

The 67-key Limonaire Frères Style 250

Fred Dahlinger, Jr.

Copyright 2007

Good things don't always come in small packages, or large ones for that matter. Many arrive in medium-sized containments. The observation is very true of band organs, an example being the Limonaire Frères 67-key Style 250. The recent conservation and restoration of an elegant façade from a very original example of this make and size in Australia causes us to pen a few notes about this much admired design. The presentation provides an opportunity to place this fine Limonaire in the context of other related instruments. **Figure 1.**



Figure 1. This catalog image records perhaps the first and one of the most elegant façade designs applied to Limonaire's Style 250 instruments.

Author's collection.

today seems to know the reason for the change in terminology. It may derive from the original design concept for an instrument with one additional key, totaling 67, which was not realized in actual construction. It is less likely that the number was inflated for marketing advantage. The three examples verifiable by the author definitely have only 66-keys in the keyframe, but there is space for an additional key at the outer edge.¹ Lacking any authoritative explanation, for the purposes of this paper we have chosen to utilize the catalog identification.

The Concept, Influence and Legacy

The four leading Parisian builders, Foucher-Gasparini, Gavioli & Cie., Limonaire Frères and Ch. Marengi & Cie., all introduced book organs with a couple registers in the first decade of the 20th century. Impressive and powerful devices, Foucher-Gasparini set theirs at 87-keys and the remaining three did so at 89-keys. The firms also conceived medium-sized models utilizing something of an economy scale. They generally eliminated separate trombone and piccolo notes, placing the respective pipework on registers in the bass and melody and thereby achieving a sort of economy of design in the reduced scale. One could say that the ends of the scale were sort of "folded back" onto itself. They were the first instruments equipped with pneumatic register control that utilized the full potential of the automatic operation. These organs were sold for both outdoor and indoor applications, some of them incorporating swell shutters in front of the pipework to modulate the sound. Beyond bringing salesman's orders to the factories, these designs had a substantial influence, across national borders and an ocean, on organ builders in Germany and the United States, and probably elsewhere.

The Scale

The published Limonaire factory documentation lists the Style 250 organ consistently as a 67-key device, but now these machines are popularly and universally identified as 66-key. No one

Medium-Sized, Multiple Register Organs			
Builder	Introduction	Size	Style
Ch. Marengi & Cie	c. 1902	59-key	Series V-B Ideal Orchestre No. 30
Gavioli & Cie	c. 1902	65-key	Multiple design numbers
Limonaire Frères	c. 1906	67-key	Style 250
Gebrüder Bruder	c. 1911/c.1913	69/65-key	Elite Orchestra "Apollo"
Rudolph Wurlitzer	c. 1914	69-key	Style No. 165 Duplex Orchestral Organ

Table 1. Medium-sized, multiple register organs.

We would identify the examples included in **Table 1** as showcasing the technical design and tonal finishing of their builder's talents. These organs were favorites of showmen in

their heyday and retain their popularity in the preservation era. With additional pipework, chests and controls embodied within them, their prices were also higher, at least in some cases. That made them of special interest to organ salesmen, who could wring higher profits from the sale of a more musically capable instrument. The flexible design concept proved itself with quite a few sales to showmen.

Marenghi's effort was manifest primarily in a 59-key violin-baritone scale machine. One fine example, identical to that in the Marenghi catalog but slightly expanded at a later date to 61-keys by Gaudin, survives today in the Chris van Laarhoven collection in Holland. A similar device in an old European dance tent has been found on a Dutch organ website. No other Marenghi 59s are known to the author.

The 65-key from Gavioli was the most popular design of the group and sold very widely, including in North America. Eight largely intact examples survive in the U. S. and Europe, with several dozen traceable in the literature.²

Limonaire's 67-key model achieved a mid-range level of success in the marketplace, but sales were domestic and on the continent, with none known in England or the United States. Four exist today, all with a continental European heritage.

Foucher-Gasparini designed two 67-key Concertophones with registers, No. 133 in the Series A and No. 138 in the B Series. No example of these elaborate machines is known to the author, nor is the scale available, but both would surely deserve a place with the other organs being listed in Tables 1 and 2 if more were known about them.

