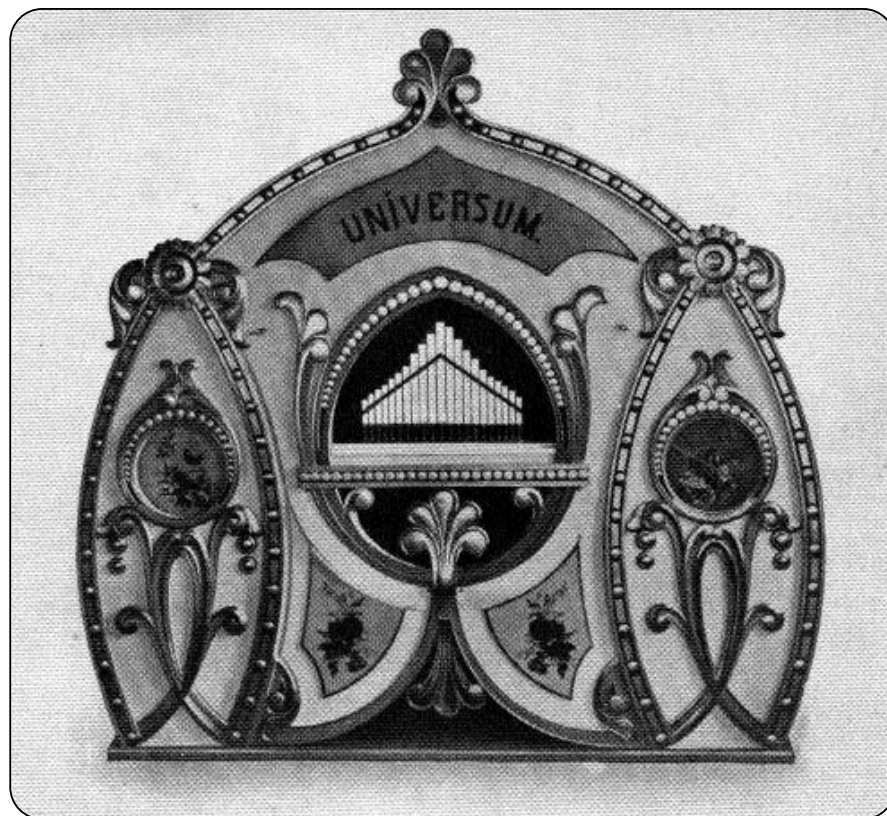


Issue #10
January, 2002

CAROUSEL ORGAN



**The Journal of the
Carousel Organ Association of America**

CAROUSEL ORGAN

The Official Journal of the Carousel Organ Association of America (COAA)

*Devoted to enjoying, preserving and sharing knowledge of all outdoor mechanical musical instruments,
including band, fair and street organs, calliopes, and hand-cranked organs of all sizes.*

Carousel Organ Association of America

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Inside this issue:

- ***History of the American Band Organ Association (ABOA)***
Ken Smith — 4
- ***The Broadway Bruder***
Bruce Pier — 8
- ***Learning From The Serial Numbers: Gebrueder Bruder Organ Manufacturing***
Fred Dahlinger, Jr. — 12
- ***Patience Is A Virtue — Anxiety Isn't***
Ralph Schultz — 20
- ***The HERSHEY PARK Carrousel and Its Band Organ***
Bill Black — 21
- ***Monkey Tricks — How They Are Trained For Hand Organ Service***
Harrisburg Patriot — 24
Contributed by Brian Flora
- ***Play It Again, Gaviman . . . a recording review of outdoor mechanical music***
Fred Dahlinger, Jr. — 26

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President's Message:

Another year is coming to an end! I walk by our Bruder, sleeping like a big wooden giant—just waiting for somebody to feed it some electricity to bring it to life again. I think of all the fond memories of friends, the laughter, and the great times this wooden beast has given to us. Who could ever think that a piece of wood, some leather, and a little metal could give so many people so much enjoyment. Thanks to everyone involved in this organization for your rally support, friendship and kindness.

The year 2002 is going to be very busy—we have five rallies in the planning stages, and they are in five different states with three new locations. Check the calendar at the back of the journal for more information. I hope to see you all at one of the rallies.

Looking at the organization in a nut shell we are about 350 strong; the journal is alive and growing like a two-year child, thanks to Ron Bopp, Angelo Ruli and all the people that have sent in their articles. Thanks to the staff of the COAA for their support and hard work. I hope to see you all in the spring as usual.

