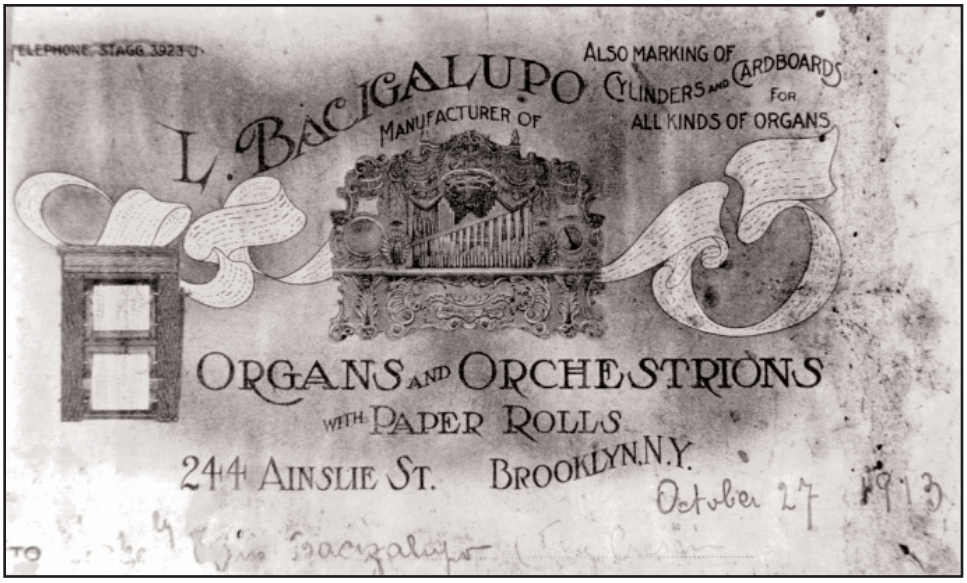


Figure 42. The signatures of Luigi Giovanni Bacigalupo and Tony Crescio were applied on October 27, 1913, likely marking an important day in the existence of the 87-key Gavioli in which this rare letterhead was discovered. Herb Brabandt collection.

The 87-key Gavioli that was referenced in the discussion of hole to hole spacing had an interesting pedigree. While still in Europe, it went through the Antwerp, Belgium shop of organ man Charles van der Mueren. Acquired no earlier than 1906 by Gavioli & Co., the New York branch of Gavioli & Cie. in Paris, it was sold to Nicholas and Joseph Schenk, who installed it at their Paradise Park facility in the Fort George area of Washington Heights in Manhattan. The specific use was possibly with their Philadelphia Toboggan Company carousel #8, a three-abreast ride commissioned in 1905. An electrical inspection document from inside the organ, in Brabandt's possession, connected the Gavioli with the Schenk facility at 196th Street and Amsterdam Avenue.108 The last digit of the date was not filled in, leaving it as "190_." It did mention a 20 horsepower electrical motor, a size suited to a large carousel. The name inscribed therein is N. Schenek (sic), which by the given address and knowledge of the amusements in the area we would interpret to be Nicholas Schenk. Following a devastating June 9, 1913 fire at the facility, the organ was sent to the Bacigalupo shop where it was rebuilt and converted from books to play from a 96-hole Bacigalupo roll system. Found inside the instrument many years later was a clipped L. Bacigalupo letterhead dated October 27, 1913, bearing the signatures of both Luigi Giovanni Bacigalupo and Tony Crescio. **Figure 42** The title read "L. Bacigalupo/ Manufacturer of Organs and Orchestrions with Paper Rolls/ Also Marking of Cylinders and Cardboards for All Kinds of Organs."

Converting a French organ to a German scale usually yields less than satisfactory results because of the entirely different tonal structure of the two styles of organs. While the pitch ranges between divisions may have been compatible, the German system would have relied upon the addition of a mixture to the melody notes that rendered a cornet sound when played with trumpets in other octaves. The French machines relied upon piccolos and harmonic flutes for the highest pitch sounds, the trumpets not intended to work in tandem, per se, with them. Conversely, when German organs are played with French scales they often produce a "squealing" sound that is associated with B. A. B. roll conversions. It results from the way in which the mixture pipes are utilized in the scales.

The Shenks' Gavioli, converted to rolls, was then sold and placed in the center of Philadelphia Toboggan Company carousel #15, a four-abreast ride ordered in 1907. It was owned and operated by Edward and Frank Kolb at Fort Wendel, another Fort George amusement spot that was south of the former Paradise Park site along Amsterdam Avenue. A surviving photograph of the installation provides the earliest view of the instrument. **Figure 43** The Kolbs sold the ride and organ to Summit Lake Park at Akron, Ohio, where it remained from 1918 to 1923. The defunct organ went to Max Heller and eventually to four successive owners in preservation. It is now in England, modified to the Marenghi 89-key violin-baritone scale and to play cardboard books. The PTC carousel was relocated by former Baltimore amusement park manager Charles S. Rose (1883?-1963) from

Figure 43. Luigi Bacigalupo converted the 87-key Gavioli in the center of this PTC carousel to play rolls. Rebuilt in Belgium, it was imported by Gavioli & Co. in the Manhattan borough of New York.

Image courtesy Smithsonian Institution.

Akron to the amusement zone of State Fair Park in West Allis, Wisconsin for 1924. Rose later moved it to Muskego Beach outside of Milwaukee, which became Dandelion Park, with the ride sold into preservation after closure of the facility.[109]

A seldom seen Gavioli Piano-Quartet, shop number 9493 of 1910 vintage, was serviced by Bacigalupo's shop in 1914. Inside were the signatures of John Bacigalupi, with an "i," which was identified as the "boss," and Tony Crescio. Applied to the chest of the instrument was the number 2049, which may have been a Bacigalupo-assigned number.[110]

John Bacigalupi

The identity of John Bacigalupi is uncertain. Knowing that Luigi identified himself as Giovanni upon his initial entry to the United States suggests that he may simply have again chosen to utilize the Anglicized version of that name, John, when inscribing his name inside the instrument. He certainly would have been Tony Crescio's boss. It's the simplest of explanations, but one that presents problems since Luigi utilized the initial "L." in identifying himself to the trade, but perhaps that's because he employed one of his middle names in everyday usage.

There is another possibility, one that is both logical and likely. Luigi's oldest son, Giovanni Battista Giuseppe Luigi, was called "Johannes" in 1907 and was later known as John J. The family genealogy indicates that he was born in 1895 in Berlin and would been about nineteen at the time of the known Brooklyn organ work. With his age five years less than subordinate employee Tony Crescio, that may have been why the word "boss" was written in quotation marks, to aggrandize the younger man. Perhaps resolving the uncertainty, on April 8, 1918 at Long Beach, California, an unemployed organ maker who resided at 628 Michigan Avenue in Leavenworth, Kansas, registered for the draft. This John Joseph Bacigalupo had been born in Berlin on September 28, 1895. Despite his alien status, he'd served six months and 22 days with the 47th New York Infantry at the rank of private.[111]

Antonio L. "Tony" Crescio

Antonio L. "Tony" Crescio was born on January 21, 1890, in Berlin, Germany.[112] His father reportedly worked for Frati & Co., where he was an organ builder. Crescio arrived in the United States in 1910 and immediately went to work for Bacigalupo in Brooklyn. The two men surely knew each other in Germany. The shop's Ainslie Street location was close by to where Crescio resided in 1910, at 305 Graham Street.[113] Crescio continued to labor with Bacigalupo for the next decade, until such time as the elder man went another direction and the younger developed his own itinerant organ trade.

C. W. Parker, Leavenworth, Kansas

The onset of war in Europe in 1914 had a dampening effect on the amusement trade in the United States, even though it would not enter the conflict until three years later. The reduced spending on amusements caused Bacigalupo to seek his fortune outside of the Northeast.

This time, it was relocation to the Great Plains, to Leavenworth, Kansas. It was the base of operations for C. W. Parker (1864-1932), the most energetic and prolific builder and outfitter of amusement devices and railroad carnivals in the United States to that time. **Figure 44** Parker started out with a North Tonawanda track carousel and decided that he could also make money building equipment in the off season. He started to copy the North Tonawanda design, and subsequently did so with many other pieces of apparatus. Organs would also have been reproduced, had they not been so tricky to make. Parker remained in Abilene, Kansas through early 1911, at which time he erected and occupied a large, modern factory building in Leavenworth, a larger city with better transportation connections. **Figure 45**

Figure 44. By 1910, when this portrait was published, C. W. Parker had enjoyed success as a ride and carnival builder and operator, and consolidated his reputation as a complete showman with further achievements through the 1920s.

Image from *Billboard*, February 12, 1910.

Just like Dentzel, Parker had chronic problems with securing organs, and obtaining maintenance and re-pinning services, which were an essential commodity in his amusement operations. He

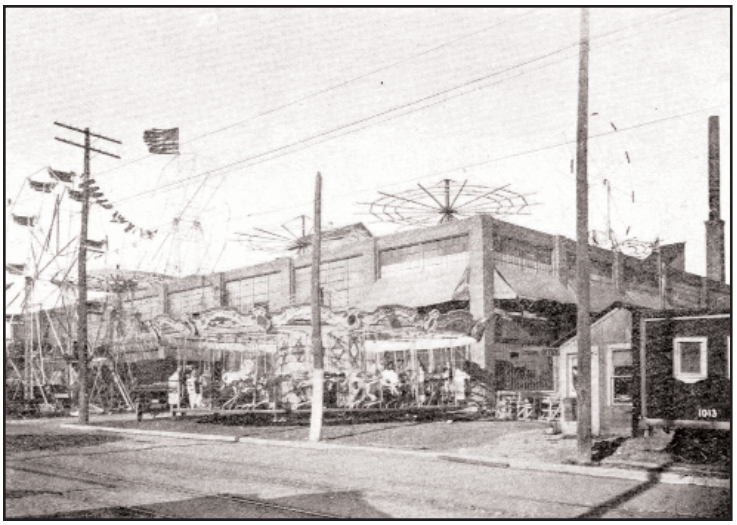


Figure 45. The imposing Parker factory on a principal thoroughfare in Leavenworth, Kansas was always a beehive of activity, sometimes with so many rides being prepared for final assembly that roof space was pressed into service. Image courtesy Dave Bowers.

bought from the North Tonawanda builders and also the Europeans, but was vexed by de Kleist's lack of inventory and long delivery times, and the tariffs applied to foreign machines. An obvious solution was to have an organ shop within his domain. Christian and Ted Bath, Clem M. Pleiser, William Priem, Quinto Sordi and sons, and others worked for Parker at various times, but the zenith of Leavenworth organ operations was the era when both Luigi Bacigalupo and Tony Crescio manned the bench, tools and other devices.

Bacigalupo was listed in the Leavenworth city directory for the first time in the 1917-1918 issue, residing at Broadway and Michigan Avenue. The compilation schedule makes it possible that Bacigalupo relocated to Kansas as early as 1915-1916, after the directory had been issued. The 1919-1920 issue listed him again, but gave no residence location. Both volumes listed "Louis Bacigalupo" and identified him as an organ builder at C. W. Parker. Crescio may have come with Bacigalupo from the start, or followed shortly thereafter, being listed in Leavenworth city directories as early as 1919-1920. After living in both Berlin and New York City, Leavenworth must have been a truly extraordinary change for Bacigalupo, Crescio and their wives and children.

Figure 46. Berlin organ man Tony Crescio achieved enduring fame by returning the big 89-key Gavioli from a Parker carnival to operation in the 1950s for the Royal American Shows, the greatest railroad carnival to ever tour. Author's collection.

Bacigalupo was known to be in Leavenworth as late as December 22, 1919, when he declared his intention to become a U. S. citizen. It is likely that he and his family departed the city shortly thereafter.[114]

Crescio remained in Leavenworth after Bacigalupo departed, known to be residing there until 1943. Leaving Parker employment (Parker's son, Paul, took over after his father's passing), he established his own business as an itinerant organ man. After Carl J. Sedlmayr, Sr. of the Royal American Shows learned about a Parker-owned 89-key No. 4 scale Gavioli tucked away in a Kansas barn in the early 1950s, he sought out a thoroughly-experienced organ man who had worked for him years before. That craftsman was Tony Crescio. **Figure 46** Had he not been hired to get the big organ back into service, Crescio would be all but forgotten today. This commission, during a revival of interest in big carnival band organs, gave him greater, enduring fame than any work he'd accomplished in the Bacigalupo or Parker organ shops.[115]

L. Bacigalupo Contributions to Music Arranging

Luigi Bacigalupo: Music Arranger and Inventor of the "Dividing Wheel"

In 1904, American carousel builder Gustav Dentzel sought someone who could competently and readily arrange music for his carousel instruments. That was always the most highly prized talent among organ men, the ability to create the musical program. Dentzel was sure that he'd found the right man in Luigi Bacigalupo, who had a great training pedigree. He'd been shown by John Cocchi, Sr., of Cocchi, Bacigalupo & Graffigna; who in turn had been taught in London by Chiaro Frati, the name being well known; and it was the famed Gavioli factory in Paris where Frati had acquired his skill, more than likely instructed personally by Ludovico or Anselmo Gavioli.[116] Bacigalupo started with cylinder work and then progressed to rolls by the very late 1890s and into the 20th century. He could readily handle the broad mixture of instruments that passed through the Dentzel premises.

The basic methodology of arranging music for playing on mechanical musical instruments, specifically the transferal of a "longitudinal" music score of a staff and measures to the "circumferential" pinned cylinder, with a scale and a fixed number of measures, was known for hundreds of years before Luigi Bacigalupo was trained as an arranger. A variety of techniques and devices were developed through the years to facilitate accurate placement and the note pinning of functional control that would make the instrument play the desired tune. These have not been analyzed previously and the discussion doubly serves to introduce Bacigalupo's advancement.

Nineteenth century period accounts indicate that cylinders were marked while they resided in the machine in which they were played. That method prevented any possible misalignment problems that could have occurred if the cylinder was removed and marked in a separate stand. It was a sort of "proof in the pudding" mentality.

A grid on paper was described for "pricking tunes on the music barrels of clocks" in 1825. Scottish clockmaker Thomas Reid (1746?-1831) indicated that he originated the method, by

apparent independent thought about thirty years earlier, when he could not arrange for a "professional" to mark the music.[117] The grid concept actually dated back two centuries before Reid, described in the 1615 volume by Salomon de Caus (1576-1626), *La raison des forces mouvantes aved diverses Machines*. His volume is an interesting treatise on hydraulic and related engineering that connects the arranging procedure with 16th century water organs.[118] The grid system combined the two elements of arranging, key placement and musical position, into one function. The problem was that it was difficult to maintain accuracy in an assembly of paper, glue, axle stubs, bearings and keys that were not manufactured on tight tolerance machinery. The wood and paper were subject to dimensional change and shift, especially from ambient humidity.

At least one American cylinder organ manufacturer utilized grid-lined paper on his cylinders to achieve an indication of measures and beats. Once encircled by the paper, the cylinder was returned to the machine where marking took place in the normal manner. This was done as early as the mid-1870s. In one instance, the builder was reported as having playing the tune on the keys, pricking the cylinder as an assistant cranked the handle at a specified rate of speed. He must have had very nimble fingers and an excellent sense of timing to play such an unconventional keyboard.