Gebrüder Bruder, the most prolific Waldkirch, Germany builder, also recognized the possibilities of the mid-range configuration. In mid-1911, the firm introduced their own line of multiple-register instruments, known by various names but especially

"Elite Orchestra 'Apollo'" (EOA). The prototype may be number 5073, a 69-key version, now in Australia.³ Unlike the French instruments, nearly all of the Bruders ended up on the fairgrounds or beside carousels, with none known from dance hall application.

Within a short time, Bruder re-designed the 69-EOA and marketed a 65-key version of the "Elite Orchestra 'Apollo.'" It incorporated even more registers than the larger scale. The sale of one such Bruder-built instrument to the United States eventually led to the design of Wurlitzer's 69-key roll-operated "Style No. 165 Duplex Orchestral Organ." It was arguably the most popular, medium-sized instrument ever issued by an American builder. Sales of it ranked second only to the 65-key Gavioli in the Table 1 grouping. The 65-key EOA Bruder machine also inspired the B. A. B. Organ Company to originate their 66-key roll scale in the late 1920s. The fact that no 165 is known to have been converted to the B. A. B. roll system generally argues against the 165 having been a primal influence on B. A. B.'s scale development.

Not surprisingly, all of these instruments have somewhat similar scale features, in terms of the number of notes within the various divisions, but with different registers and pipe specifications. This is disclosed by the data in **Table 2**. The similarity of numbers reveals a shared focus on similar basic music principles, while variations reveal the ability and desire to customize machines for the desired musical end results and buyer's check book. It is quite likely that each firm's designers and arrangers collaborated closely to assure success in the finished product.

By 1906, Gavioli ratcheted up the competition, having released their 84-key design with ten registers in the scale, further expanding it to an even dozen within a few years in their little known 94-key format. Marenghi responded with three 69-key organs by 1908, one with seven and two with eleven registers, respectively Ideal-Orchestre Expressif Nos. 52 to 54. An even larger 86-key format with an unknown number of registers, Marenghi's No. 57, was also devised. All of these efforts were indicative

Scale Comparison					
	Marenghi No. 30	Gavioli ----	Limonaire No. 250	Bruder EOA	Wurlitzer 165
Number keys	59	65	67	69/65	69
Bass	6	6	6	7/6	6
Accompaniment	9	10	9	16/10	10
Counter melody	18	17	17	12/14	14
Melody	17	21	21	22/22	22
Registers	5	6/7	8	7/10	7
Percussion	3	3	3	2/2	6
Figures	0	1	1	2/1	0
Function	1	1	0	0/0	2
Expression	0	0	2	1/0	2

Note: cancel is counted as a register key

Table 2. Scale comparisons of medium size organs.

of the movement towards indoor organs with more and more registers, developing a lineage that was fully manifested in what became known as the dance organ.

Theofiel Mortier was making similar progress in larger instruments, adapting Gavioli designs and technology to his construction of similar organs with an increasingly Belgian flavor. There's no doubt that in earlier years he sold 65-key Gaviolis and likely he also was also familiar with the subsequent 84-key design. Following the Gavioli & Cie. failure, Mortier, Marengi and successor Gaudin would battle for some of the grandest dance organ commissions. Key sizes reached upwards nearing the 120 mark. Their capability was not directed towards volume and audio power via more pipes and registers per se, but to provide tonal variety and variation. The initial change from military voicing to symphonic moved onward to dance tonalities, with some voices developed that were unique to the organs. The changing instruments were well suited to the styles of popular music that were then becoming ever more prevalent. Dance halls throughout Western Europe resounded with the melodies coming from these increasingly more capable mechanical organs.

In summary, the medium-sized, multi-register organ concept first introduced in Paris, France about 1902 endured via instruments manufactured in North Tonawanda, New York as late as 1939. A good number of French, German and American made instruments exist today that testify to the wisdom of the builders in furnishing organs to showmen built along these lines.