Terry

From the Editor's Loft . . .

By the time this issue reaches your home the 2001 holiday season will have finished and we will all be back at work in the new year. My work as Editor continued during this season to prepare this collection of articles and interesting reviews.

First, I must say I am pleased to have the contribution from Ken Smith—this gives us all an insight to how the informal organ climate got started in the United States which, eventually, led up to the formation of the COAA. Ken has a wealth of knowledge about this history as well as band organ mechanics and we all look forward to more in the future.

More history about particular organs—the 52-key Bruder on the Flying Horses Carousel and the Wurlitzer Model 153 on the HERSHEY PARK Carrousel are both elaborated upon.

Being an owner of a Gebr. Bruder fair organ I really appreciated Fred Dahlinger's article on the existing Bruders but I think all readers will enjoy reading this story also. Fred has jumped in to get our "record review" column going (page 26) and I hope more will do so in the future. What a neat thing!

Again, I urge members to submit articles and photos for use in the *Carousel Organ*. We continue to have a lot of really neat material available for our use and there is more to come, I can promise you that!

Mary Jo and I wish you a Happy New Year!

Ron

Front cover: A catalog photograph of a Bruder Universum (Konzert-Notenorgel mit 42 Tonstufen). See Fred Dahlinger's article on 17 for an existing Universum.
 Back cover: The 52-key Bruder playing for the Flying Horses Carousel at the Salisbury Beach amusement park.

COAA Happenings

The COAA board has hoped you have enjoyed some of the changes made to our journal, the *Carousel Organ*, and the additions of our merchandise promoting the organization. These changes would not be possible without your participation and input. This page will serve to keep you updated on the latest COAA news and information about other activities.

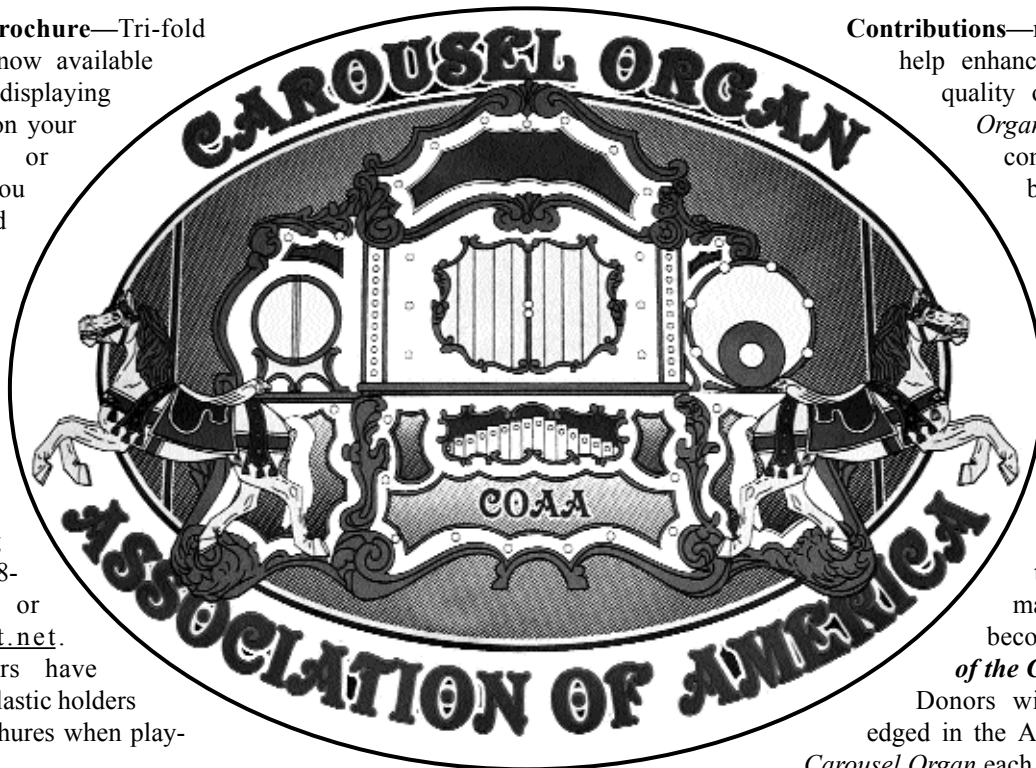
Further information and placing of orders may be obtained by contacting:

Jo-Lin's Jeweled T's
560 N. Garfield
Bloomdale, OH 44817
419-454-3671

Logo—our new logo (below) has been well received. It is being used on a variety of merchandise (see report from Joan Haughawout below) and is currently being submitted to the company that produces decals. A large decal (somewhere between six and eight inches) is being proposed and should be available soon. More information about how to order this decal (which can be put on your organ trailer or other places) will be in the next issue of the *Carousel Organ*.