A derivative arranging methodology, wherein a grid-lined or similar two-coordinate ruled or dotted paper passes sideways in front of the noteur, was illustrated as early as 1894, in the Aeolian Company's catalog.[119] Eugene DeRoy and others utilized this methodology in arranging orchestrion rolls.[120] The same methodology was later employed by Ralph Tussing, who presumably inherited the practice from the Wurlitzer factory, along with their arranging table.[121]

There was another marking system that separated the two coordinate axes representing the musical score. It was the system first described by Marie Dominique Joseph Engramelle (1727-1805) in his 1775 volume *La Tonotechnie ou L'Art de Noter les Cylindres*, which was repeated with enhancements in later texts by others including Dom Bedos. The keys were readily denoted by their position within the instrument. To rotate the pinned cylinder as required for the score, Engramelle attached a pointer to the crank handle and then placed a clock face-like dial around the handle crankshaft. The face, in lieu of indicating hours and minutes, provided the music tempo in measures and beats. Dials divided into a variety of different gradation angles provided varying tempos. **Figure 47** An 1831 improvement by British organ builder John Flight, Jr,. termed the "Micrometer" was basically an unconventional and broadly adjustable, double reduction, spur gear drive incorporating a single tooth indexing feature. It provided a means to achieve more precise control of the cylinder rotation, but the backlash within the cylinder worm drive remained beyond its control because it was attached to the worm gear shaft.[122]

An Engramelle-style dial, mounted on the end of a cylinder shaft, in conjunction with a radial oriented and stationary pointer, was the method demonstrated by Claes O. Friberg. Friberg did not clarify the source of the method, but much of his knowledge about such matters originated with Giovanni "Hannes" Bacigalupo, who he visited on multiple occasions.[123]

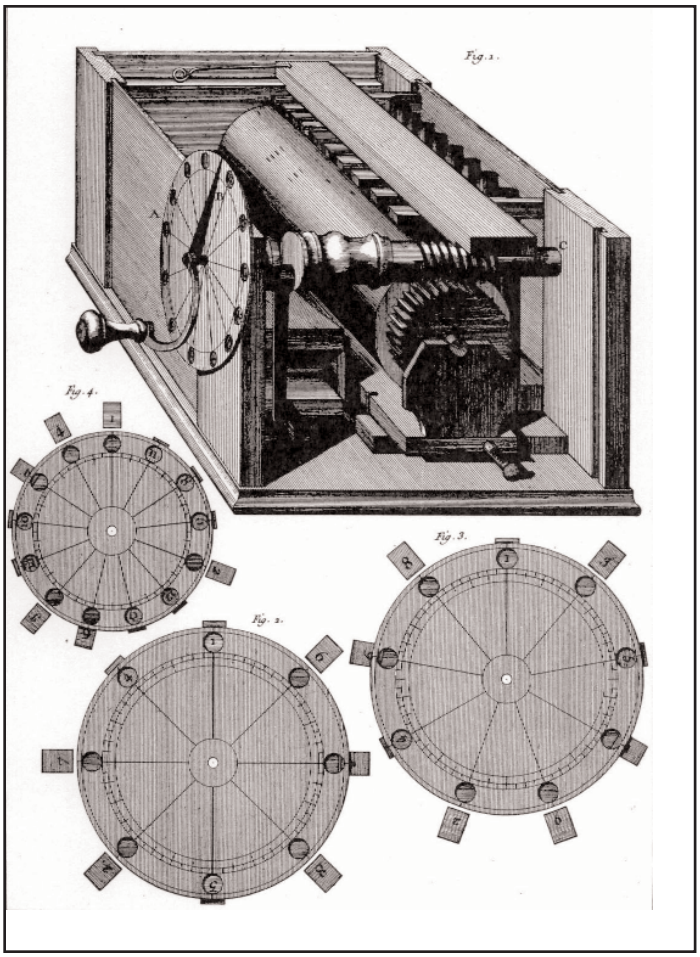


Figure 47. The basis of Engramelle's 1775 cylinder arranging methodology was a series of dials, divided like a clock, but with the divisions representing measures and beats in the music. This illustration is from the Dom Bedos volume *l'Art du Facteur d'Orgues*.

Exactly when the marking of organ cylinders moved from the instrument housing to a separate, stand-alone apparatus hasn't yet been determined. The following description of the process, published in the 1875 edition of *Knight's American Mechanical Dictionary* (Vol. II, page 1057), confirms that it had taken place by then, but the practitioner wasn't identified.

> The most important part of the manufacture consists in arranging the position of the points or staples of the barrel. An ordinary piece of sheet music is before the workman, and the barrel of a hand-organ is mounted below it so as to revolve with a large wheel at his left hand. This wheel is divided up into parts which correspond to the bars in music. Above the barrel are a set of keys, with little teeth that indent the paper wound around the barrel. He sits down before the instrument, revolves the wheel one bar, and strikes with a hammer the proper keys, then revolves again, and so on.

The *Knight's* account doesn't indicate if the large wheel to the left was made in accordance with Engramelle's dial concept, having radial lines on the side of the face, but it would seem that such was the case.

Rationally, additional music being made for machines already operational in the field, or for those that were mass-produced, mandated that a separate device be utilized for the marking activ-

ity. Exactly how builders of cylinder orchestrions furnished additional barrels after the machine was shipped hasn't been determined from the available literature. Improved machine tools, fabrication techniques and higher tolerances made it possible for the cylinder to be marked in a separate apparatus, essentially a "cylinder marking machine," that replicated the conditions in the instrument. The concept is a derivative of the manufacturing practice of "interchangeable parts," which first came to the forefront in the manufacture of guns and clocks between 1778 and 1832. In this instance, the cylinder was interchangeable with the organ and the arranging machine.

An advanced cylinder arranging stand concept was utilized in Waldkirch. Two examples survive, one in the Jens Carlson collection identified as circa 1900, from Gebrüder Bruder; another similar vintage but unknown origin opposite hand twin is preserved in the Elztalmuseum. The Engramelle dial concept was replaced by a metal disk onto which a series of dimples was placed, representing the various music intervals. It was oriented at a position slightly inclined from the horizontal, in front of and off to one side of the cylinder, with a rotating index pointer used to prescribe the amount of rotation of the cylinder. Connecting the pointer axis to the cylinder shaft was a 90-degree angle drive and a pair of spur gears that could be changed out, thereby providing for the different tempos. It was all very ingeniously constructed.[124]

Figure 48. During the last decade of his life, Louis Bacigalupi assumed a familiar position at his arranging drum for the photographer. The "dividing wheel" is the larger diameter drum in the foreground. Author's collection.

The associated development of "standardized" and thereby interchangeable paper, Manila and cardboard music media commenced with the commercial manufacture of paper music rolls, which Orrin Ingalls and others undertook in space rented from reed organ builder Mason & Hamlin in Cambridgeport, Massachusetts in 1877.[125] From it evolved a step-wise manufacturing procedure that included: manufacture of paper with special qualities suited to perforation and eventually with resistance to dimensional change; the invention of machinery for the making of stencils, commonly known as the "masters;" and perforators that utilized the masters for the mass-production of rolls. Elsewhere, especially in Germany, punching machinery was designed for the mass production of music media using heavier and reinforced paper stock. Until recent times, it appears that there were only two efforts made to automate the punching of cardboard organ books, one by Limonaire and the other by Wm. F. Mangels.

Bacigalupo's advertising of arranging skills and music for all types of instruments suggests that his shop tooling included: cylinder arranging and pinning apparatus; an arranging drum for cardboard books and paper rolls; and a foot-treadle style punch. Although dealing in roll-operated organs in the 1910s, his sales were likely inadequate to justify the purchase and operation of a roll perforator, such as the type made by Acme. A greater volume of sales was necessary to justify a higher production and cost machine.

There are no known photographs of Luigi Bacigalupo's machinery until he was an older gentleman. Photographs taken at that time confirm the existence of two familiar devices. One was what is generally known as a "continental-style" arranging drum, as stated from the British perspective. (See Figure 1 in Part I of this article.) Bacigalupo's arranging drum had the usual components: a simple wooden stand to hold everything; a rack for sheet music on top; a large diameter drum to which the arrangement paper was affixed; an apparatus to poke small holes in the paper; and another drum on the right side which provided the spacing for measures and beats at various tempos. **Figure 48**

Louis Bacigalupi, Jr. was of the opinion that his father had invented the "dividing wheel," the means by which the drum and the paper sheet attached to it were advanced in the correct amount to create the music arrangement.[126] This esoteric, yet very important knowledge was surely gained directly from his father. It is the author's opinion that there was a nuance in the arranging drum design that Luigi Bacigalupo originated, causing him to inform his son of the improvement. The "dividing wheel" must be the appliance on the right side of his arranging drum.

Analyzed from a design perspective, Bacigalupo's invention represented two changes from the Engramelle method. First, he repositioned the "dial" onto the shaft of the cylinder, as did the unidentified designer of the 1875 *Knight's* cylinder arranging machine. The move directly connected the measure and beat indicator with the cylinder, eliminating any sloppiness that would accrue from the backlash in the worm and wheel drive gearing. This meant an adjustment in the placement of the divisions that reflected the actual rotation of the cylinder, and not the cranking of the handle; essentially the gear ratio had to be factored out of the divisions.

The second aspect of the advance takes some mental visualization. Bacigalupo took the radial divisions present on the dial face and extended them outward to the circumference. Each end of a radial line, a single point, became one hole in a series of tempo holes around the periphery of his dividing wheel. The multiple lines of holes present across the width of his dividing wheel essentially represented the resultant collected points from several Engramelle dials of different tempos placed side by side.

The incremental rotational movements of the dividing wheel, as measured by the motion of a series of precisely-located holes against a fixed reference pointer or arm, gave the proper location for measures and beats on the paper, or cylinder. The tempo-specifying holes were made directly around the periphery of the wheel. It had a greater diameter than the drum around which the paper was placed, a ratio that would provide for higher accuracy, just as a longer master used in a roll perforator provides increased accuracy in a finished paper roll. The placement of the holes on

the exterior surface of the dividing wheel apparently provided a physical configuration that was more accurate and convenient for the arranger to observe than the presentation on a large Engramelle dial, which is viewed from the side.

It is surely of interest to note that the dividing wheel in Louis Bacigalupo's *paper roll and book* arranging drum was of the same exact construction as the one incorporated into his brother

Figure 49. This cylinder arranging machine from the Giovanni Bacigalupo shop in Berlin has a "dividing wheel" that duplicates the one on Louis Bacigalupi's arranging drum. Author's photograph.

Giovanni's *pinned cylinder* arranging machine. **Figure 49** Both dividing wheels have a short, thick-wall tube, at the inside face of which is affixed a segmented annular disk to maintain the circular shape. A radially-oriented board affixed to the outer surface of the disk attaches the assembly to the rotation shaft. Both dividing wheels are the same, and the author has not seen their equal elsewhere. Unfortunately there is no way to ascertain the specific origin of either mechanism, and yet it's clear that there was some connected design and fabrication ideology between the two devices. The brother's machine is documented in a 1929 photograph, meaning that the basic design is at least that old.[127]

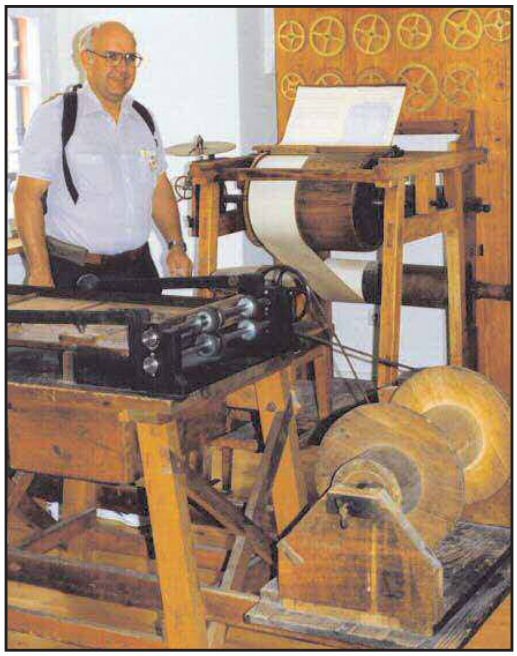


Figure 51. Dan Slack stood beside Gustav Bruder's arranging drum, with its unusual music tempo indexing dial and pointer on the left side. A slitter is in the foreground. A 1986 photograph by Neil Smith.

It must also be noted that a Waldkirch-associated cylinder arranging machine exists in the Elztalmuseum with a Bacigalupo-style dividing wheel. This one also has the wheel, a sturdy spoked metal casting rather than a wooden fabrication with the tempos machined into the surface, to the right of the cylinder. It is dated to the 19th century, but to what degree that would withstand scrutiny is not known at this time. Cylinder organs continued to be made in Waldkirch well into the 20th century.[128]

Photos taken circa 1906 of book organ arranging drums in the Gavioli and Limonaire factories confirm that an apparatus for indexing the book master on the drum was already in use. In the Parisian machines the dividing wheel was on the left side, as was case with Carl Frei, Sr.'s "Zeichentisch" or "Zeichenmaschine."[129] Though German by birth and a one-time Waldkirch organ shop employee, Frei's arranging skill was honed under the tutelage of Ludovico Gavioli in Paris. His latter day device surely reflected that experience, just as Frei's arrangement was later employed by his accomplished student, Marcel van Boxtel.[130] Belgian arranging drums typically had the dividing wheel on the left, a transfer likely made via the connection between Gavioli and Theofiel Mortier. Three known exceptions were Edgard Hooghuys (1873-1958), R. Charles Hooghuys (1901-1989), and Aimé Koenigsberg (1877-1921), who had their dividing wheels on the right.[131]

Figure 50. Arthur Prinsen's arranging drum has the tempo-setting strips on the left hand side. They are interchangeable, providing for ready arrangement of many different types of music. Author's photograph.

There were subsequent improved arranging drum designs, wherein the attached wheel received exchangeable brass strips secured around the periphery, each perforated with a different series of holes to provide the desired musical timing. This would have been a necessity for a noteur who provided music for a great variety of musical forms. Arthur Prinsen advised these brass pieces are simply termed "tempo strips."[132] **Figure 50** Another detail seen in some arranging drums was to have a hole punch at each key, rather than a single adjustable punch. It was a relatively simple matter to change the indexing rod on a single punch, to enable music of different hole to hole spacing to be marked. The same wasn't true of the multiple punch design. They remained fixed in position, usually permanently set in the Gavioli keyed-book spacing.

Gustav Bruder (1890-1971) and Otto Weber (1898-1973), noteurs with Waldkirch paper roll orchestrion builder Gebrüder Weber (Bruder started arranging there in 1913, Weber in the mid 1920s), both utilized arranging drums with the Waldkirch-associated horizontal, rotational indexing device based upon the Engramelle dial concept. **Figure 51** Weber's had the dial on the right, Bruder's was worked on the left. The machine used by the master, Gustav Bruder, is now preserved in Waldkirch's Elztalmuseum.[133]

There is circumstantial evidence that Luigi Bacigalupo's "dividing wheel" dated back to as early as, if not before the Parisian shop arranging drum photographs. The cylinder arrang-

Continued on page 26 . . .

