

10. *Billboard*, July 15, 1905, page 47; *The Sunset*, 1904, page 7; *Music Trade Review*, February 11, 1905, pages 39 and 42.
11. Bacigalupi's film start is documented in "San Francisco, Cal., Dates Back to the Year 1894," *Moving Picture World*, July 15, 1916, which also included his portrait. It is reproduced in Q. David Bowers, *Nickelodeon Theatres and their Music*, (1986), page 10. *Music Trade Review*, April 28, 1906, page 23, and June 23, 1906, page 39.
12. *Music Trade Review*, September 29, 1906, page 38; February 23, 1907, page 42; August 17, 1907, page 23; and August 21, 1907, page 36.
13. *Music Trade Review*, November 21, 1903, page 35; March 2, 1907, page 44, and March 9, 1907, page 28; and June 15, 1907, page 21.
14. Q. David Bowers, *Encyclopedia of Automatic Musical Instruments*, (1972), pages 673 and 694.
15. *Music Trade Review*, March 21, 1908, page 24.
16. Howe Collection of Musical Instrument Literature, University of Maryland. A second copy is noted in Jens Wendel, "The Phillips Paganini Monstre Restoration Project," *MBSI Journal of Mechanical Music*, XLVIII, 2, pages 28-38, wherein the name is incorrectly given as Bacigalupo.
17. *Music Trade Review*, August 15, 1908, page 22; March 5, 1910, page 15.
18. *Music Trade Review*, March 26, 1910, pages 21 and 42; May 14, 1910, page 23; and April 30, 1910, page 21.]
19. *Music Trade Review*, May 7, 1910, page 19.
20. Trade card and stamped catalogue sheets, Howe Collection.
21. *Music Trade Review*, October 22, 1910, page 19; November 5, 1910, page 15; November 26, 1910, page 43; December 31, 1910, page 35; and August 2, 1913, page 31.
22. *Music Trade Review*, January 31, 1914, page 13.
23. *Treasures*, pages 240-241.
24. *Music Trade Review*, July 21, 1917, page 35.
25. *Music Trade Review*, January 4, 1908, page 38; September 4, 1912, page 9; September 23, 1916, page 9; and November 11, 1916, page 27.
26. An example is illustrated in Bowers, *Encyclopedia*, page 711.
27. Card reproduced in Q. David Bowers, *A Guidebook of Automatic Musical Instruments*, (1967-1968), I, page 19.
28. *Presto*, January 24, 1925, page 3.
29. *Music Trades Review*, March 7, 1925, page 5; *Presto*, March 21, 1925, page 13.
30. *Presto*, May 9, 1925, page 19; June 27, 1925, page 10; and October 10, 1925, page 16; and *Music Trade Review*, June 13, 1925, page 43.
31. *Music Trades Review*, May 17, 1919, page 13.
32. The documents are largely now in the Howe Collection. Bowers related the spirit of his discussions with Joseph Bacigalupi in "Nickelodeons on the Barbary Coast," *MBSI Technical Journal*, XX, 6, pages 355-357.

## In memory of . . .

COAA member **Tony J. Beugelsdijk** passed away on August 23, 2009, at the age of 59. He is greatly missed.

Some years ago on a visit to Waldkirch, Germany, Tony fell in love with the sounds of the mechanical organs he heard there, perhaps reminding him of the street organs he heard in his childhood growing up in Holland.

The Waldkirch experience prompted him to launch a search on the internet regarding all things relating to mechanical musical instruments. One of his discoveries was COAA which he and Mary joined over three years ago. As members of COAA, Tony and Mary were a fun part of the 2008 Bumbling Bruder Tour.

Tony was a scientist at the Los Alamos National Laboratory where he built the laboratory's robotics and automation program, leading a group of more than 30 scientists and engineers. He was not only interested in current automation principles but was fascinated by the early forms of automatic controls. This prompted him to order the Stanoszek plans and begin building a reproduction of a Wurlitzer 105.

Tony was a master craftsman as reflected in the quality of his 105. It is much better quality than an original Wurlitzer. Tony was so interested in doing it right that he built all the Wurlitzer unit valves from scratch, and being the engineer that he was, he built a unit valve test rig to assure all the valves were working perfectly.

He delighted in sharing his progress with school children who were amazed when they saw how these early mechanical music instruments were made. Most of them had never even seen an instrument of this type. Tony had completed about 3/4 of the 105 project before his passing.

It was always evident that Mary, his wife, was the joy of his life. Tony's love of life, people and learning was ever constant in his daily walk.



John Iles

## From the Membership Chairman:

COAA membership status for calendar year 2009, which ended June 30, 09

- \* COAA started 2009 with 429 members.
- \* We finished 2009 with 466 members, a gain of 37 (8.6%) new members
- \* At present we have 454\*\* paid members.

\*\*Because of the great effort of our current members to recruit new members, COAA continues to grow.

Dan Danko