Schedule of Rallies for 2002—a look at the rally schedule on page 31 will tell you that there will be plenty of COAA rallies (as well as rallies of other organizations) to get out and play the "Happiest Music On Earth." There is a conflict with our third COAA rally in Franklin, PA and the Mid-Am rally in Dundee, MI. Both rallies are associated with events that will not tolerate a change in dates. That is unfortunate but there should be plenty of organs at both rallies.

Marketing Brochure—Tri-fold brochures are now available for use when displaying your organ or on your coffee table or whenever you have a friend that might be interested in the COAA organization. Packets of 20 are available from the editor (no charge) simply by contacting Ron Bopp at 918-786-4988 or bopp@gcinet.net. Many members have already set up plastic holders with these brochures when playing on location.



Contributions—monies that can help enhance the look and quality of the *Carousel Organ* will probably come from contributions made by members. These may be in the form of **Memorial Donations**, a donation made in memory of a COAA family member or friend. In addition, donations may be made by becoming a **Friend of the Carousel Organ**.

Donors will be acknowledged in the April issue of the *Carousel Organ* each year.

COAA Clothing and other items—Joan Haughawout has reported that 75 shirts and sweatshirts have been ordered as well as 10 jackets; 30 tote bags and 24 hats. Joan relates that there has been a demand for pocket t-shirts and that they are now available as well. Pricing for COAA items is as follows:

•T-shirts (S - XL)	\$15.00
•T-shirts (2X - 3X)	\$17.00
•Sweatshirts (S - XL)	\$25.00
•Sweatshirts (2X - 3X)	\$27.00
•Tote bags	\$12.00
•Ball Cap	\$ 8.00

All items can be jeweled for an additional \$5.00 per item.

Contribution Categories are:

\$10 to \$49	Wurlitzer 105 level
\$50 to \$99	Wurlitzer 125 level
\$100 to \$249	Wurlitzer 153 level
\$250 to \$499	Wurlitzer 165 level
\$500 or more	Wurlitzer 180 level

Contributions may be made to Marge Waters, 7552 Beach Rd, Wadsworth, OH 44281.

Recording Review—take a peak at page 26 and you will see our first recording review. Fred Dahlinger has taken on this task by reviewing the Wurlitzer Monster in Burlington, CO. Fred would like another member to handle the small organ review. Any takers? Do you have a recording you would like to have reviewed? Contact Fred at afdj@g2a.net for more information.

History of the American Band Organ Association (ABOA)

Ken Smith

The American Band Organ Association was organized in 1981 by myself. I had joined the Musical Box Society International ten years before that, in 1971, but I longed for a simpler organization of people whose only interest was band organs. The main interest of the Music Box Society members was music boxes and this did not include band organs. These members regarded band organs as noisy upstarts and loud outdoor machines which drowned out their own soft speaking music boxes. Their disdain for the noisy organs grew more vocal after member Dan Slack organized the MBSI Mid-America Band Organ Rallies in 1976.

The first ABOA rally was held on Saturday, October 19, 1985, on five acres of land across the road from my home near Blacklick, Ohio. Fortunately, the weather had not turned cold, but there was an intermittent light rain that day. The turnout was excellent, with 11 large organs, and several small ones attending, plus an antique car display, a model steam traction engine, and a clown, Bob Cantine. Food was served across the road at the Smiths. My wife, Marian, and several other hard working ladies fed 60 people twice that day, at no cost to the attendees. People came from far and wide: Michigan, Indiana, Pennsylvania, and Ohio. Cliff Gray brought an organ from Mississippi in the back of a pick-up truck, and Bruce Miller flew in from Washington state.



Figure 1. The first Gallipolis rally held in September, 1992. A group photo of most of the attendees (not shown: Bud & B Bronson; Cliff & Robbie Gray). Photo: Ken Smith.