. . . *Continued from page 23*

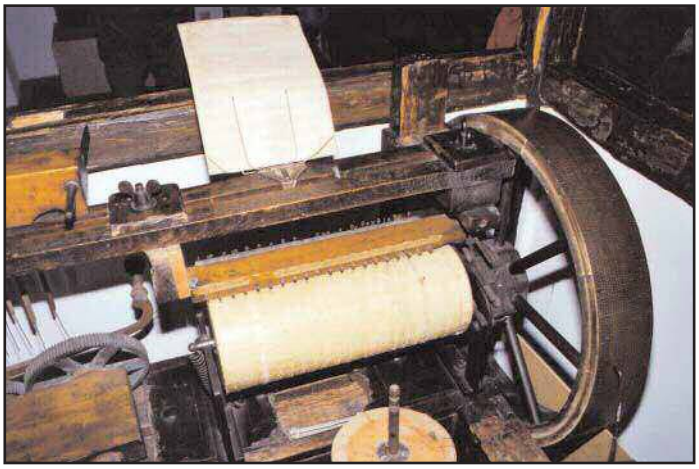


Figure 52. The noteworthy item in this view of Hannes Bacigalupo's cylinder arranging machine is the peculiar hub and spoke construction of the dividing wheel. It can be found in another device that can be connected to Luigi Bacigalupo in 1904-1905. Author's photograph.

ing machine employed by Luigi's younger brother, Giovanni "Hannes" Bacigalupo, has been preserved with other artifacts from his Berlin shop. Until recent times it was fitted with a dividing wheel of a peculiar spoked construction that also originated in the Bacigalupo-Berlin workshop. **Figure 52** This particular wheel was recently superseded by the one that can be seen in the 1929 photo of the same machine. The change took place after Siegfried Wendel secured additional prized and closely-held artifacts from the Bacigalupo family in 2005. In a July 17, 2009 e-mail, Siegfried Wendel advised that the wheel that was original to the machine in the 1929 photo had been personally withheld by Hannes, being specially made for him, and was intended to remain in the family house. It was yielded to Wendel's possession only after the passing of Bacigalupo's daughter and grandson, more than thirty years after he first acquired the cylinder arranging machine. The spoked wheel is of immediate interest to us because it is essentially identical to another Bacigalupo dividing wheel.

In 1929, attraction and ride designer and entrepreneur William F. Mangels issued a publication titled *Progress of the American Museum of Public Recreation*. The inventory of "Historical Musical Instruments" therein included an item described as "Dentzel Cylinder marking machine 1878." Some of the years assigned to other objects in the list are more than three decades in error, so we would at least temporarily set aside the 1878 assignment as unsubstantiated.[134] The fact that the device originated from the Dentzel holdings is likely accurate. After William H. Dentzel died in March 1928, Mangels was indeed invited to select various artifacts from the premises for inclusion in the museum at Coney Island. Numerous Dentzel figures, signs, tools and other apparatus were obtained and presented. The whereabouts of the Dentzel cylinder marking machine that was in the so-called Mangels museum is unknown, but fortunately an excellent photograph of it exists. **Figure 53** On it can be seen a dividing wheel with a peculiar split hub and spoked construction identical to that once mounted on the cylinder arranging machine in Giovanni "Hannes" Bacigalupo's shop. Knowing that Luigi Bacigalupo once labored in the Dentzel organ shop, 1904 to 1905, it seems reasonable to assign the origin of this device to his brief presence in Germantown. The spoked dividing wheel is present, with its multitude of holes around the circumference. Surprisingly, the wheel was on the left side, contrary to typical Bacigalupo practice. The author cannot provide an explanation for the difference as compared to other known Bacigalupo machines.

One final step back in time remains with the story of the arranging drum and Bacigalupo dividing wheel attachment. Luigi's invention can be dated further back to the circa 1900 implementation of roll-operated organs and orchestrions by CB&G. Following his November 1900 visit, the Brandenburgia reporter attempted to detail the arranging process. His word picture is difficult to follow, an understandable situation given his limited familiarity with the process. Yet, the description is that of a conventional arranging drum, including a dividing wheel and a marking drum. The dividing wheel provided the necessary indexing function for the operation of a pin-pricking device that punctured the paper. The initial pinholes were connected where appropriate with a pencil line and then later made more permanent by a method not stated, but surely a perforation made by a foot-operated punch. The arranging drum was said to have a diameter of 1.5 meters (59.0625"), but we believe that this was actually the circumference; the diameter would be 0.477 meters or 18.75". That is about the length of the paper seen stacked in the circa 1906 Limonaire arrangers room. A 1.5 meter diameter drum would have yielded a piece 4.71 meters long, or 15-1/2 feet. This late 1900 description is the earliest yet found for an essential piece of noteur apparatus, the "arranger's drum."

Figure 53. Among the exhibits in the "Mangels museum" in Coney Island was this vintage cylinder arranging machine from the Dentzel shop, the measuring wheel for which suggests Bacigalupo origin and use. Author's collection.

This digression about arranging technology and the development thereof serves a third purpose. It not only places Bacigalupo's work in Berlin into perspective, it also serves to introduce another dimension in his career that has been improperly credited to another man with a similar name.

The Wurlitzer 165 "Bacigalupi (sic) Special" Rolls

One of the most significant contributions made by Bacigalupo during his work for C. W. Parker was the arranging and issuance of several rolls made to play the Wurlitzer 165 scale. Given the unusual spacing of Wurlitzer perforations, plus the market clout of the North Tonawanda firm, it was generally believed that no single person or business had ever attempted to market rolls for their machines until after they'd sold the business. It now appears that such action was taken by C. W. Parker, with the work accomplished by Luigi Bacigalupo.

Considerable misinformation can be found on Internet sites and in print regarding the "Bacigalupi (sic) Special" 165 rolls. Most of the entries erroneously attribute them to Peter Bacigalupi of San Francisco or confuse the names and locations. This confusion can now be set aside.

Wurlitzer 165 roll doyenne Matthew Caulfield, assisted by enthusiastic 165-owner and restorer Bill Black, helped to resolve the situation through dogged persistence by bringing forward the "evidence" necessary to solving the mystery. Caulfield was aware of the existence of one such roll, which contained four tunes from the 1914 to 1918 period that were also found on a bonafide Wurlitzer roll. The arrangements were different on the Bacigalupi-label roll, leading him to conclude, correctly, that it wasn't a Wurlitzer issue. Yet, the "fear of Wurlitzer" marketing factor, applicable to the period when the firm was active in organ sales, suggested to him that the original was made after the 1946 sale of the Wurlitzer band organ business to the Allan Herschell Company.

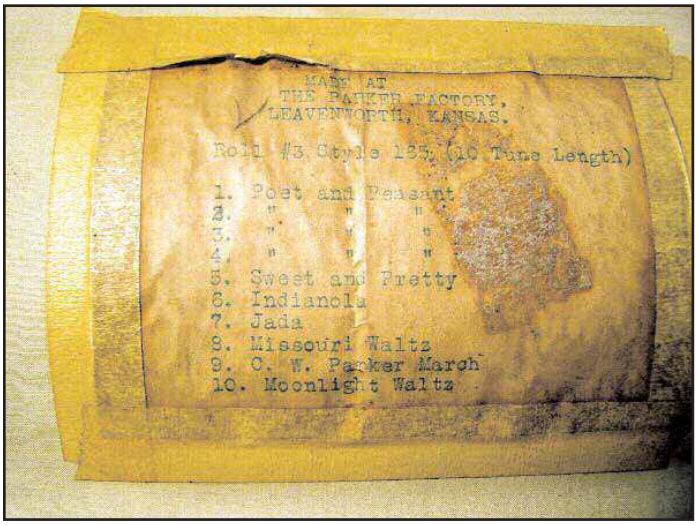


Figure 54. This roll label provided critical information to resolving the source of rolls that had been labeled "Bacigalupi" and assigned to Peter Bacigalupi of San Francisco. Photograph courtesy Bill Black.

Bill Black later made an acquisition of original and other 165-scale rolls, one of which bore this identification: "Made at The Parker Factory, Leavenworth, Kansas/ Roll #3 Style 165 (10 Tune Length)." **Figure 54** It was a duplicate to the already known "Bacigalupi (sic) Special." Caulfield determined that the tune therein identified as the *C. W. Parker March*, surely so named to please the Leavenworth showman, was indeed a march known as *Old Reliable* by composer Harry J. Lincoln. He targeted the date as being the 1920s, but the question became who would have had the capacity to perforate rolls to the unusual Wurlitzer spacing? The search focused on a high production perforator, but that wouldn't provide the solution.[135]

The answer to the enigma is some Parker bravado, a bit of low tech and Bacigalupo expertise. C. W. Parker was in on the ground floor of the Wurlitzer 165's introduction and handled an early sale and others at later dates. So, he was readily familiar with this favored Wurlitzer device, as well as with the 65-keyless *Elite Orchestra 'Apollo'* instrument that had preceded and inspired it. With Bacigalupo on staff, it was possible to arrange any tune to any scale for any type of machine. The resulting "Bacigalupi (sic) Special" might have been an effort to garner some arranging business for Bacigalupo while he was working for the showman. What better way to demonstrate Parker's superiority than to take tunes already arranged by the Wurlitzer house arrangers and to then improve upon them? Naming a tune for his employer was just icing on the cake; how many people would be able to identify a lesser known march?

An examination of the Roll #3 owned by Black reveals straight lines of perforations, but with irregular placement in successive order. The extended perforations are not always continuous and bridges are infrequently seen. The fact that the bridges are irregular and in different locations, and of different sizes strongly suggest manual and not machine perforation. A few of the holes are near round, but many others have very irregular outlines and are larger in width that the punch diameter. The hole irregularities indicate use of a dull punch or possibly the roll being one of many copies being made at the same time. The punch action was tearing away paper, rather than precisely punching it out. It's not an example of the best punching for several reasons.[136] **Figure 55** Our conclusion is that the roll was made on a manual punch and not a powered perforator. It raises the question as to how it may have been made.

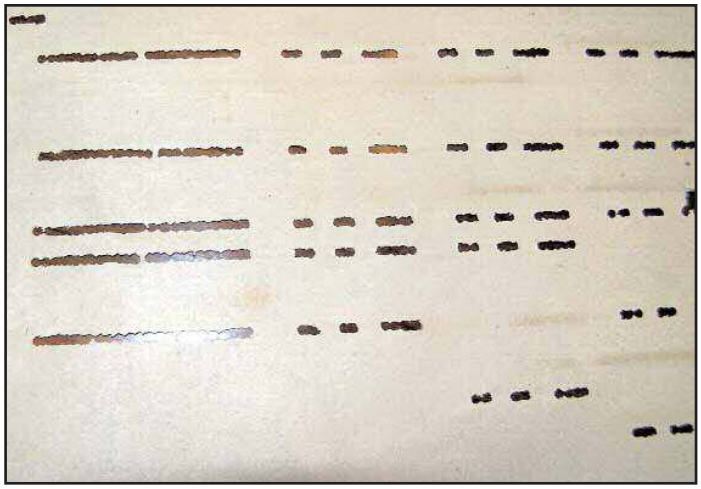


Figure 55. The perforations in the Leavenworth-made roll are not consistent and suggest manual rather than automatic perforation. Photograph courtesy Bill Black.

Bacigalupo was readily familiar with roll production, having been involved with the format since the late 1890s, if not before. It was unlikely that he had a perforator in his own shop; such an investment could only be justified by large volume work. He could have brought a foot-activated punch with him from

Germany, but we have no documentation of it at this time. By some means he did have the ability to make rolls, likely in small quantities.

The feasibility of applying a foot treadle type punch to orchestrion and organ roll work is beyond question. A photograph taken in one of the Waldkirch organ shops in 1933 shows a pneumatic-powered Berthold punch with a moving table employed in the manufacture of multiple rolls.[137] In a similar manner, the late Mike Kitner had a single-hole pneumatic-powered punch upon which he cut up to ten copies of rolls at a time, his mother operating the fingertip controlled-device. The Symphonia music roll making operation of Eugene DeRoy (d.1969) in Antwerp, Belgium utilized a Julius Berthold foot punch with a moving table for the same purpose. A photograph documents the device in such an application. The same, identical punch remains in service today, utilized by Maarten van der Vlugt (1943-) to custom punch the most complex orchestrion rolls and cardboard organ books, all very accurately accomplished.[138] Foot-operated punches are documented as early as 1906 and may date back at least another decade, or possibly two, in terms of their application to the making of paper music media.

Some readers may question why the roll would have been labeled "Bacigalupi (sic) Special" if it had been made when Bacigalupo was in Leavenworth, working for Parker. He'd not yet changed his name to Bacigalupi. One must remember that the roll upon which Caulfield based his observations was a re-cut, perhaps a second or even a third generation copy. Whatever information was available to the copier could readily have been taken in by the general confusion regarding the names of Luigi Bacigalupo and Peter Bacigalupi, just as the situation has puzzled so many other observers to the present time.

Something of a postscript to this episode is contained in the 1926-1927 issue of the *Welt-adressbuch* (page 872). Luigi Bacigalupo's entry states: "Fabr. von Notenrollen für Drehorgeln," meaning that he manufactured paper rolls for organs.

On the Move, Again

Back to Brooklyn

When the census canvassers tackled Grand Street in Brooklyn on January 3, 1920, they learned that the Bacigalupos were back in town and the sole occupants at number 687. They were at the junction with Washington Avenue, just south of Park Place, about four blocks north of Prospect Park. It was a mixed ethnic, middle class neighborhood of single and multiple family dwellings. The Bacigalupos were the only ones listed as German, Louis the only one with Italian parentage. They were not resident in an ethnic enclave. The family included: Louis (age 48); his wife, Freda (34); and sons Louis, Jr. (15) and Victor (13). Louis was an organ maker and Louis, Jr. was an apprentice in an organ factory, probably working in his father's shop. The two oldest boys were already out and on their own. No entry for son John could be found in the 1920 census and his whereabouts remain a mystery. Years are indicated when Louis (1918?), Freda (1913?) and Victor (1913?) became citizens, but they aren't entirely legible, nor are they likely reliable. Louis, Jr. was native born and therefore automatically an American citizen.[142] A Brooklyn directory placed the family in residence in the Williamsburg section of Brooklyn in 1926.[143] Nothing is known of the shop and work accomplished by Louis and his son. It is thought that Bacigalupo made his second Declaration of Intention to become a citizen at Brooklyn on September 27, 1927.[144]

The only insight as to the location of Bacigalupo's shop at this time is an entry in the 1926-1927 *Welt-adressbuch der Musikinstrumenten-Industrie*. It places him at his former location, 244 Ainslie Street (page 872). The shrinkage of the market for mechanical musical instruments after the war lessened the work in all organ shops and for the remaining builders, domestic and foreign. The one bright spot came in the mid-1920s, when the manufacture of organ books was being discontinued. The loss of support brought about a flurry of roll conversions. It was the last big surge of organ shop activity until the preservation movement. Sensing that there were still too many organ shops in the east for the available jobs and feeling that there was opportunity elsewhere, Bacigalupo followed Horace Greeley's advice and went west.

Part III will detail the transformation of Luigi Bacigalupo to Louis Bacigalupi and the activities of the West Coast Organ Company

Notes:

80. Ellis Island records.
81. Passenger and Crew Lists of Vessels Arriving at New York, New York, 1897-1957; National Archives Microfilm Publication T715, 930, line 12; Records of the Immigration and Naturalization Service; National Archives, Washington, D.C.
82. The street address is (2009) now the intersection of Avenue A and East 14th Street in Stuyvesant Town, on the lower east side of Manhattan. The numbering appears to have been changed and the location where it was once located, between East 17th and East 18th Streets, has been entirely obliterated and redeveloped.
83. United States of America, Bureau of the Census. Thirteenth Census of the United States, 1910. Washington, D.C.: National Archives and Records Administration, 1910. T624, 964, page 13A.
84. *Directory of Music Industries* (Presto, 1911), page 68. The address (2009) is between Rodney and Keap Streets, abutting the Brooklyn Queens Expressway.
85. Bacigalupo letterhead dated October 27, 1913, Herb Brabandt collection. This Greenpoint, Brooklyn location is between Manhattan and Graham Avenues and appears to be mostly a residential area. It may have been a residence doubling as his business address.
86. *Billboard*, March 20, 1909, page 72.
87. Susanne Fredebeul e-mail dated May 14, 2009. Their research uncovered a Hübner catalogue page with that notation upon it.
88. Letter dated September 8, 1956 from Louis Bacigalupi, Jr. to Billboard Publishing Company, Tom Parkinson papers, Circus World Museum.
89. John O. Davis collection.
90. An elaborate certificate from the event, inscribed to Bacigalupo Söhne, Schönhauser Allee 74, is displayed in Siegfried's Mechanisches Musikkabinett in Rüdesheim, Germany. The firm received an "Ehrende Anerkennung."
91. Brieger, in Metzger and Kreis.
92. The G. Bacigalupo catalogue available to the author lacks the page containing Model Nos. 39 to 41, but it is not unreasonable to assume that they were also included in the German version.