Initial Limonaire Frères Style 250 Organs

According to one tertiary source, the first 67-key Limonaire, shop number 3836, was shipped to a showman named Péchadre in 1906. The second and third, 3914 and 3979, were provided the next year to showmen named Hersin and Lunk, respec-

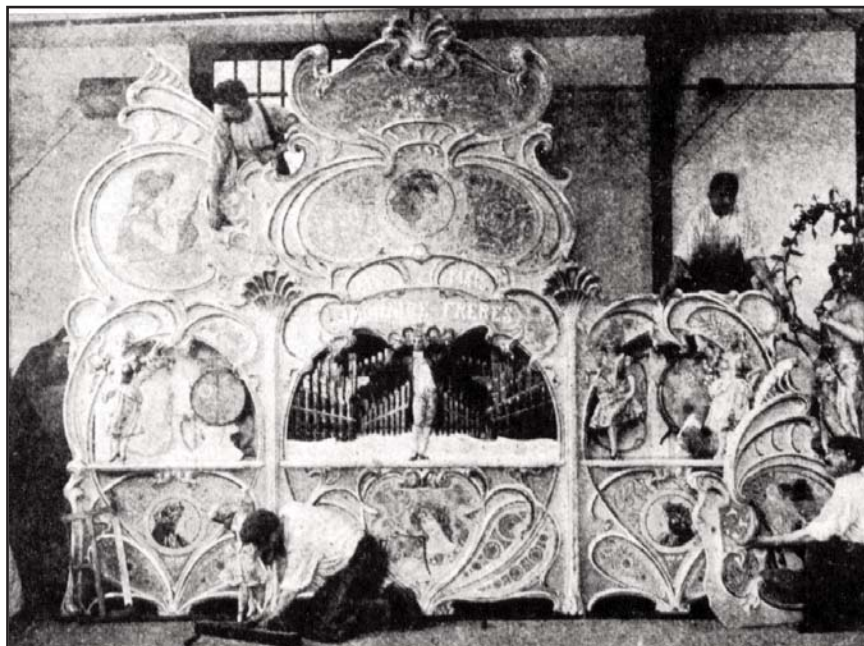


Figure 2. Photo-journalist Jacques Boyer snapped this view of one of the first Style 250 Limonaires inside the factory in 1906.

Image from *Scientific American*.

tively. The placement of the first such devices in the years of 1906-1907 is consistent with catalog data. One Limonaire publication assignable to 1902-1904 does not list the design, while another from circa 1908 includes it, providing some substantiation for the published 1906 introduction.⁴

One of these three organs, rationally the first or third made, is very likely the instrument that was photographed by photo-journalist Jacques Boyer inside the Limonaire factory in 1906. **Figure 2** Boyer's important series of images provides one of the most comprehensive insights into the appearance of a Parisian band organ factory during the Golden Age of the instrument. An engraving derived from a real photograph of such an instrument appeared in the firm's circa 1908 catalog, while a half-tone prepared from the photograph was printed in other advertising documents.

Variations

In addition to the uncertainty about the 67 versus 66-key identity, there's also ignorance about the Limonaire style numbers. Gavioli and Marengi both had multiple designs for the same key-size of machine. It appears that Limonaire followed the same practice, but whether it also applied to different façade styles is unknown. It's not clear if Limonaire

referred to all 67-key devices as Style 250, or if the number designated only the specific façade design illustrated in catalog materials. The singular existence of the one 67-key façade arrangement in published Limonaire documentation eliminates at this time the possibility of further comprehension on the topic.

The 67-key Limonaire pipework speaks swiftly and quite pleasingly, whether playing solo or in ensemble. The specification for three of the surviving instruments varies just slightly, from 260 to 266 pipes. The fourth example contains 325 pipes. Whether that higher number reflects original and "deluxe" construction or expansion by a later owner

is unknown. It may have been the prerogative of the buyer, based upon his budget and application, as to how elaborate an instrument was to be supplied by the builder.

Art Reblitz's presentation of the ranks of pipes in two 67 Limonaires provides an understanding of the different tonalities within the instruments. The name assigned to a register did not define all of the pipes that would come into play when it was selected by the arranger.⁵ Limonaire organs have always been known for their solo voice work, which has been criticized by some, including showmen, as being too nasal. By blending several voices together in one register the manufacturer may have been attempting to provide a solution for the indicated issue as well as to somewhat increase the volume of sound produced.