It would simply be a group of people with an outspoken love of the delightful machines called band organs.

In the next 14 years the American Band Organ Association conducted a total of 33 organ rallies, the last being held in 1999. These are listed in the Table 1 on page five.

I drew up a membership certificate for the new ABOA which, at that time had one member: me. I presented the idea to a few friends and created a little interest. My idea for a band organ club was to keep it as simple as possible. There would be no charter, no officers, no dues, no committees, no newsletter, etc. It would simply be a group of people with an outspoken love of the delightful machines called band organs.

The ABOA did not really get off the ground until we started having our own organ rallies. In 1985 in Fremont, Ohio, Dan Slack conducted a huge organ rally for the MBSI, with 70 organs in attendance. In those days the MBSI Mid-America rally was the only one in the entire country, and it was held once a year.

We had so much fun at that rally that it seemed a shame to enjoy it only once a year. That's when I decided to have the ABOA conduct its own rally, and set about organizing one.



Figure 2. At the ABOA rally in Jefferson, Texas in June, 1989 Jack Hewes brought his home-built 52-key organ from Seattle, WA. Photo: Mary Eberwine

Note that many locations hosted more than one rally. Gallipolis had the most with four. Holland, Angola and Findlay had three, while Oxford, Marion and Wabash each had two. It shows that good things bear repeating.

Special mention should be made of the 1989 Jefferson, Texas Rally hosted by Cliff and Robbie Gray. For some that trip was over a thousand miles each way (mine was 975), but the turnout was remarkable. One member, Jack Hewes, brought an organ from Seattle, Washington, probably 2500 miles each way (Figure 2). The Grays put on a great rally which was appreciated by all. Going to Jefferson was our way of showing our appreciation for all the thousands of miles the Grays have traveled since 1980 to attend both the MBSI and ABOA rallies, in Ohio, Indiana, Michigan and Pennsylvania.

American Band Organ Association Rallies			
	Location	Host	
1.	Oct. 19, 1985	Blacklick, OH	Ken and Marian Smith
2.	May 17, 1986	Jackson, MI	Fred & Johann Dahlinger
3.	May 30 - 31, 1987	Archbold, OH	Fred & Johann Dahlinger
4.	Sept. 26, 1987	Livonia, MI	John & Nan Flint
5.	June 4, 1988	Crossroads Village, MI	Bob & Cathy Cantine
6.	Sept. 17, 1988	Ashtabula, OH	Bob & Sharon Fortune
7.	June 9 - 11, 1989	Jefferson, TX	Cliff & Robbie Gray
8.	Sept. 15 - 16, 1989	Findlay, OH	Terry & Joan Haughawout
9.	June 1 - 2, 1990	New Philadelphia, OH	Bill & Marge Waters
10.	Sept. 7 - 8, 1990	Chillicothe, OH	Neil & Debbie Smith
11.	May 31, 1991	Oxford, OH	Richard & Carol Strimple
12.	July 19 - 21, 1991	Findlay, OH	Terry & Joan Haughawout
13.	Sept. 20 - 21, 1991	Tiffin, OH	Wayne Coffman
14.	June 12 - 13, 1992	Angola, IN	Gene & Phyllis Headley
15.	July 17 - 18, 1992	Columbus, OH	Ken and Marian Smith
16.	Sept. 11 - 12, 1992	Gallipolis, OH	Neil Smith, Kim Sheets*
17.	June 11 - 12, 1993	Columbia City, IN	Mike & Linda Grant
18.	July 30 - 31, 1993	Cleveland, OH	Wally Sherman
19.	May 7 - 8, 1994	Holland, MI	Terry & Joan Haughawout
20.	June 17 - 18, 1994	Frankenmuth, MI	Albert Zehnder
21.	July 29 - 30, 1994	Wabash, IN	Frank & Hope Rider
22.	Sept. 23 - 24, 1994	Gallipolis, OH	Kim Sheets*
23.	May 13 - 14, 1995	Holland, MI	Terry & Joan Haughawout
24.	July 29 - 30, 1995	Angola, IN	Gene & Phyllis Headley
25.	Sept. 22 - 23, 1995	Gallipolis, OH	Kim Sheets*
26.	May 10 - 12, 1996	Holland, MI	Terry & Joan Haughawout
27.	Aug. 2 - 3, 1996	Wabash, IN	Frank & Hope Rider
28.	Aug. 1 - 2, 1997	Marion, OH	Don & Norma Redd
29.	June 12 - 13, 1998	Findlay, OH	Dave Vincent
30.	July 17 - 18, 1998	Angola, IN	Gene & Phyllis Headly
31.	July 17 - 19, 1999	Gallipolis, OH	Rhonda Cox*
32.	July 23 - 24, 1999	Oxford, OH	Richard & Carol Strimple
33.	Aug. 6 - 7, 1999	Marion, OH	Don & Norma Redd

Table 1. American Band Organ Association rallies and host, listed by dates.