93. *Het Pierement*, X, 2, page 5.
94. Gustav Bruder papers, Stefan Fleck.
95. Sixteen trumpets were also in the larger Model 36 Ruth scale. See *Treasures*, page 556.
96. See Dave Kerr, "The Canberra Carousel Organ, Gebruder Bruder Elite Apollo Orchestra," COAA *Carousel Organ*, pages 12-16.
97. E-mail from Bjorn Isebaert dated May 3, 2009.
98. A rare catalog page for the Welte *Brisgovia* E is printed in Bowers, *Encyclopedia*, page 649. Durward Center kindly provided additional *Brisgovia* information in a June 25, 2009 e-mail.
99. Siegfried Wendel, "Die Orchestrionbauer-Familie King," *Das Mechanische Musikinstrumente*, 15, pages 21-24.
100. Bowers, *Encyclopedia*, pages 679 and 672.
101. Information courtesy Bill Soper, February 14 and July 17, 2009.
102. Information received from restorer Horst Riesebeck in e-mails of May 5 and 6, 2009. An image is in *Das Mechanische Musikinstrumente*, 51, page 57.
103. Herb Brabandt, "Resurrection of the Heller Gavioli," COAA *Carousel Organ*, 2, pages 19-21. Perhaps it was sheer coincidence that the 3mm hole centers dimension discerned by Brabandt was also utilized in a *Fratihymnia* orchestrion scale.
104. Hole spacing from Ken Smith notes and Arthur A. Reblitz and Q. David Bowers, *Treasures of Mechanical Music*, (1981) and Arthur A. Reblitz, *The Golden Age of Automatic Musical Instruments*, (2001). Durward Center kindly provided understanding concerning Welte rolls. The dates are from a variety of sources.
105. E-mail from Art Reblitz, February 6, 2008.
106. Daniel C. Muller notebook, transcriptions supplied to the author by the late Fred Fried.
107. The broadest summary of Muller installations is Brian and Elinor Morgan, "The Daniel Muller Story," National Carousel Association *Merry-Go-Roundup,* XXVI, 1, pages 6-31.
108. See Herb Brabandt, Figures 7 and 9.
109. See Diane DeMali Francis and David W. Francis, *Summit Beach Park, Akron's Coney Island*, (1993), pages 42-43.
110. See the author's "With Strings Attached; Gavioli's Piano-Quartet and Related Carousel Organs," COAA *Carousel Organ*, 39, pages 18 to 36.
111. United States, Selective Service System. World War I Selective Service System Draft Registration Cards, 1917-1918. Washington, D.C.: National Archives and Records Administration. M1509. John J. Bacigalupo's newspaper obituary in 1949 gave his age as 53, which suggested a birth in 1895 or 1896.
112. Myrtle Beach *Sun*, circa 1955 clipping, author's collection.
113. This Greenpoint location was between Humboldt Street and Bushwick Avenue.
114. Declaration of Intention, July 19, 1939. The declaration also suggests that Bacigalupo made a second declaration at Leavenworth on September 27, 1927, but we believe that it was actually accomplished in Brooklyn, New York and simply not noted as such on the form.
115. See the author's "From British Bioscope to American Organ Icon, The Origin of the Royal American Shows Gavioli," COAA *Carousel Organ*, 14, pages 23-26.
116. van Dinteren, pages 8-9.
117. Thomas Reid, *Treatise on Clock and Watchmaking, Theoretical and Practical*, (1825), pages 412-422, reproduced in Arthur W. J. G. Ord-Hume, *Clockwork Music*, (1973), pages 95-102.
118. de Caus can be examined at: http://cnum.cnam.fr/fSYN/FDA1.html.
119. See http://www.pianola.org/history/history_rolls.cfm.
120. Bowers, *Encyclopedia*, page 623.
121. Tussing at the arranging table is illustrated in COAA *Carousel Organ*, 32, page 16, Figure 8.
122. See Chapter 11, "How Organ Barrels Are Pinned," and pages 424-426 in Arthur W. J. G. Ord-Hume, *Barrel Organ*, (1978), and by the same author, The *Mechanics of Mechanical Music*, (1973).
123. "Arranging Music for Barrel Organs and How to Pin the Barrels," Reblitz and Bowers, *Treasures*, pages 445-457.
124. The "right hand" Bruder device is seen in *Badisches Landesmuseum, Aussenstelle Bruchsal: Deutsches Musikautomaten Museum, Stiftung Museum mechanischer Musikinstrumente Königslutter am Elm, Musikautomaten Die Sammlung Jens Carlson*, (2003), page 33. The "left hand" device can be partially viewed in Evelyn Flögel, *Automatenträume, Mechanik und Poesie Eine Kulturgeschichte der Musikautomaten*, (2005), page 51.
125. John McTammany, *The Technical History of the Player*, (1915), pages 78-81, with concurrence expressed at http://www.pianola.org/history/history_rolls.cfm.
126. Letter from Louis Bacigalupi, Jr. to Fred Fried, January 28, 1963, author's collection.
127. Willy Römer, page 10.
128. Flögel, *Automatenträume*, page 75.
129. Hermann Rambach and Otto Wernet, *Waldkircher Orgelbauer*, (1984), page 155.
130. Reblitz and Bowers, *Treasures*, page 552.
131. Edgard Hooghuys's arranging drum is in the Utrecht museum, per Bjorn Isebaert; R. Charles Hooghuys's and the Koenigsberg devices are in photos in *Het Pierement*, XXXVII, 2, page 53 and XLVII, 4, page 170.
132. e-mails, June 3 and 4, 2009. Prinsen is shown using an "arranger's drum," as he termed it, with a dividing wheel having exchangeable brass tempo strips in Reblitz and Bowers, *Treasures*, page 464.
133. See Bowers and Reblitz, *Treasures*, page 297, and Rambach and Wernet, *Waldkircher Orgelbauer*, pages 142 and 105.
134. The design is in general agreement with the 1875 *Knight's* description.
135. Caulfield's analysis is on *Mechanical Music Digest*, November 1, 1997. Despite the labeling on Black's roll, there is no means to prove that the actual roll in his possession was made at Parker's plant and that it is not a later recut with a duplicative label.
136. Photocopy of roll sections provided by Bill Black, August 25, 2008. Organ restorer Richard Lokemoen kindly provided his insights on the Parker roll to the author on July 3, 2009.
137. *Het Pierement*, LII, 2, page 64.
138. Bowers, *Encyclopedia*, page 621 and Reblitz and Bowers, *Treasures*, page 138; Tom Meijer, "Maarten van der Vlugt," *Het Pierement*, XXXVIII, 4, pages 145-146.
139. Year: 1920; Census Place; Brooklyn Assembly District 13, Kings, New Yoir; Roll: T625_1163; Page: 3B; Enumeration District: 737.
140. Brieger, email
141. Declaration of Intention, July 19, 1939.
142. Year: 1920; Census Place: Brooklyn Assembly District 13, Kings, New York; Roll: T625_1163; Page: 3B; Enumeration District: 737.
143. Brieger, e-mail.
144. Declaration of Intention, July 19, 1939.

A few people have forwarded new information concerning the Bacigalupo family and their heritage. Fred welcomes any further communications on the topic, especially any older images of instruments, catalog data, etc.

Luigi Bacigalupo to Louis Bacigalupi: From Inventor of the Paper Roll Fair Organ To Hand Organ Revivalist

Part III Making Mechanical Music in the Golden State

Fred Dahlinger, Jr. © 2009

Louis Bacigalupo's Last Chapter

Los Angeles Bound

Southern California was the destination of an itinerant organ grinder by 1848, and many more would visit in the coming decades. Already in 1855, Pacific coast enclaves were being visited by itinerant showmen with portable, flying horse type carousels. Another decade later, San Francisco pipe organ builder Felix F. Schoenstein installed a large cylinder-operated orchestrion fabricated in Germany by his brother, Lukas Paul Schönstein, in a local brewery reception area. It was the first of nearly two dozen that were in area homes, public houses and amusement parks before 1925.[145] By the time that the amusement park boom took off in the first decade of the 20th century, the masses could enjoy the melodies of the day on mechanical organs from San Diego all the way north to San Francisco.

The Pacific coast enjoyment of organ music received a big boost when Charles Looff, the pioneering Coney Island carousel builder, arrived and set up shop in southern California in the early 1910s. He was joined by numerous other amusement entrepreneurs who erected parks, piers and entertainment zones that dotted the Golden State coastline. The state's ongoing economic development provided a strong attraction for anyone wanting to get in on the ground floor of popular outdoor amusements in the West.

Looff's move provided something of a model of relocation for Luigi Bacigalupo. The carousel builder was one of the pioneers in the trade, reportedly being the first to install a carousel on Coney Island and was among the earliest entrepreneurs that identified the tremendous opportunities in the Pacific Northwest and on the West Coast. Looff started out in Brooklyn and then relocated his shop to Providence, Rhode Island about 1905. Following construction of a major installation at Seattle, Washington for 1907, and another in Spokane, he ultimately relocated to Long Beach, California. The last named site was occupied from 1911 until his death in 1918, during which time he populated the developing west coast amusement industry with numerous fine carousels and band organs.

It could have been discontent with the intensity of life in New York City, or the vision of work for a variety of southern California showmen including Charles Looff's son, Arthur Looff, Oliver F. Davis, the pier showmen, carnival operators and others that suggested the vicinity of Los Angeles, California would be a good place for Luigi Bacigalupo to re-establish his trade. A key factor may have been his son John, who was posted to the Golden State during his World War I military service. His exposure may have been the pivotal factor in Luigi Bacigalupo's relocation to sunny southern California.

In addition to a new location, Luigi Bacigalupo also took on a name change. He became Louis Bacigalupi. The exact reason for the change is unknown; he never explained it in print and no one else has discovered or provided an explanation. Initially someone might surmise that Bacigalupo was trying to break away from his own roots and to establish a new identity. If that were the case, the change in names would conceivably have been much more drastic. He might actually have been trying to deal with endless misunderstanding of his name, Bacigalupo, as compared to that of an established and well known California businessman named Bacigalupi.

Brooklyn to Huntington Park, California

It may have been the remembrances of former U. S. Army Private John J. Bacigalupi that swayed the thinking of his father, Louis, when it came to considering a new location. The son had been sent to the Los Angeles area courtesy of Uncle Sam in 1918 and prospects for the future surely seemed unbounded for the area. In lieu of brutal winters experienced in the Northeast and Leavenworth, southern California promised beautiful skies the year round.

Our first knowledge of the family's relocation to the state is their presence in the 1930 census. John Bacigalupi's obituary stated that he'd arrived in Los Angeles about 1929, but city directories don't confirm his presence until the next year. His obituary termed him a "musical instrument research engineer," also suggesting work with his father, Luigi. John J. Bacigalupi, age 34, an organ repairer in an organ shop, was residing at 2508 East 58th Street in Huntington Park when the census representative visited on April 18, 1930.[146] By 1939, he resided at 4511 West 12th Street in Los Angeles, John's first entry in that community's directory.

Luigi and son Louis Jr., both now giving their names as Louis Bacigalupi, were in their organ repair shop at 5510 Pacific Boulevard in Huntington Park when the canvasser visited on April 8, 1930. The father, aged 57, was the proprietor; the son, at 25, was the office manager. No other employees were listed.[147]

The "Boecker" Connection

Pickers, musical instrument dealers and collectors in the Los Angeles area in the 1950s and 1960s gained knowledge of several large Imhof & Mukle orchestrions and an assortment of rare mechanical musical instrument literature. It had all reportedly originated with the activities of German immigrant Ernst

Böcker (1869-), who generally traded under the name of Boecker in the United States. The items bore Boecker's name and the addresses of his New York City business locations. This cache of superb materials was associated with the locale of Huntington Park, California.

In time, various stories were placed into print, an accumulation of oral history that declared a relocation of Boecker to California in the 1920s, following his late 1913 bankruptcy and June 11, 1914 liquidation sale. He was reported as having had a route operation on the coast, with two of the devices used on one of the Venice-area amusement piers. Three of the machines were reportedly stored at one time in San Jose, before being sold to collectors.[148]

The gathering of orchestrions, at least three, probably less than ten, but sometimes described as "box car loads," were acquired from persons unknown, by parties unidentified, for a planned western village park in or near San Jose, California in the early to mid-1950s. It would have been one of the many "frontier era" or "cowboys and Indians" sort of public entertainment sites spawned by television and Hollywood productions of the time. It was, by one account, a municipally-funded enterprise. The aggregated former Boecker residuals were then dispersed under mysterious circumstances. Two names are associated with the transfer, Lou "Trader Lou" Bohnett, who secured them, and Jim DeRoin, who provided transportation via a dump truck. By the late 1950s, the machines were sold again to the Pacific Piano Supply Company, guided by the legendary proprietor W. D. "Don" Morton, aided by his associate, William E. "Bill" Elliott.[149] At the time, big European orchestrions were held in low esteem, as compared to the smaller American-made machines for which music was more readily available. The three instruments were eventually sold to Hathaway & Bowers, which sold them to collectors. The catalogues were retained by Dave Bowers. It was via this path that an *Admiral II*, *Valkyrie* and *Lord III* and several important catalogues came to exist today; otherwise they'd be unknown except in the literature.[150]

Recent discoveries and analysis suggest that the connecting link between Boecker's Imhof & Mukle instrument cache in New York City and the items associated with Huntington Park, California was not necessarily Boecker alone, or at all. We will make a case that there's a strong possibility favoring our principal subject, Louis Bacigalupi, as the coast to coast bridge. Whether acting alone, or in concert with Boecker, Bacigalupi's presence straddled the continent at exactly the right time. To understand this radically different perspective, as compared to the oral history, it is necessary to segue back several decades to the Boecker story.

Between 1911 and 1913, Boecker became the sole American representative for the sophisticated orchestrions manufactured by German builders Ludwig Hupfeld A.-G., Imhof & Mukle and Gebrüder Weber. Failing to successfully capitalize on the opportunity, his firm went into bankruptcy at the very end of 1913. Boecker's assets were liquidated at a public auction, on June 11, 1914, with resolution that dragged out into 1916 and reportage that tailed out to 1919.[151]

Despite this substantial reversal, Boecker was able to establish a new trade in pianos. In 1915 he had a place at 11 West 17th Street in Manhattan, followed by one at 14 West 17th Street reported for 1916 to 1918 and 136 West 14th Street in 1920-1921.[152] The most important of these listings is the last one.

Simultaneous with his piano sales, by mid-February 1917 Boecker was able to re-establish a position within the field of mechanical musical instruments, working out of 14-16 West 17th Street. Notably, he was servicing the end user market; there was no mention of any new deliveries from German factories. The pages of the *Music Trade Review*, which had once given him great coverage, were now silent about his activities.

Boecker advertised in outdoor showmens' trade journals, offering imported instruments made with metal tubing and playing cardboard music. These devices were older Imhof & Mukle machines. Albert Imhof recalled that starting about 1915 their new machines played paper rolls.[153] In the author's opinion, the conversion to rolls may have taken place several years earlier; probably well before 1913, to match the competition's efforts in the 1905 to 1910 period. Boecker's ability to secure new machines on credit with Imhof & Mukle was wiped out when he saddled the German firm with a large unpaid debt via his bankruptcy. He was dealing in older, pre-war instruments in 1917. Boecker also advocated for the sale of Hupfeld *Phoneliszt-Violinas* in 1917, a decade after they first went into manufacture. These were also likely to have been vintage devices.[154] Boecker was obviously dealing in after-market sales, not factory-new items.