A particularly interesting stop in the Style 250 instruments is the small brass trumpets with upright and forward arcing brass resonators. These "pistons," as they were termed by Limonaire, were fitted into some of their 48-key Orchestrophones as early as circa 1900 and also were utilized in the later and much larger 92-key instruments. We have seen them in only one other French make of machine, a much altered 89-key Gavioli behind a Louis XV facade.⁶ **Figure 3** Similar and yet stylistically different upright and arcing pistons can also be seen in some earlier cylinder organs manufactured by Gebrüder Bruder and Gebrüder Wellershaus.

The Style 250 example illustrated in Boyer's 1906 factory photo and in the circa 1908 catalog had a deluxe percussion battery. Both representations included snare and bass drums in each side wing, along with a tambourine and a triangle, two of everything. There were no special beating effects

indicated in the scale. One of the surviving Style 250 organs has a pair of snare drums, but it has not been possible to determine if the paired devices played simultaneously or if the second was activated only in a forte passage, thereby increasing the volume.

The Péchadre and Lunk organs are not known to exist, but by good fortune four other 67-key Limonaires are still to be enjoyed today. All of them were provided with elegant Art Nouveau facades, the style embraced by the firm almost without exception by 1904. Each of the surviving examples was outfitted with a different front, providing an overview of the façade-maker's artistry. At least two different styles were produced within the first two years that the instruments were issued by the factory, with others provided in later years.

All of the instruments appear to have been fitted with an automated bandleader, but the side figures differ. The catalog device and the one in the 1906 factory photograph had two pairs of female dancers. Those in preservation have a single pair of bell ringers, or no side figures at all. It is possible that few original figures survive with any of the extant machines.

Following their takeover of the Waldkirch branch of Gavioli & Cie. in 1908, Limonaire Frères eventually manufactured organs with a 68-keyless scale at that site. Former Gavioli & Cie. employee Carl Frei, Sr. devised the scale for these instruments. Their configuration and pipework is very different than the Parisian-built 67-key machines. They are also prized for the quality of their music, proving that an inspired organ designer can always do something new, different and exciting.

In addition to the four original Limonaire 67s, one related re-creation also exists. French organ

builders Marc and Christian Fournier discovered the remnants of a pre-1907 vintage 57-key Gavioli, design number 648. It had been modified to a 60-key Limonaire operation, but was in poor condition when acquired by Fredy Baud in 1977. The Fourniers modified the chassis, thereby creating a device that plays the 67-key Limonaire scale. The specification includes the characteristic brass pistons found in the original Limonaire devices.⁷



Figure 3. This 89-key Gavioli from the continent has a set of brass pistons that may have originated with a Limonaire. Author's photo, 1986.

Surviving Instruments

No. 3914 (1907)

The earliest existing example known to this writer is the instrument that was termed the “Limonaire 1900,” now in the Hall of Halls in Kobe, Japan. **Figure 4** It bears shop number 3914 and was once claimed to have been made in 1898. The actual year of fabrication was 1907, being the second one constructed. It was the one made for Hersin. A description of the instrument’s resources sets the number of pipes at 260.⁸ The organ was later owned by Gustave Renard, then his son, Albert, and finally by his cousin, Raymond Bovy. During show service in Belgium, the device provided a musical accompaniment to a set of swings and other attractions at a later date. A photograph taken of the instrument in the swings confirms the presence of the wooden xylophone retrofitted to the belly, two snare drums and three figures. Two larger figures, likely of Limonaire manufacture, were placed on the platform in front of the instrument.⁹

The organ is well known to enthusiasts via the many LP record albums that were issued during Mr. Bovy’s ownership. Unfortunately, the information on the sleeves aggrandized the fine instrument with legends and in ways that do not always withstand comparison to surviving documentation. If the entire history of the instrument can ever be told, it will likely be even more intriguing.¹⁰

No. 3984 (1908)

The 67-key device bearing shop number 3984 was supplied to J. Van Munster, a showman based in Brussels, Belgium.¹¹

Figure 5 He was the proprietor of an 1893-vintage salon carousel. The name applied to it, “l’Hippo Palace,” was derived from a famous entertainment establishment in Paris. The instrument was completed in 1908. The organ continued to serve with the ride following its sale to Fauré Wilbert in 1921. The price paid was recalled as 4000 to 5000 French francs, about one-third of the catalog list price of FF12,500. The difference provides an insight on second hand pricing. When fitted into the center of Wilbert’s salon carousel it had a rather short top center panel. Later, one patterned after the 67-key design in the factory photo was fabricated and installed.¹²