*Gallia County Visitor's Bureau

Mention should be made of a small group of people in the ABOA known as the ABOA Concert Band (Figures 5 & 7, Table 2). This was a rather motley group of rag-tag musicians and would-be musicians whose only crime was having fun in entertaining, or trying to entertain, the long-suffering non-musician members of the ABOA.

Another mention of Cliff Gray is in order, since he bought, at his own expense, uniforms for the band: red caps, with "ABOA Concert Band" on them. I should also mention that, earlier, Cliff had membership certificates, logos (Figure 6), and an ABOA calendar printed for the club, and had

regular ABOA caps made, again at his own expense. Cliff was undoubtedly our most enthusiastic booster.



Figure 3. The ABOA, as promoted by member Ed and Carol Ditto on their Raffin street organ cart. Photo: Ken Smith.



Figure 4. Ken Smith, Mike Kitner and Randy Simons playing at the Cleveland ABOA rally on July 31, 1993. Photo: Ken Smith.



Figure 5. The ABOA rally in Columbus, OH on July 17, 1992 was entertained by the ABOA band. Musicians shown are Ron Bopp, Robbie Gray, Bob Kirshner and Mike Kitner. Photo: Nan Flint

However, all good things must come to an end. Unfortunately for the ABOA, there was a downside to the informal nature of the organization, one I had not anticipated when I started the club.

People far and wide began asking for membership, and it became my sad task to tell them that if they could not attend our organ rallies, they would get no benefit from belonging to the organization, other than the membership certificate I sent them. Without a newsletter, many lost interest in joining.

Recently, there has been much interest in a new organization, the Carousel Organ Association of American (COAA), a more formal group with a charter, officers, dues and a journal (a fine one, which you are looking at). The ABOA membership has smoothly assimilated into the COAA.

ABOA Band Members

Ron Bopp	Kim Pontius
Robbie Gray	Jackie Porter
Ben Jones	John Prtljaga
Bob Kirshner	Ken Smith
Mike Kitner	Dave Vincent
Brad McClincy	Darlene Wasson
Lexie Palmore	David Wasson
Cliff Pollock	

Table 2. A list of members of the ABOA band throughout the years.



Figure 6. The membership logo, printed on a felt-like material, was passed out to members in the early years of the ABOA organization. Photo: Ron Bopp

In 1999, after 18 years of existence, the American Band Organ Association quietly slipped into oblivion, and into history, leaving behind some great memories. Now, the COAA will provide the memories.

Figure 7. The ABOA band plays for the banquet after the organ rally in Marion, OH on August 7, 1999. Featured are John Prtljaga, Dave Vincent, Kim Pontius, Ken Smith and Ben Jones.