Surprisingly, despite growing war tensions, Boecker used his original Germanic name, Ernst Böcker, in 1917 presentations. Advertising continued into late March and then ceased entirely. President Wilson addressed Congress on April 2, 1917 and four days later the United States declared war on Germany. One might jump to the conclusion that Boecker returned to his native Germany, but such was not the case. He'd become a naturalized American citizen on June 10, 1907. Prohibition, which was proposed on a national basis in December 1917 and went into effect on January 16, 1920, had a more disastrous impact on liquor-serving establishments until it was repealed in 1933. By then, the era of mechanical music had been superseded by other forms of recorded music. The best remaining opportunities for big music machines were carousels and amusement parks; literally all other applications, including skating rinks, theaters, dance halls and restaurants had moved on to different audio formats.

For the period starting in 1922 and thereafter, there are no entries for Boecker in Manhattan directories. Unfortunately, there are no Brooklyn city directories to consult for the period of 1914 to 1932; they were reportedly burned or simply not published, a strange circumstance that no single copies have survived anywhere. His name is also absent from the 1930 census. Other documentation does authoritatively place Boecker in Brooklyn in 1928. We suspect that he moved to that borough as Manhattan became more expensive and thereby less profitable in the "Roaring 20s."

In 1928, working from a 1923 Fulton Street address in Brooklyn and styled as the somewhat anglicized Ernest Bocker, he offered to sell "An All-Chromatic Wonder Piano-Orchestra." The same language had been used about 1913 to describe an Imhof & Mukle *Admiral* orchestrion. Boecker had no less than

ten different models on hand, ranging in price from $1500 to $10,000. This was a large inventory of mechanical musical instruments. These machines were "Made in Germany. Rebuilt in America." It was probably a coy way of saying that they were vintage devices, pre-war, rebuilt and placed into good working order.[155] Boecker and his orchestrion holdings were in the greater New York City area late in 1917, in 1920-1921, and late into the decade, 1928. **Figure 56**

Figure 56. The grandest of Imhof & Mukle orchestrions, an *Admiral II* constructed 1910-1911, was imported by Boecker and was in his possession in 1928, eventually transported to California and then sold into preservation. Image courtesy Siegfried Wendel.

Further confirmation of Boecker's status and location is found in the story of a man named Paul. Brooklyn area instrument repairman and chronicler George Messig penciled an incidental note for posterity stating: "Paul _____ [no last name] worked for Boecker, Italian, master cutter (not marker)." His last name is thought to be determined by an entry in the surviving *Admiral II* orchestrion, written in the interior of a small wind chest in August 1920. It was deciphered by Siegfried Wendel as being "Paul Pressede."[156]

This gentleman arrived in the United States on March 27, 1903, age 33, married, from Naples, Italy. Exactly when he started his labors for Boecker is unknown, but his high stature in the man's activities is assured by his service as witness, given as Paul Presseda, to a patent for which Boecker applied on September 29, 1913. It was granted protection as U. S. Patent 1,222,722 on April 17, 1917. Pressede's 1920 presence in Boecker's employment is assured by the August 1920 inscription inside the *Admiral II*. His continuing employment by Boecker cannot be confirmed, nor can his Brooklyn residency in the 1920s because of the lack of city directories. Fortunately, the 1930 census places Paolo Prosseda, age 60 and retired, along with his wife and children at 215 27th Street in Brooklyn. Nineteen years later, on February 15, 1949, under the same name variation, Boecker's "master cutter" became a naturalized American citizen, still residing in Brooklyn, then at 1264 80th Street.

Alien resident Paolo Prosseda surely never left the Italian enclave in greater New York City area for Huntington Park, California in the 1920s and probably never in his lifetime. There is no listing for him in Los Angeles area directories, unlike the two New York points of reference. That presence, affirmed by Boecker's listing in the 1920-1921 Manhattan directory, confirms that Prosseda's signature was placed inside the *Admiral II* when it was still in the New York area, in August 1920. Boecker's 1928 advertisement indicates that his holdings, including the *Admiral II*, were still in the New York City area in early 1928. The relocation of Boecker's holdings to California did not take place until afterwards. An interim relocation to California, followed by a return to New York, all taking place between 1922 and 1927, would not make sense. Whenever the Boecker items went west, they would have required servicing, but it would not have been provided by Paolo Prosseda.

Whether Boecker, Böcker or Bocker, Ernst or Ernest, the man cannot be found following the brief flurry of activity in the spring of 1928. He truly disappears without a trace. There is no record of his death in Brooklyn through 1949, nor is he listed in Los Angeles directories, the Los Angeles *Times*, or the 1930 census. A possibility is that he returned to his native Germany. His last two mechanical musical instrument sales efforts, in 1917 and 1928, were not mentioned in the musical instrument trade press. He was no longer connected with the manufacturers, but with end users, notably amusement parks and ride operators. These were the same folks with whom Luigi Bacigalupo was dealing when he wasn't laboring directly for one of the carousel builders, Gustav Dentzel and C. W. Parker.

Figure 57. This undated photograph, thought to have been taken in California in the 1950s, records the Imhof & Mukle *Valkyrie* on the left and the *Lord III* on the right, amidst other mechanical musical instruments. Image courtesy Howe collection.

At the very same time that Bocker was trying to revive a mechanical musical instrument business, in Brooklyn in 1928, Luigi Bacigalupo was also in the same city, listed in 1927 as active in the identical trade. Of importance, the two men knew one another for a long time. In 1907, each had their own independent facility on the same block in Manhattan. Bacigalupo may well have been Boecker's "ace in the hole" when it came to preparing older Imhof & Mukle orchestrions for customers in 1928. He was an old hand at the orchestrion business and knew all types of control systems and could arrange music for them. It would not be a stretch to hypothesize that two German immigrants in the same declining trade came together to converse, or to conduct business.

Bacigalupo was looking for a new start in the Golden State. Boecker was surely seeking to liquidate whatever remained from his earlier successes in representing Ludwig Hupfeld A.-G., Imhof & Mukle and Gebrüder Weber. A deal represented opportunity for both men. With Boecker totally gone after a brief appearance in the spring of 1928, it seems more rational that it was indeed Luigi Bacigalupo, who we know without question relocated to Huntington Park, California, by 1930, was the means by which the cache of Imhof & Mukle orchestrions and Boecker-related catalogues came to be deposited in the Los Angeles area. **Figure 57**

Figure 58. Louis and his four grown sons posed for this photograph taken in California, probably sometime in the 1930s. Image courtesy Victor Bacigalupi.

The means by which the Boecker holdings had been moved from coast to coast was forgotten in the years that passed before the early collectors became associated with the devices. The continuity of knowledge appears to have broken with the relocation to San Jose and the somewhat mysterious circumstances by which they then passed into the possession of intermediaries. There was a blank spot in their provenance. By the time the orchestrions were at Pacific Piano Supply Company, it was Boecker's name, printed on the catalogues and on the fronts of the machines, which became the one associated with the accumulation and its use in California. It is understandable that those involved in the 1950s and 1960s, looking back in hindsight, concluded that it had been a personal move by Boecker that eventually precipitated the transport of this important gathering of machines and literature.

Lacking any documentation for the acquisitions, the closest that we can get to resolution of the situation is Don Morton, who is alive and generally well at age 96, and still to be found at Pacific Piano Supply Company in Chatsworth, California. In a telephone conversation on November 16, 2009 with the author, he was unable to recall the specific source. At best, he remembered that they were in a Los Angeles suburb south of Pasadena, with no specific name being identifiable. Huntington Park, mentioned in conjunction with the Boecker-identified material, is south and a bit west. A later Bacigalupi location, El Monte, is south and east. Don Rand, who first saw and heard the orchestrions at Pacific Piano in about 1957, recalled that he was told that two were on the Pike at Long Beach. As to who placed them there and when, nothing is known. This single item may have been the basis for the thought of Boecker machines being on a route.[157] The Pike was a legendary coastal aggregation of popular outdoor amusements, one of several such installations in the Los Angeles area that originally attracted Louis Bacigalupo to the area.

We suspect that Bacigalupo was involved with the westward movement of the machines, charged or desiring to sell them, or to install on a route and pocket the daily coin income. Eventually some went into public use while others remained in storage. A group eventually ended up with the stillborn project in San Jose. Don Morton became the final link that connected them to the possibilities of preservation.

Another Los Angeles Location

At some time unknown, Louis Bacigalupi set up business at 1616 East Second Street, just west of Gaviota Avenue on the south side of the thoroughfare in Long Beach.[158] It was southeast of the downtown area, five blocks off the beach, a residential area dominated by apartment blocks that now and perhaps then stretched from the street to the alley.

One assumes that Bacigalupi had made some connections with showmen on the west coast, particularly in the southern California area before moving cross-country. There was a relatively large amusement trade in the Los Angeles area, consisting of circus people, traveling carnivals, amusement parks and zones and animal farms. Some of these supported Hollywood productions through the leasing of equipment and animals for filming operations. Little information is available about Bacigalupi and his work in the greater Los Angeles area in the 1930s and thereafter. The activity was probably less than ade-

quate to keep Louis Sr. and two of his sons, Louis Jr. and John, gainfully employed for the duration. Despite the economy and the consequences on the family, they were all together in California, except for the daughter. **Figure 58**

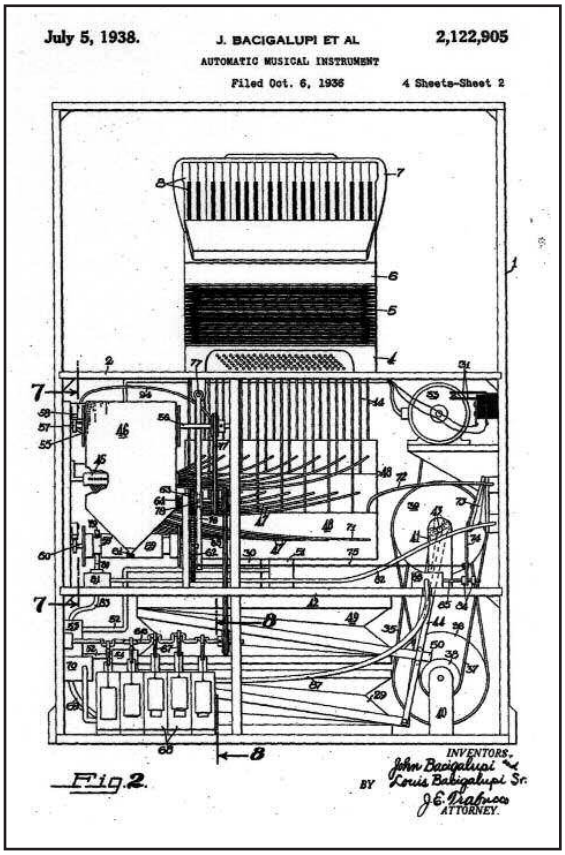
A Wrestler in the Family

The impact of the Depression was made felt in the early 1930s. Louis Jr., a strong-willed and similarly muscled 250-pound man became a professional wrestler. Local newspaper coverage of his mat career spans from July 11, 1933 to October 16, 1935. Before his first match a reporter noted: "George Wilson, ex-Washington All-American footballer, tangles with Louis Bacigalupi, husky New York Italian, who figures to be as tough as is his name to pronounce."[159] Like contemporary ring artists, his persona changed as he did spot bookings across the country after the war. "Luigi Bacigalupi," aggrandized as the "Brooklyn grocery boy," looked and acted tough and filled roles that called for someone to be the underdog; he must have looked good as an opponent to the featured ring grappler. He proved adept at performing and was hired to be the "fall guy" for Cornel Wilde in a scene in the 1948 Twentieth Century-Fox production "Roadhouse."[160]

Accordions and Other Work

With spare time, Louis Sr. and John tinkered around and on October 6, 1936 applied for a patent for a mechanical musical instrument featuring an accordion. It was, as one would expect, a roll-playing device. U. S. Patent 2,122,905 was granted to them on July 5, 1938. It covered a roll operated accordion. **Figures 59 & 60** To the best of available knowledge, there was no previous machine playing solely an accordion; the device had been put to broad use on orchestrions and dance organs, in response to the popularity of the tonality it provided. There is no confirmation that a Bacigalupi accordion machine was actually constructed. In more recent times, Mike Hanchett devised a device that was later manufactured by the late Dave Miner, the Otto Accordion, and Don Stinson has been distributing a MIDI-controlled accordion manufactured by a branch of the Decap family. Accordions are most familiar to mechanical music enthusiasts from their presence on dance organs, a few orchestrions, Seybold devices and others incorporating a figure of Tino Rossi.

There were many mechanical music devices in southern California that required periodic maintenance and tuning. The extensive Albert Clifford "A. C." Raney (d.1949) collection in Whittier, which later went to Walt Disney, provides some idea as to the variety of challenges.[161] Even a Hupfeld *Phonoliszt-Violina* turned up in Herb Vincent's Los Angeles shop for attention one time. The leading carousel operator in the Los Angeles area was Oliver Davis, who was succeeded by his son, Ross Davis. The latter's 1937-dated address book includes an entry for Louis Bacigalupo, 4522 W. Pico Street.[162] The late John O. Davis told the author that most of the family's carousel organ work was accomplished by in-house organ man Herb "Vince" Vincent (1894-1966). They established a shop dedicated to his work.[163] The Pico Street address was also the residence of Louis Jr. in 1936 and 1938, and possibly before and after those dates.[164]



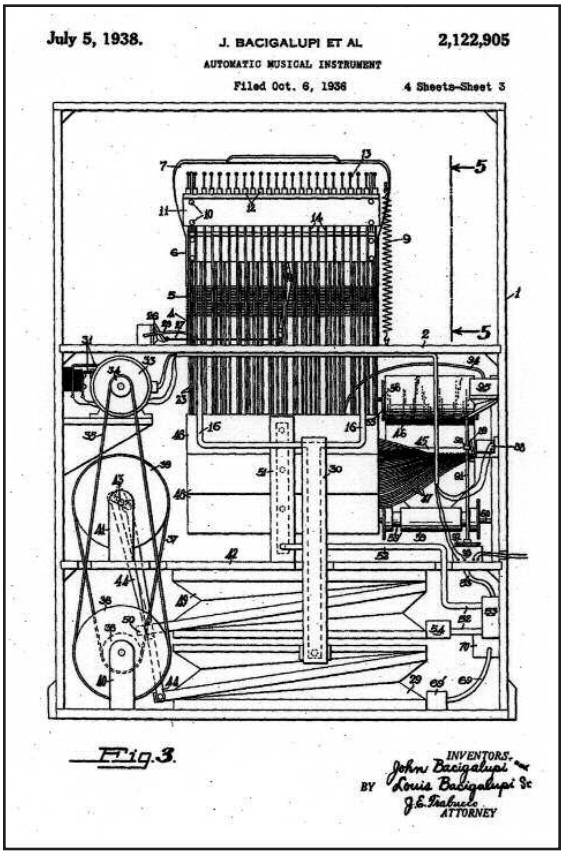


Figure 59 & 60. The most ambitious design project undertaken by Louis Bacigalupi was an automatic accordion, for which a patent was granted in 1938. The Bacigalupi automatic accordion utilized a vacuum system for roll and stack operations, with pressure utilized to sound the reeds inside the instrument.