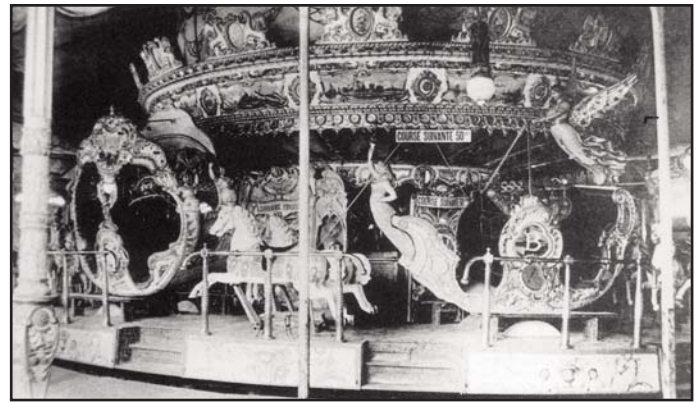


Figure 5. The Van Munster 67-key Limonaire later served in the beautiful salon carousel owned and operated by Faure Wilbert.

Author’s collection.

The instrument was later owned by Marc Fournier and is now in the Jasper Sanfilippo collection. **Figure 6** The case of the organ houses 325 pipes, with the bass and snare drums and a cymbal mounted to the side wings. The larger number of pipes presumably reflected an increased investment by Van Munster and a desire for better quality music. Perhaps audio considerations inside the salon carousel housing caused him to not have the “deluxe” complement of percussion devices, as seen in other 67s. The key frame is in the usual outside corner location.¹³

No. 4147 (1909)

The fine 67-key Limonaire from the Maurice Demeyer salon carousel is now in the Bob Gilson collection. **Figure 7** It was later owned by Bakker-



Figure 4. The best known example of a 67-key Limonaire is the nicknamed “Limonaire 1900,” now in the Hall of Halls in Kobe, Japan.

Postcard in author’s collection.



Figure 6. The specification of the 67-key Limonaire in the Sanfilippo collection includes 325 pipes, the most of any surviving example of the style. Author's photograph.

Denies and thereafter by British collector Paul Corin.¹⁴ A carved griffin or dragon figure was once present on the façade in front of the pipework (reportedly installed 1930), but it has subsequently been removed. The organ bears shop number 4147, which has been attributed to 1909. There are 266 pipes in this device, complemented by the two drums and a cymbal. The key

frame is mounted off the back of the case, towards the left when viewed from the back.¹⁵ The façade on this instrument was partially derived from the configuration previously utilized on the firm's 60-key and 92-key design number 243, and the bioscope front incorporating a similar center section. A derivative design was also utilized in 1913 on an 89-key Limonaire fabricated in Waldkirch.

The conservation and re-decoration of the Gilson organ was undertaken by Rosa Patton. An added attraction of this organ is the incandescent bulb illumination, providing an early example of the effective use of such technology on an organ façade.

No. 4253 (1909)

To the present time, the fourth 67-key Limonaire has always and only been associated with Philadelphia Toboggan Company's carousel number 30, which was completed and shipped by the factory in August 1913. [Refer to Figure 9 in accompanying article by Patricia Mullins.] The initial destination for the big four-abreast was White City amusement park at Sydney, Australia, which opened to the public on November 22 of the same year. PTC records reviewed by Patricia Mullins include the shipment of the carousel, a notation with which was the somewhat cryptic "excluding organ." Whether that meant the ride was sold without an instrument or simply that it would be furnished separately is unclear and unresolved. The booked cost of the ride was \$14,457, which ballooned to an estimated \$40,000 with shipment, erection and structure expenses. It is difficult to



Figure 7. Another elegant Art Nouveau design was applied to the 67-key organ furnished to Maurice Demeyer, the beauty of which was recovered after acquisition by Bob Gilson. Author's photograph.

fathom that Cozens Spencer, the resident of Sydney who placed the order for the carousel in the U. S., would have returned home without an organ. Yet, a single postcard photograph of the "Giant Carrousel" at White City fails to disclose the presence of an organ. The entire ride center is not visible and there is also a very large dark space to the back wherein an instrument could

have been situated.¹⁶

The White City facility was closed in 1918 and the ride presumably remained in storage until it was relocated and erected at Luna Park, Melbourne, for 1923. It has been there ever since. The arrival of a new attraction often triggered other improvements, such as the acquisition of a new band organ. There is no specific confirmation of the presence of the instrument with the ride until 1923, when a photograph was taken that records it inside the center circle of the platform. [See Figure 1 in accompanying article by Patricia Mullins.] If the organ had not been a fixture at White City, Sydney, it's possible that it did not arrive in Australia until the ride's debut at Melbourne in 1923.