Both drawings courtesy of the U. S. Patent & Trademark Office

West Coast Organ Company

The year 1938 was a nadir in the Depression and it may have caused a change in the Bacigalupi existence. It was the time given later as to when the West Coast Organ Company (hereafter WCOC) was located specifically in the City of Los Angeles.[165] The account is confirmed in part by the initial 1939 Los Angeles directory listing for the firm. Louis Bacigalupi, without defining designation as to father or son, was also listed

as a Los Angeles resident for the first time in 1939, at 4522 West Pico Boulevard.[166] His location was also given as the address for the WCOC. Whether it was strictly for correspondence with a shop located elsewhere is unknown. The earliest known business card for the firm listed a street location as 1261-1/2 South La Brea Avenue, but exactly when that location was first leased is unknown.[167] Louis and John were listed as the principals of the WCOC. Whether the Louis listed was the father or the son is unknown. More than likely it was the long-experienced father. Bacigalupi was then in his early sixties.

The events transpiring in Europe likely explain why Bacigalupi again declared his intent to become an American citizen on July 19, 1939. Until that time he had retained his German citizenship. He was described as a "mechinician (sic)," residing at 4522 West Pico Boulevard in Los Angeles. His hair had turned gray, he had brown eyes and his 5'-8-1/2" frame now hosted a substantial 243 pounds.[168] The Bacigalupi family relocated their residence to 4902 West Pico Boulevard by 1944 and remained there to at least 1951, occupying 3037 North Burton by 1954.[169]

The Depression-slowed 1930s morphed into the boom times of World War II. There may have been opportunities based upon getting music devices into good repair for the armed forces that patronized many Los Angeles area outdoor amusement spots. Again, there's a vacuum of information concerning specific commissions undertaken by Bacigalupi.

A letterhead bearing the 1261-1/2 South La Brea Avenue address was clipped and pasted under the floor of an organ that went through the West Coast Organ Company in the winter of 1943-1944. It was the Model 103 Gebrüder Bruder that provided ride music for the Charles Looff carousel installed at Santa Monica. The instrument had been converted from books to duplex Wurlitzer 165 rolls, perhaps by Bacigalupi using apparatus acquired from the local Wurlitzer agent or factory. The word "inspected" was applied to the clipped letterhead, indicating that the instrument had been in the shop as of the inscribed date, February 19, 1944. The fact that the clipped letterhead and signature was behind the bottom pipes suggests that the "inspection" was quite thorough.[170]

Louis Bacigalupi, Sr. wasn't entirely ignored in his senior years. The Los Angeles *Times* did a cameo profile of him, "No-Man Band," a year after the war ended. He was pictured at his arranging drum. The article highlighted the dividing wheel with its 12,000 holes and for the first known time Louis spoke of a vision to build one last great organ capable of imitating an entire orchestra. He reflected on this dream commission in every subsequent interview. Bacigalupi's principal product at the time was rolls. The reporter wrote that Bacigalupi had built the "world's first player piano," which was surely an errant translation of whatever had been stated by the veteran builder. He reiterated his claim to having created the roll-operated band organ, but the reporter or his editor may have decided that the meaning was too elusive for the readership to comprehend within the coverage.[171]

Louis Bacigalupi, Jr. Takes Over

John Bacigalupi passed away prematurely on April 27, 1949.[172] His death opened the door for his brother Louis to commence a business with their father. Louis Bacigalupi was then 77 years old, so it is thought that it was the return of his son, Louis Jr., to the family trade that sparked the renewal of efforts and initiation of advertising that brought in new commissions.[173] The ring-hardened Louis Jr. wasted no time in getting something going. The first advertisement for the new firm was published in the July 30, 1949 issue of *Billboard* (page 67). It inaugurated a new era in the Bacigalupi story, another generation at the task. According to a printed business card in the Howe collection, the shop was situated at 1261-1/2 South La Brea in Los Angeles, but it was a leased premises.

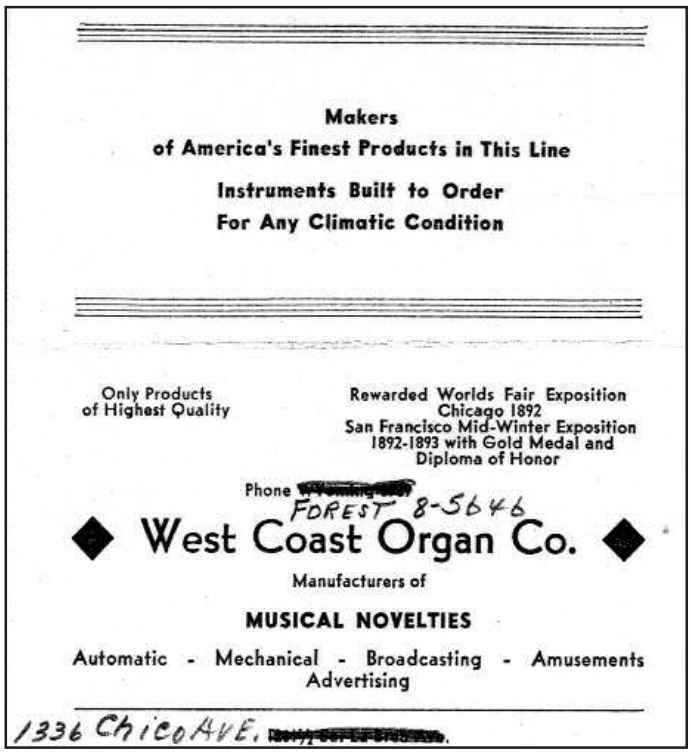
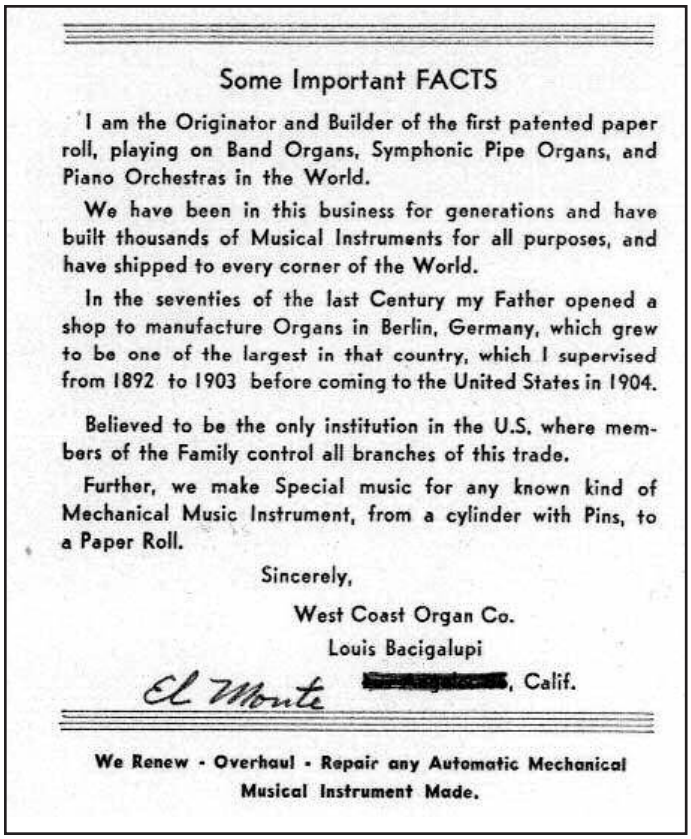


Figure 61. Louis Bacigalupi, Jr. implemented some basic procedures after taking over the West Coast Organ Company, such as having business cards printed. Image courtesy Howe collection.

One sees the hand of Louis Bacigalupi, Jr., in all of the media releases, having apparently learned an aspect of self-promotion while in the wrestling game. He aggrandized some of his father's achievements on the card, making various declarations regarding past achievements and current status. "Makers of America's Finest Products in This Line," "Instruments Built to Order For Any Climatic Condition" and other trendy slogans caught attention at the time. **Figures 61 & 62**

The firm concentrated on "New Monkey Organs," an abominable identification in this writer's opinion that reflected an inaccurately romanticized public image of the trade. One could argue that the firm may have been the first to realize that there would be a rebirth of smaller hand organs in the years to come. Unfortunately, despite Louis Sr.'s pioneering development with organ roll operation they chose to retain the venerable and almost indestructible pinned cylinder for the control system. Though several veteran European builders continued to make small hand organs operated by cylinder (specifically Louis Sr.'s brother "Hannes," and others) or books (Otto


Some Important FACTS

I am the Originator and Builder of the first patented paper roll, playing on Band Organs, Symphonic Pipe Organs, and Piano Orchestras in the World.

We have been in this business for generations and have built thousands of Musical Instruments for all purposes, and have shipped to every corner of the World.

In the seventies of the last Century my Father opened a shop to manufacture Organs in Berlin, Germany, which grew to be one of the largest in that country, which I supervised from 1892 to 1903 before coming to the United States in 1904.

Believed to be the only institution in the U.S. where members of the Family control all branches of this trade.

Further, we make Special music for any known kind of Mechanical Music Instrument, from a cylinder with Pins, to a Paper Roll.

Sincerely,

West Coast Organ Co.

Louis Bacigalupi

El Monte [redacted], Calif.

We Renew - Overhaul - Repair any Automatic Mechanical Musical Instrument Made.

Figure 62. The statements inside the Bacigalupi business card were among the first clues discovered regarding the achievements of Louis Bacigalupi., Sr. Image courtesy Howe collection.

Bruder, Carl Frei, Jr., and Gijs Perlee, by 1963), the author is unaware of any American firm that had done so since the cessation of operations by Wurlitzer, Johannes Gebhardt and the Muzzio family. Judged against that background, father and son Bacigalupi were the first to again commence hand organ construction in North America. They also solicited band organ repair work, advising that they could make one play like it was new.

There was also a continuation of other commissions. Pioneer collector Charles N. Merralls of Los Angeles entrusted the repair of his M. Welte & Sons Style IV Cottage Orchestrion to Bacigalupi. His signature and 1949 date inside the device provide confirmation of the work.[174] Other early collectors whom Bacigalupi may have serviced include Robert Huish of Sunset Heights, whose discoveries included a big Wurlitzer Style 29-C *Mandolin PianOrchestra* abandoned behind a wall at the Banner Theatre, and Jim Main of West Covina, who had several coin pianos.[175] There were still several active organ grinders in the Los Angeles area, too, who may have sought their services: Gabrielle Canzono; Tony Barbato; and Tony Cappasola.[176] Bacigalupi must have felt he'd been forgotten by many amusement veterans because an advertisement placed in early 1950 noted 'Louis Bacigalupi, Sr. (77 and still going strong). Only band organ specialist in the United States."[177]

The small organs for kiddie rides resonated with the Baby Boomer crowd, which patronized the proliferating kiddielands that were springing up everywhere across the United States. In February 1950 the Bacigalupis proudly announced the occupancy of their own structure, having been in a leased structure for the previous twelve years. They moved into 1336 Chico Avenue in El Monte. It was midway between the San Bernardino and Pomona Freeways, to the east of Rosemead Boulevard, at the far south end of the street. **Figure 63** The principals were identified as Louis Bacigalupi, Sr., and his son, Louis Jr. They announced hopeful plans to fabricate a small concert organ. It was the same desire that the elder man harbored for many years.[178] A letterhead was printed with the new address, including this advisory under the name: "Special Music Rolls Made For Any Mechanical Musical Instruments."[179] Louis Sr. was surely intending to make use of his arranging barrel and punch.


West Coast Organ Company
proudly announces that
we now occupy
Our Own Building
at 1336 Chico Avenue
El Monte, California
Forest 8-5646

Figure 63. The announcement for the new shop address was sent out to all Bacigalupi customers and the media. Author's collection.

The new location didn't work out and by October 1950 the firm relocated several blocks to the north, to 2026 North Chico.[180] It's a simple, one-story building that remains standing today.[181] It was the last shop in which Louis Bacigalupi labored; an obscure structure in a commercial district, a far cry from the day when dozens of men reported to him in a large factory in the heart of Berlin. With a functional shop, the days were a matter of the routine of an organ building operation: placing advertising; responding to queries; making sales; arranging tunes; pinning cylinders; and, of course, fabricating organs. When no new organs were being sold, repair work was taken. **Figure 64** Another new letterhead, featuring a half-tone engraving of one of the firm's 23-note Kiddie Ride Organs, was used in correspondence. In a manner that suited both involved men, it was headed "Louis Bacigalupi."


Rewarded World's Fair Exposition, Chicago 1892

San Francisco Mid-Winter Exposition 1892-1893 with Gold Medal and Diploma of Honor

BACIGALUPI ORGAN CO.

Builders of Mechanical Organs for Outdoor Amusements

FOREST 8-5646

2026 NO. CHICO AVE. EL MONTE, CALIF.

Figure 64. The reverse side of this business card was filled with the same statements about Louis Bacigalupi's career as earlier issues. Author's collection.

continued on page 28 . . .

. . . continued from page 21

Figure 65. Green ink on pink paper made the Bacigalupi letter stand out in a pile of other papers. The letter was signed "Louis Bacigalupi Jr. (3rd Generation)." Author's collection.

For reasons unknown, starting in 1953 the West Coast Organ Company title was superseded by L. Bacigalupi Band Organs, with Louis Bacigalupi Organ Company used in 1954. This may have signaled the further transfer of responsibility from father to son. The intent may have been to gain some favor from recognition of the Bacigalupi name.[182] The last known advertisement for the firm was placed in the March 17, 1956 issue of *Billboard* (page 73). In spite of all of their enthusiasm and the interest shown, it didn't take long to saturate the market. Louis Sr. remained at the work bench, the last specific report of his presence contained in a letter that his son sent to Arthur Sanders on October 24, 1956.[183] **Figure 65** When they wanted to be certain technical information was properly communicated, the father and son spoke in German. The elder man did all of the pinning work, which was acknowledged to be a specialty.[184]

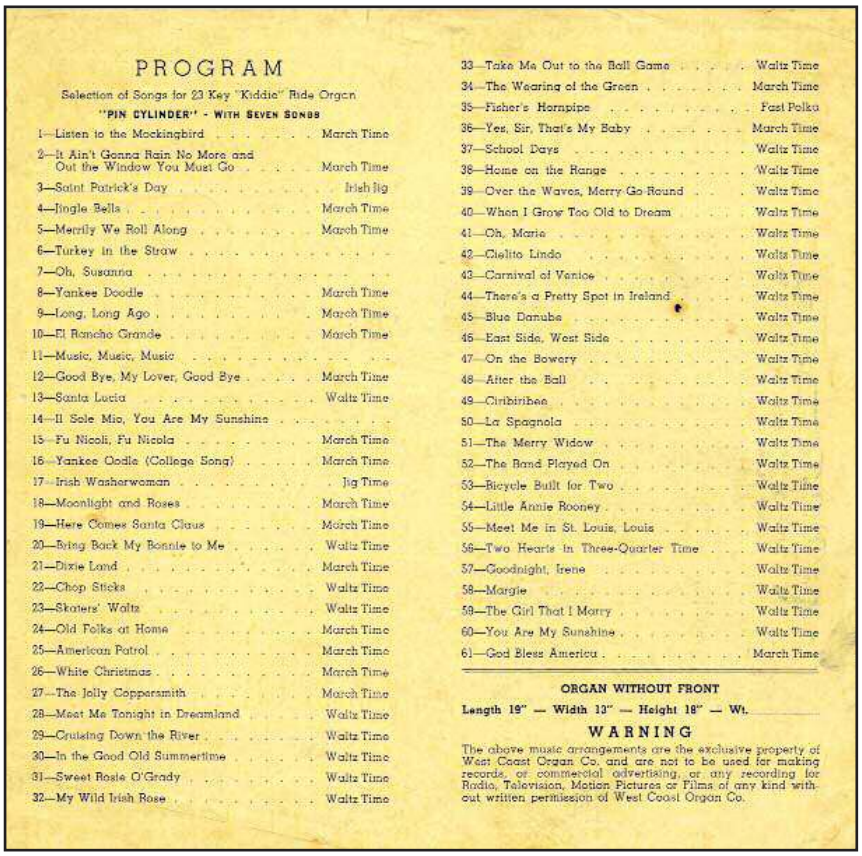
"Kiddie" Ride and Concert Band Organs

The initial cylinder organs made by father and son Bacigalupi had 20 keys, with a six-tune cylinder and weighed 21 pounds. They measured 17" tall by 15.5" wide and 10" deep. The front was a decorated piece of plywood. There was a single stopped flute pipe playing on each key. The instruments were placed with kiddie rides, where they were enjoyed by the children and gave no trouble in operation. They sold for $325 without a motor, which cost $40 extra.[185] By 1958 these instruments were being described as the ones being sold to organ grinders, to replace their worn out instruments.[186]