Patricia Mullins has closely examined and compared the surviving façade decorative elements with the painted and gilded organ front depicted in the Boyer photograph. She strongly believes that they may be one and the same. Is this possible? We think yes, especially if the organ did not arrive in Australia until 1923.

There are quite a few instances where the chassis of one machine was matched with the façade from another. A brisk trade in second hand and rebuilt instruments took place in the post-World War I era and it's possible that Limonaire salvaged the façade of one organ and placed it with the chassis from another. If the swap occurred earlier, the circa 1906 façade might have been returned to the factory in exchange for another, perhaps with a lower profile for ride application or installation in a wagon. The photographed front would then have been available for re-assignment in 1909, or thereafter. There are other instances where a façade was salvaged after a fire destroyed the chassis. Further knowledge of the existence and use of this organ in France, or elsewhere on the continent might resolve the heritage of this fine decorative presentation.

Fortunately, the instrument survives nearly totally intact. A shop number, 4253, was found in two places. Data on Limonaire manufacturing would assign it to 1909, at least three years before the carousel was envisioned and ordered. Direct shipment from the Limonaire factory to White City seems highly unlikely. The prospect of a purchase second hand, either from continental Europe or North America, seems more rational. Although the Berni brothers were active as importers and exporters in the 1913 to 1918 era, they brought an extremely limited number of Limonaires to the United States. The number of known examples can be counted on fewer than the fingers of one hand. Acquisition for 1923 would seem to have been satisfied most likely by a shipment directly from Europe, particularly France. Many organs were then being shipped out of continental applications to England

and elsewhere. Unfortunately, most Luna Park business records were destroyed in a fire some years ago, limiting local research into the acquisition.

The pipe specification, in terms of the quantity and the types visible from the front, appears to be about the same as the Hersin/Kobe and Demeyer/Gilson organs. There are 66 keys located in the key frame, with a space for one more, the same as the Demeyer/Gilson and Van Munster/Sanfilippo instruments. The keyframe with this instrument is on the left, 90 degrees to the case, same as the Sanfilippo organ.

Further details on the specification of this unique survivor of the catalog version of the Limonaire Style 250 will become available when the instrument is rebuilt. The restoration, will bring back to life one of the most original and finest surviving examples of Parisian craftsmanship. It will be a fitting companion to Australia's greatest carousel.

Acknowledgements

The author extends his grateful appreciation to the following people for their kind assistance: Bob Gilson, Patricia Mullins, Andrew Pilmer, Art Reblitz, Jasper Sanfilippo and Andrea Stadler.

Notes:

1. The number of keys was confirmed by Bob Gilson and Art Reblitz. The scale is presented in Arthur Reblitz, *The Golden Age of Automatic Musical Instruments*, (2001), pages 382-383. In two cases, a pair of the 66 keys present were non-functional, one of which would have controlled a xylophone had it been present.
2. For further details, see the author's paper, "A Celebration of '65-key' Gavioli Band Organs" in issues 26 and 27 of the COAA *Carousel Organ*.
3. David Kerr, "The Canberra Carousel Organ, Gebrüder Bruder Elite Apollo Orchestra," COAA *Carousel Organ*, 17, pages 12-16.
4. Information on Limonaire serial numbers is in the booklet notes to the compact disk *Orgue Limonaire 66 Touches*, REM311165. The source of the data was French organ builder Marc Fournier, who had possession of documentation from the Limonaire firm. A few additional Limonaire shop numbers collected by Hans Brink are in *Het Pierement*, XXIV, 4, page 87.
5. Reblitz, *The Golden Age of Automatic Musical Instruments*, page 383.
6. This continental heritage Gavioli passed through the hands of the Rotterdam, Holland dealer van der Vin to the ownership of A. D. Gardner, Tom Varley and Ernie and Peter Clouston before going to an unknown owner in Ireland. Through the years it was given a new case, converted to the 89VB scale and had a glockenspiel retrofitted to it. The placement of Limonaire-style pistons was presumably an earlier

alteration. G. W. MacKinnon offered it for sale in his Winter 1970 (page 29, lot A-93) and Winter 1972 (page 60) catalogs. Information courtesy Andrew Pilmer, e-mail dated November 9, 2007.