The last mechanical organ literature to be printed in the United States, until others did so during the collector revival, was issued by the WCOC in the mid-1950s. It was a simple sheet, a greenish-yellow color on one side imprinted with a view of the firm's "Kiddie Ride Organ." This was apparently a 23-key design with an equal number of flute pipes. The facade measured 26" tall by 27" to 28" across, with seven tunes on the cylinder. The case measured 18" tall by 19" or 20" wide and 13" deep,

Figure 66. This Bacigalupi tune catalogue sheet was the last to be printed for American-made cylinder-operated hand organs. Author's collection.

the front nicely ornamented with a few applied carvings and decorative paint. **Figures 66 & 67** On some models, small printing at the top read "Built by/ West Coast Organ Company/



PROGRAM

Selection of Songs for 23 Key "Kiddie" Ride Organ

"PIN CYLINDER" - WITH SEVEN SONGS

1—Listen to the Mockingbird	March Time
2—It Ain't Gonna Rain No More and Out the Window You Must Go	March Time
3—Saint Patrick's Day	Irish Jig
4—Jingle Bells	March Time
5—Merrily We Roll Along	March Time
6—Turkey in the Straw	
7—Oh, Susanna	
8—Yankee Doodle	March Time
9—Long, Long Ago	March Time
10—El Rancho Grande	March Time
11—Music, Music, Music	
12—Good Bye, My Lover, Good Bye	March Time
13—Santa Lucia	Waltz Time
14—Il Sole Mio, You Are My Sunshine	
15—Fu Nicoli, Fu Nicola	March Time
16—Yankee Oodle (College Song)	March Time
17—Irish Washerwoman	Jig Time
18—Moonlight and Roses	March Time
19—Here Comes Santa Claus	March Time
20—Bring Back My Bonnie to Me	Waltz Time
21—Dixie Land	March Time
22—Chop Sticks	Waltz Time
23—Skaters' Waltz	Waltz Time
24—Old Folks at Home	March Time
25—American Patrol	March Time
26—White Christmas	March Time
27—The Jolly Coppersmith	March Time
28—Meet Me Tonight in Dreamland	Waltz Time
29—Cruising Down the River	Waltz Time
30—In the Good Old Summertime	Waltz Time
31—Sweet Rosie O'Grady	Waltz Time
32—My Wild Irish Rose	Waltz Time
33—Take Me Out to the Ball Game	Waltz Time
34—The Wearing of the Green	March Time
35—Fisher's Hornpipe	Fast Polka
36—Yes, Sir, That's My Baby	March Time
37—School Days	Waltz Time
38—Home on the Range	Waltz Time
39—Over the Waves, Merry Go Round	Waltz Time
40—When I Grow Too Old to Dream	Waltz Time
41—Oh, Marie	Waltz Time
42—Clelito Lindo	Waltz Time
43—Carnival of Venice	Waltz Time
44—There's a Pretty Spot in Ireland	Waltz Time
45—Blue Danube	Waltz Time
46—East Side, West Side	Waltz Time
47—On the Bowery	Waltz Time
48—After the Ball	Waltz Time
49—Ciribiribee	Waltz Time
50—La Spagnola	Waltz Time
51—The Merry Widow	Waltz Time
52—The Band Played On	Waltz Time
53—Bicycle Built for Two	Waltz Time
54—Little Annie Rooney	Waltz Time
55—Meet Me in St. Louis, Louis	Waltz Time
56—Two Hearts in Three-Quarter Time	Waltz Time
57—Goodnight, Irene	Waltz Time
58—Margie	Waltz Time
59—The Girl That I Marry	Waltz Time
60—You Are My Sunshine	Waltz Time
61—God Bless America	March Time

ORGAN WITHOUT FRONT

Length 19" — Width 13" — Height 18" — Wt.

WARNING

The above music arrangements are the exclusive property of West Coast Organ Co. and are not to be used for making records, or commercial advertising, or any recording for Radio, Television, Motion Pictures or Films of any kind without written permission of West Coast Organ Co.

Figure 67. No less than 61 different tunes were available for the Bacigalupi 23-key hand organ. The tunes spanned the usual gamut of choices. Author's collection.

El Monte, Calif." The reverse was a listing of the sixty-one different tunes that were available. One such instrument was sold to G. E. Leopold of Vancouver, British Columbia, Canada.[187]

Pete Logan of Miami, Florida was among the people that contacted the Bacigalupis in the early fifties after learning that they were still in business. He was looking for some band organs, but there were none "in stock." Even their inventory of monkey organs was depleted, down to just one. No more were to be built until a large number of repair jobs were finished.[188]

It was Louis Bacigalupi, Sr. who again announced in February 1950 that he planned the fabrication of a small concert organ.[189] That was reinforced by an advertisement that read: "Small concert playing band organs, paper roll, no rewind trouble; these are entirely new, built by people that know."[190] Louis Jr. responded to Logan's March 20, 1950 query, surely with optimism, that they were laying out the pipework to be placed in several Band Concert Organs with a fully chromatic scale. There was even a report that several orders had been received by early 1951, an announcement surely meant to prime the pump for anyone considering such a purchase.[191] Louis Sr. held out hope until the end that he would build one. In the spring of 1958 the son embraced the father's dream: "Bacigalupi Jr. hopes to add to his present line a small concert organ 'for the carnival people have a crying need for one that will play like a concert band.' And, he adds, that it 'will be fully chromatic.' He claims, too, that the American showman has never heard a 'real organ play in the last 25 years.'" It is not known why the father and son simply never went ahead and made the concert organ that they so frequently mentioned. Building one to satisfy their own desires may have been beyond their thinking, as the family had always built organs to be sold, not kept. Even unto today, long-time, multiple-generation family mechanical organ builders seldom if ever have a demonstration organ; they are all sold to be seen and heard by the greater public.

To achieve the lowest unit cost, father and son Bacigalupi would always make several hand organs at one time. By early 1951 it was reported that less than 24 hand organs had been made and that all had been sold. At the time, many firms that catered to amusement operators were bidding for military work, but there was little that the Bacigalupis could do in support of the Korean conflict.[192] In the spring of 1951 they advertised "Only 8 left," but whether that was a full or partial production run is unknown. The price had gone up; these pieces were offered at $675 each.[193] Advertising was accelerated during 1953, appearing about every two to four weeks. The next year the price dropped to $540, signaling a softening in demand.[194] A small printed advertisement was also circulated at this time that set the price of a 23-key, seven tune instrument measuring 28" x 26" at $590.

Collectors were not exactly the type of business that Louis Jr. sought. In his 1956 letter to Arthur Sanders, the man wrote: "I do not keep old Organs around, as we are very busy with this new product of ours." He also held out the vision that his father must have shared with him, but which was never to be fulfilled: "We are also in the process of building a paper roll Organ, with a full scale." The year before, Louis Sr. referenced a CB&G style cylinder organ measuring 60" x 60" x 27", with a chromatic scale, eleven bass and 120 pipes. He declared that he was close to realizing his ambition "to export organs to Europeans." One can imagine that since first arriving in the US in 1904 that he'd hoped to someday show his peers in the Old World that he'd successfully transferred his talent here.[195]

Another instrument designed and built in the Bacigalupi shop was a 14-note "music box" for use on ice cream trucks. The first one was reportedly put through a fourteen day trial of constant operation. It passed and was the first of 300 fabricated.[196] Robbie Rhodes inspected one of these devices and reported that it was housed in a plywood box measuring nearly 7" x 8" x 9". The interior was occupied by a ten-note glockenspiel. It was a simple mechanism, the pinning on the rotating cylinder lifting hammers that beat on the bell bars. The cylinder made a revolution every nine seconds, endlessly clanging out the Good Humor tune. The device was fitted with simple pickups and a connector so that the music could be amplified.[197] **Figure 68**

Figure 68. It's been reported that these Bacigalupi-made chime units can still be heard on the streets of Los Angeles today.
Photograph courtesy Robbie Rhodes.

The most widely heard instrument constructed in the Bacigalupi shop was a 46-note wooden pipe keyboard organ. He arranged the pipes in the same configuration as the brass whistles on a Tangley Calliaphone. Indeed, the entire machine resembled a Tangley configuration save for the wooden construction. It reportedly dated to circa 1958. The device, in conjunction with other instruments, was employed to create a soundtrack for the baby elephant bathing scene in the 1962 John Wayne movie Hatari. Many people will remember the flute sounds of Henry Mancini's catchy little tune *Baby Elephant Walk*. It was played on Bacigalupi's device. It survives today, sold into private ownership several years ago by Orange Coast Piano, Inc. of Santa Ana, California.[198] The father had previously made a hurdy-gurdy for a Hollywood film, with the actual shooting having taken place in Italy.[199] **Figure 69** (page 30)

Figure 69. This unique Bacigalupi-made, keyboard-operated organ was utilized to lay down a soundtrack for the John Wayne movie *Hatari*. Image courtesy Brian E. Grado.

A Bossmann Punch

In one 1950-dated letter composed shortly after he joined his father's firm, Louis Jr. noted that they made their own music and had their own punching machine. The letterhead itself stated "Special music rolls made for any mechanical musical instruments."[200] These references related to the arranging barrel and M. Bossman foot-activated punch that was photographed with Louis Sr. in the latter years of his life. The image records Bacigalupi seated in the usual position at the device, with some work under the head. No characteristic cardboard book bends are to be seen, so it was likely a paper music roll or master that was being prepared. Though most people think only in terms of rolls being reproduced in high volume by automatic, motor-driven perforators, a number of individuals have used a single head punch to produce them at lower rates of production.

Exactly when and from whom Bacigalupi acquired the Bossmann punch is not known. One would surmise that it was after the circa 1938 formation of the West Coast Organ Company, and perhaps even later, circa 1950, after Louis Jr., joined his father. **Figure 70**

Louis Sr. was in a somewhat exclusive club of Bossmann punch owners. Noteur Arthur Prinsen advised that he first observed a Bossmann punch in the 1950s in the possession of Antwerp arranger Urbain van Wichelen (1892-1964), who later told him that it had been made for Theofiel Mortier, his former employer (circa 1925-1932). He thought about ten had been manufactured. Prinsen retained van Wichelen's Bossmann until the recent sale of his business.[201]

Several contacts have suggested that a tool or machine shop was commissioned to supply high quality copies of book punches after World War II. Knowing that the Belgians followed the Parisians, Andrew Pilmer suggested that a French machine may have provided the pattern; indeed, the same general style can be seen in the circa 1906 Limonaire punch room

Figure 70. Like many other noteurs of his time, Louis Bacigalupi, Sr. utilized a Bossmann foot-operated punch for making his arrangements. Image courtesy Howe collection.

photograph. The earliest date known at the moment for a Bossmann is circa 1908-1915, when it went into service for the organ rental agency established by Leon Warnies (1835-1903).[202] A 1920s view of the Theofiel Mortier arranging and punching room reveals the existence of several single cutter punches, perhaps Bossmanns, accompanied by a Julius Berthold punch with a moving table, two arranging drums and a reed organ for testing proposed arrangements before committing them to paper and punching.[203] Pilmer further advised that Bossmann was based in Antwerp, Belgium, with the time frame of manufacture between the wars.

Other Bossmann machines were utilized by legendary men in the trade: Willem van Jaaren (1876-1959); Louis Thys (1881-1961), who had two of them by circa 1923; Eugene Peersman (1897-1973); R. Charles Hooghuys (1901-1989); Louis Ch. Van Deventer (1907-2001); Gijs Perlee (1908-1991); and two branches of the Decap family. There are others that remain to be identified.[204] A few Bossmanns are still in the hands of veterans of the cardboard book trade, while others have gone to another generation of organ book craftsmen, or to museums.

The disposition of the Bossmann punch after Bacigalupi's shop was closed is unknown. Of equal or greater interest was Louis Sr.'s arranging barrel. It may have served him across the United States for fifty years and perhaps dated back to his days in Berlin. Knowledge of the existence of the two Bacigalupi devices is welcome.

Figure 71. The best documented Bacigalupi-made kiddie organ is this 23-key unit, sold to Playland, Park, San Antonio, Texas, in 1961. Photos in Figures 69 to 73 were kindly provided by Ed Gaida.

Figure 72. The Bacigalupi organ was housed in a simple but sturdy plywood case, with an attached decorative front to add eye appeal.

Final Days

Surely after being notified by Louis Bacigalupi, Jr., the Los Angeles *Times* sent over a reporter to interview Louis Bacigalupi a decade after it first gave him coverage. The contact was inspired by Louis Sr.'s 84th birthday. It was celebrated with eight hours of making pipes and time with his family at his home at 3037 North Burton Avenue in South San Gabriel, close to his son's residence. In addition to his wife, Frieda, there were three children present for the event. Louis Jr., 50, owned the shop at 2026 North Chico in El Monte, where the organ work was undertaken. He admitted that his father was still trying to teach him the business. Two other sons were Joseph B. in North Long Beach and Victor in San Francisco. The only daughter was out in New York City, Mrs. Rose Ivanoff.[205]

The last major organ coverage garnered by the two Bacigalupis was published in the spring of 1958. They gave a portrait of a business in challenge, simultaneously feeling that their work was an expiring art form but at the same time hopefully referencing new orders. They saw a comeback by organ grinders, which occurred a generation before collectors started to commission the construction of an entire new generation of hand organs for hobby enjoyment.[206]

Louis Bacigalupi, Sr., as he was identified in his obituary, passed away at the age of 86 on Saturday, March 14, 1959. A service was conducted on March 18 in the Rainbow Chapel at the Rose Hills Memorial Park, Whittier, California, where internment took place. He was survived by his wife, four children, eight grandchildren and nine great-grandchildren.[207] The long and eventful life of an important, yet largely forgotten builder of organs had come to a conclusion. Victor Bacigalupi remembers that his grandfather was called "Pops." He had a strong belief in God and hated the Fascists. He was modest and no checks were taken in his business.[208]

Frieda Alma Bacigalupi passed away on January 20, 1960 and was placed beside her husband.[209] Victor Bacigalupi recalled his grandmother as a real sweet-hearted person. She clung to Old World ways in her dress and braided hair, keeping a comfortable home where grand, nourishing meals were served to her husband and sons.[210]

The Chico Street shop was closed and sold. Louis Jr. started to use his personal residence of 2343 North Pine Street in South San Gabriel for the remaining work to be done in the Bacigalupi name. One of the last instruments, given shop number 210, was shipped on January 23, 1961 to Jimmy Johnson's Playland Park in San Antonio. Ed Gaida reported that the higher pitched pipes had mouths cut with a dado blade on a table saw, yet the simplicity of the technique didn't negatively impact the great sound produced.[211] The organ was sold to a local San Antonio buyer, who then offered it for sale at one of the big car shows in Dallas. The current whereabouts are unknown.[212] **Figures 71 to 75**

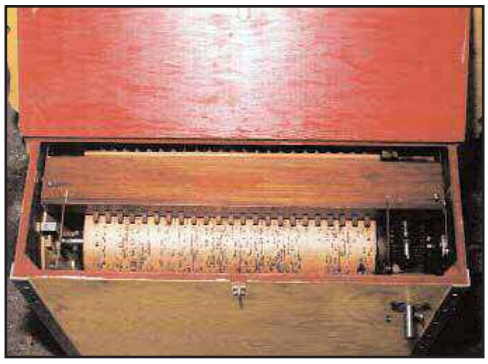


Figure 73. The cylinder arrangement was fairly standard. The signature "L. Bacigalupi" was placed on the key frame.

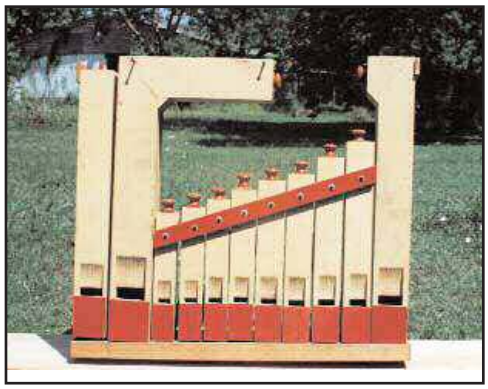


Figure 74. This group of eleven stopped flutes was placed in the front half of the case, visible through the opening.

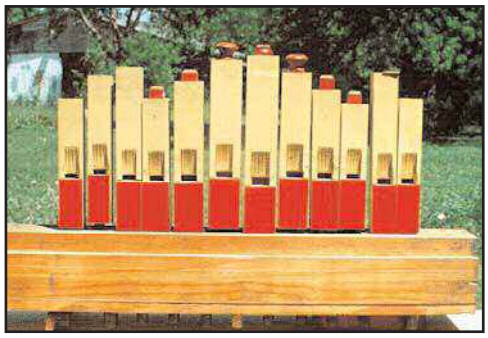


Figure 75. These twelve pipes completed the single rank that provided one pipe per note. It was a simple but time-proven scheme for providing an adequate amount of music.

When Fred Fried was in the throes of preparing his seminal book about merry-go-rounds, *Pictorial History of the Carousel*, he sought publicity in various amusement trade journals. Louis Bacigalupi, Jr. was still at the job in 1963 and read the appeal.[213] He contacted Fried immediately, providing a professionally-made but copyrighted photo of his father at the arranging barrel. He also provided a bit of initial information and "expected" an autographed copy of the first edition. That demand annoyed the carousel author because so many people had helped him with the work. Fried solicited further insights on Bacigalupi history, but none was forthcoming. It is unfortunate that communication ceased as many insights were lost forever.

Louis Frederick Bacigalupi, Jr. passed away on June 19, 1972. He was also interred at Rose Hills Memorial Park in Whittier.[214] With his death the Bacigalupo-Bacigalupi organ activity in the United States came to a close. Hand organ work continued on in Berlin for another three years, until 1975. The youngest Bacigalupo brother, Giacomo Giovanni Battista Maria Leone, "Hannes," retired then and passed away in 1978.

Epilog

The venerable and revered Bacigalupo name was part of the mechanical organ world from 1867 to 1975. The heritage and fame of Bacigalupo accomplishments will be perpetuated into the future by their many surviving instruments. To the best of our knowledge, only the Chiappa family had a longer record of *continuous* activity in the field of mechanical organs, spanning from circa 1860 until the retirements of Victor and his son Albert.

It has been fifty years since Louis Bacigalupi, Sr. passed away. Other than paper documentation and a few instruments, little survives in the United States to document his or other Bacigalupo family organ activity. There were reports of Bacigalupi's tools and materials being sold to collectors, but no firm knowledge of them has been developed. Hopefully, his arranging barrel and punching machine survive in private hands and will one day be accorded formal preservation status.

The situation is much better in Germany. The majority of the contents of Giovanni "Hannes" Bacigalupo's shop in Berlin have been preserved. His arranging barrel, pinning stand, pin making machine, related tools and some scales were acquired and are preserved by Siegfried Wendel in his museum in Rüdesheim, Germany. A prized photograph of patriarch Giovanni Battista Bacigalupo has also been secured for the exhibit. Shortly after Part I of this article was published, Wendel concluded the negotiations for the purchase of the sole remaining, original condition CB&G *Soleil IIa* orchestrion. He has recently taken delivery of the unique instrument and more will be revealed about Luigi Bacigalupo and the products of Cocchi, Bacigalupo & Graffigna when it is restored. Until then, only the Wurlitzer 165 arrangements that he composed for C. W. Parker will bear testimony to his skill as a noteur.

Some 38 boxes of other materials and documentation from the G. Bacigalupo shop are now in the possession of the Internationalen Drehorgelfreunde Berlin e. V.[215] A special issue of the group's journal, *Der Leierkasten*, released in July 2009, provided special insights on various aspects of the Bacigalupo operations in Berlin. Hopefully additional papers will be forthcoming from the group.

The publication of the Luigi Bacigalupo story served to fuel friendships with family descendants in Germany, Poland and California. Each of these people, Rosemarie Brieger, Piotr Walczak and Victor C. Bacigalupi made numerous and critical contributions to breathing life into the written and photographic record. Our considerable gratitude and appreciative thanks are extended to them. To the many others who made some equally significant observations or supplied answers to vexing questions we are grateful. Special thanks are due Robbie Rhodes for facilitating international links that yielded abundant fruit. The next time you have the privilege to see and hear a Bacigalupo or Bacigalupi organ or orchestrion, remember that it's a representation of one of the great family heritages in mechanical music history.

Notes:

145. Nicholas E. Tawa, High Minded and Low-down; Music in the Lives of Americans, 1800-1861, (2000), page 253; *Daily Alta California* (San Francisco), May 7, 1855; Louis J. Schoenstein, *Memoirs of a San Francisco Organ Builder*, (1977), pages 143-151.
146. Los Angeles *Times*, April 30, 1949; 1930; Census Place: Huntington Park, Los Angeles, California; Roll: 171; Page: 17A; Enumeration District: 1315. United States of America, Bureau of the Census. Fifteenth Census of the United States, 1930. Washington, D.C.: National Archives and Records Administration, 1930. T626.
147. 1930; Census Place: Huntington Park, Los Angeles, California; Roll: 171; Page: 5B; Enumeration District: 1315. United States of America, Bureau of the Census. Fifteenth Census of the United States, 1930. Washington, D.C.: National Archives and Records Administration, 1930. T626. Ernst Boecker has been reported as located in Huntington Park, but no affiliation between his presence and that of Louis Bacigalupi has been discovered. See Bowers, *Encyclopedia*, page 465. Ernest Bocker, as he then styled himself, was back in Brooklyn by early spring 1928, advertising for sale German-made, fully chromatic piano orchestrions.
148. Bowers, *Encyclopedia*, page 465; Reblitz, *Golden Age*, page 280; Siegfried Wendel, *The Mechanical Music Cabinet*, (1984), pages 94-96 and *Datenspeicher-Musikinstrumente*, (2002), pages 89-91; Robin Pratt, "A Telephone Interview with Don Rand," AMICA *News Bulletin*, XXXII, 4, page 232; Bowers, "My Friendship with Orchestrions," AMICA *News Bulletin*, XXII, 7, page 161. Bowers received information from Lyle Kellogg and perhaps the late Warren Dale in regard to the instruments.
149. This sequence was pieced together from the recollections of several knowledgeable veterans of the mechanical music field who were consulted or provided input on November 18, 2009: Richard Fague; Hayes McClaran; and Art Reblitz.
150. The three machines are presently in the Wendel, Milhous and Jancko collections, respectively. All of them play the pre-1915 cassette-mounted cardboard roll music. The two smaller devices are currently operational and the largest is in restoration. A couple smaller *Badenia* models are also believed to have been part of the grouping.
151. It is thought that Wm. F. Mangels acquired Boecker's pre-1914 business records and several Imhof & Mukle and Hupfeld orchestrions at the 1914 sale. Sometime after 1929, they passed into the Museum of Public Recreation at Coney Island, and thereafter to the Horn brothers and Walt Bellm. One large Imhof & Mukle machine remained with the collection through Bellm's ownership, sold later into the Plyler collection. Another large Imhof & Mukle *Tribute* orchestrion, presumably from a New York area location, was even-

tually acquired by the B. A. B. Organ Company, sold to Steve Radjenovich, then passed through California ownership and is now in the Nix collection. Other Boecker machine components ended up in the shop of George Messig. See Harvey Roehl, *Player Piano Treasury*, (1973), page 269, and Bowers, *Encyclopedia*, page 465.

152. Entries in *Trow's* and *Polk's* directories. The structures at these addresses today are apartment blocks with street level and second floor commercial space. Boecker wasn't always leasing the more expensive sidewalk access locations.
153. Bowers, *Encyclopedia*, page 478.
154. *Billboard*, February 10, 1917, page 65 and March 24, 1917, pages 102 and 182.
155. *Billboard*, March 3, 1928, page 70 and March 24, 1928, page 108; *Amusement Park Management*, May 1928, page 247 and June 1928, page 291. The locale of Boecker's address is dominated by two story structures, commercial space at the street and residential upper floors. Boecker's circumstances were reduced from a decade before.
156. Siegfried Wendel, "Imhoff & Muckle (sic) 'Admiral II' wieder in Deutschland," *Das Mechanische Musikinstrumente*, 13, pages 15-17. A second signature therein, given as Norma Rossia, hasn't been discovered elsewhere. The machine pump was dated by a December 1910 inscription. The *Valkyrie* and the *Lord III* that were companions to the *Admiral II* were restored by Mike Argain and Hayes McClaran, respectively; both reported that there were no inscriptions inside either machine, likely meaning they'd never been returned to service.
157. Telephone conversation, November 13, 2009.
158. Bacigalupo's new address was hand-marked on title page of the circa 1912 L. Bacigalupo organ catalogue in the John O. Davis papers.
159. Los Angeles *Times*, July 11, 1933.
160. Fitchburg (MA) *Sentinel*, December 2, 1939; Fresno (CA) *Bee*, April 2, 1941; Joplin (MO) *Globe*, May 1, 1948.
161. The Raney collection is partially illustrated in Q. David Bowers, *Put Another Nickel In*, (1966), pages 239-248.
162. Entry courtesy Jeanne Davis.
163. Doris Vincent Thomas's memoir of her father provides an excellent overview of the breadth of the mechanical music business in California during Bacigalupo's years. It is posted on-line at: http://www.mechanicalmusicpress.com/history/articles/hnv.htm.
164. California Voter Registrations, 1900-1968, Los Angeles County.
165. *Billboard*, February 18, 1950, page 64.
166. Same address given in Declaration of Intention, July 19, 1939.]
167. Howe Collection. The street is now a commercial and retail area with shops and fast food joints.
168. Declaration of Intention, July 19, 1939.
169. California Voter Registrations, 1900-1968, Los Angeles County.
170. Information courtesy of Terry Haughawout, November 9, 2009, who initiated the completion of a rebuild in November 2009. The organ later served at Belmont Park, going into the possession of John Maxwell and later Wolfgang Schweppe, who sold it to a private collection.
171. Los Angeles *Times*, August 18, 1946.
172. Los Angeles *Times*, April 30, 1949.
173. *Billboard,* March 23, 1959, page 59, says that Louis Jr. returned to the trade after his brother passed away.
174. Steve Boehck, "Some Classic Welte Orchestrions---Where Are They Now?," *MBSI Journal of Mechanical Music*, LI, 1, pages 6-18.
175. Los Angeles *Times*, March 27, 1955 and July 13, 1958).
176. Los Angeles *Times*, October 28, 1934; September 11, 1950; December 6, 1964. A photo of Cappasola is at: http://www.glopad.org/pi/en/record/digdoc/1003869.
177. *Billboard*, January 7, 1950, page 60.
178. *Billboard*, February 18, 1950, page 64.
179. Author's collection.
180. *Billboard*, October 14, 1950, page 86.
181. The occupant is currently Shield Chemicals Inc., 2026 South Chico, South El Monte, CA 91733, 626-442-0079.
182. *Billboard*, February 21, 1952, page 76; March 27, 1954, page 66.
183. Author's collection, gift from Art Reblitz.
184. "Organ Builder May Reverse Europe-to-U. S. Tradition," *Billboard*, June 25, 1955, page 67.
185. Letter dated March 20, 1950, from Louis Bacigalupi, Jr. to J. L. Logan, author's collection.
186. "Craftsmen Build 'Live' Band Organs," *Billboard*, March 17, 1958, page 42.
187. *White Tops*, March-April 1955, page 14. Another was reported as being rebuilt by a Sacramento shop in 1998. See MMD posting by Bob Lemon, Lemon's Player Piano Service.
188. Letter dated March 20, 1950, from Louis Bacigalupi, Jr. to J. L. Logan, author's collection.
189. *Billboard*, February 18, 1950, page 64.
190. *Billboard*, March 4, 1950, page 64.
191. *Billboard*, January 20, 1951, page 41.
192. *Billboard*, January 20, 1951, page 41.
193. *Billboard*, March 3, 1951, page 58.
194. *Billboard*, March 27, 1954, page 66.
195. *Billboard*, June 25, 1955, page 67.
196. *Billboard*, June 25, 1955, page 67.
197. MMD entry dated June 10, 2006, with photos posted.
198. Information courtesy Brian E. Grado.
199. *Billboard*, June 25, 1955, page 67.
200. Letter dated March 20, 1950, from Louis Bacigalupi, Jr. to J. L. Logan, author's collection.
201. E-mail from Arthur Prinsen dated May 16, 2009. A photo of Paula Prinsen at the Bossmann is in Reblitz and Bowers, *Treasures*, page 466.
202. Leon van Leeuwen, e-mail, June 8, 2009.
203. *Het Pierement*, XLVIII, 4, page 163.
204. E-mails from Bjorn Isebaert, June 1 and 8, 2009 and "Louis Thys, noteur 1881-1961," *Het Pierement*, LV, 3, pages 116-119; e-mails from Andrew Pilmer, May 18 and 29, 2009; e-mail from Leon van Leeuwen, June 8, 2009; photos, Romke deWaard, *From Music Boxes to Street Organs*, (1967), page 199 and Het *Pierement*, XXXIX, 1, page 6; XLVIII, 1, page 16; LVI, 2, page 87; and XLIII, 3, page 96.
205. "Piano Roll Inventor Busy on 84th Birthday," Los Angeles *Times*, April 29, 1956.
206. "Craftsmen Build 'Live' Band Organs," *Billboard*, March 17, 1958, page 42.
207. Los Angeles *Times*, March 18 and 19, 1959; *Billboard*, March 23, 1959, page 59.
208. Telephone conversation, July 29, 2009.
209. Name and death date from Rose Hills Memorial Park website.
210. Telephone conversation, July 29, 2009.
211. Ed Gaida e-mail, October 12, 2009.
212. E-mail from Ed Gaida, May 16, 2009.
213. Letter from Louis Bacigalupi, Jr. to Fred Fried, January 28, 1963, author's collection.
214. Name from Rose Hills Memorial Park records, which give a date of death of January 19, 1972. Death date in State of California, California Death Index, 1940-1997. Sacramento, CA, USA: State of California Department of Health Services, Center for Health Statistics. His grave location is separate from his parents.
215. Dietmar Jarofke, "Die Restauflösung der Firma G. Bacigalupo," *Das Mechanische Musikinstrumente*, 94, page 20.