7. Jan L. M. van Dinteren, "Gavioli van Fournier," *Het Pierement*, XXXVIII, 3, page 107.
8. Sales prospectus issued by Raymond Bovy, circa 1986, copy in the author's collection.
9. A photo of the organ in the Renard swings is in *Het Pierement*, XXXIII, 4, page 125. Two large Limonaire statues are in the Jim and Sherrie Krughoff collection.
10. Additional history, some of which repeats the legends on the LP sleeves, is in *Het Pierement*, XIV, 1, pages 1 and 9.
11. The name is given in some sources as Van Mutter and De Mutter.
12. Marc Grodwohl, *La Fantastique Épopée des Carrousels-Salons* (1991), pages 49-57, and plates XXV-XL, LXIX and LXX.
13. Further specification information is in Reblitz, *The Golden Age of Automatic Musical Instruments*, page 224. A slightly different pipe count, 316, was given in the CD notes referenced previously. The author counted 66 keys in the keyframe on May 19, 2007, but there was room at the edge for an additional key.
14. The Demeyer ride history is in *Grodwohl*, pages 19-36 and plates I-XII.
15. See *Grodwohl*, pages 84-86. The shop number came from Arthur Prinsen; the 1909 date was provided by Marc Fournier. Additional specification data is in Reblitz, page 225.
16. Information about T. H. Eslick and the parks he erected in Australia can be found in *Billboard*, September 6, 1913, page 36; October 19, 1913, page 35; and December 20, 1913, page 32. A modern summary about one is Sam Marshall, Luna Park, *Just for Fun*, (1995). Detailed information on the PTC ride history and restoration can be found in two papers by Patricia Mullins, "PTC #30, Down Under," National Carousel Association *Merry-Go-Roundup*, XXVI, 4, pages 18-24; and "PTC #30 up and running Downunder," *Carousel News & Trader*, XVIII, 1, pages 21-25.

Fred would welcome contact from persons with further knowledge or photographs concerning the instruments described in the above article, especially the rare Marengi Ideal Orchestre and Gasparini Concertophone, as well as Gebrueder Bruder's "Elite Orchestra 'Apollo'" and other named models.

COAA Online Bulletin Board & Discussion Group

Membership in your Association includes an online Bulletin Board and Discussion Group hosted by *Yahoo! Groups*. You can preview it at <http://groups.yahoo.com/group/CarouselOrganAssociation>. If you would like to join, click on the blue button "Join This Group," which will guide you. If you don't have a Yahoo profile, it will ask you to set one up. Note that you don't have to give Yahoo a lot of personal information, **but we do need your name and town**, as the Group is limited to COAA members. This identification will be visible ONLY to Group members. Within a day or so your application will be accepted by the moderator. If you prefer, email your name and interest to the moderator directly at ms-ss@swbell.net and you will receive an invitation. Note: Yahoo is well-protected against spammers and outsiders: that's the reason we need the join and acceptance routine.

Charles Walker . . .

Charles Walker passed away on October 8, 2007. Charles had many interests (old mills, stage coach trails), but band organs and carousels were high on his list and the contributions he made to their continued enjoyment were many.

He is a founding member of the Atlanta Chapter of the American Theatre Organ Society (ATOS), the oldest organized preservation society in the country. He was also one of the original founders and supporters of the National Carousel Association (NCA) and served as the representative of the NCA to the IAAPA. He wrote many of the articles which became the basis for the NCA Technical Manuals.

Some of his more recent work involved the carousel and band organ at Lake Winnepesaukah, Georgia, where he recently helped organize organ rallies.

The COAA and its members will miss Charles and his efforts with Lake "Winnie."