Photo: Mary Pollock



ABOA Membership*

1. Ken Smith	47. Robert J. Avary	93. Don Rountree
2. Don Stinson	48. Cliff Gray, III	94. Dale Gunnar
3. Richard Franceschi	49. David Niswonger	95. Darren Brown
4. Roy Haning & Neal White	50. Larry Niswonger	96. Lexie Palmore
5. Bob Gilson	51. John E. & Nan Flint	97. Ivy E. Richards
6. Jerry Betts	52. William A. & Marjorie Waters	98. Robert Molesworth
7. Dan Slack	53. Theodore Wafllart	99. William O. Winston
8. Neil Smith	54. James S. Welty	100. Jere Van Wormer
9. Bruce Miller	55. Kevin & Linda Sheehan	101. William E. Ullstrom
10. Bob Kirshner	56. David A. Rohe	102. Dan C. Brown
11. Ron & Mary Jo Bopp	57. Thomas A. Dimock	103. Harlan M. Wolff
12. John E. Tenney	58. Catherine Collison	104. Gary Scherf
13. David Stumpf	59. Reg Turlington	105. Ed Bishop
14. Mike & Linda Perry	60. George & Elizabeth Murphy	106. Richard R. Dawson
15. Terry Haughawout	61. John Pohlpetter	107. Steven G. Katz - Constance K. Barsky
16. Bob Stanoszek	62. Norman & Alison Douglas	108. Carl & Sharon Curtis
17. Mike Bardin	63. Bud Bronson	109. M. Lou Marsh
18. Frank & Hope Rider	64. "B" Bronson	110. Patsy Capilungo
19. Herb Brabandt	65. David R. Young	111. Frances J. Reitz
20. Timothy Trager	66. Walter & Nancy Loucks	112. Gerald Webber
21. Jack Hewes	67. Jerry & Marilyn Buechner	113. Don Buchele
22. Ron Nelson	68. James Knudtson	114. Al & Esther Hardesty
23. Roy Norman	69. James & Alice Kershner	115. John Prtljaga
24. Ron Yost	70. Jim Grissinger	116. David Vincent
25. Walter J. Kehoe	71. Matt Caulfield	117. Mike & Sandy Schoeppner
26. Bob & Diane Yates	72. Whitey & Sandy Best	118. Fred Doolittle
27. Steve Lanick	73. Wayne Coffman	119. Frank Hall
28. Tony Marsico	74. Cliff & Mary Pollock	120. Dan Wilke
29. Richard Strimple	75. Marsh & Joyce Royster	121. Burton J. Lindhart
30. Carol Mahaney	76. Carl A. Moss	122. Randy & Linda Simon
31. Jerry Doring	77. Dr. Maurice G. & Phyllis Headley	123. James & Carol Westcott
32. John & Diana Kelly	78. Larry A. Kern	124. Joseph F. Peck
33. Mike Kitner	79. Edward L. Kraus	125. Patti Hall
34. Ron & Glynn Keisler	80. Dave Ramey	126. Art Ritchie - Dan Jones
35. Capt. John Leonard	81. Carsten Henningsen	127. Noreene M. Sweeney
36. William E. Black	82. Robert K. Conant	128. Kim A. Pontius
37. Mike Merrick	83. William Hall	129. Bob & Charlotte Scuorzo
38. Tracy M. Tolzmann	84. Donald Redd	130. Bob & Bee Hobbs
39. Tom Wurdeman	85. Walter F. Sherman	131. Paul & Pat Dyer
40. John Page	86. Art & Dee Eltzroth	132. Gary & Cynthia Craig
41. Judith Howard	87. Roy H. Higgins	133. Kim Sheets
42. Fred & Johann Dahlinger	88. Robert Fortune	134. Ed & Carol Ditto
43. Cliff Gray, 11	89. William & Mary Finch	
44. Wilfred Markey	90. Louis & Odessa Carroll	
45. David Morecraft	91. Richard Dunn	
46. Robert & Cathy Cantine	92. Tom Grace	

* in order of joining

Table 3. ABOA membership from the inception of the organization.

Ken Smith is well known for his exact replication of both a 89-keyless Gavioli and a 63-keyless Ruth organ. Both organs have appeared at ABOA and Mid-Am rallies. More information can be found about Ken in the *Meet Your Member* feature on page 31.

The Broadway Bruder

Bruce Pier

The events of early September 1913 made moot whether the previous summer at Salisbury Beach had been a good one or not. On September 9th, the good citizens of Cushing, Massachusetts, watched in horror as the formerly thriving amusements and businesses along Salisbury Beach went up in flames. Among the fire's casualties was the Culver Flying Horses, a steam-powered carousel owned by the Culver and Batdorf families. The carousel, like most of the seaside amusement district, was a total loss.

It wasn't long, however, until plans were begun to rebuild the popular seaside resort. Although the fierce New England winter prevented any major construction from being done, the Culver and Batdorf families used that time to visit Coney Island, where they hoped to buy a carousel to replace the one they had lost. They eventually wound up in the carousel works of William F. Mangels where they found a three-abreast stationary horse Charles Loof carousel, which had been

run at Coney Island by Mangels in partnership with a man named Gut. Culver. Batdorf struck a deal, which included the purchase of the carousel, a new steam power plant, and a new Gebruder Bruder Model 107 fair organ (Figure 1). The new owners took advantage of the winter hiatus to have the machine

remodeled after its Coney Island operation. New scenery was installed and the inside two rows of stationary animals were converted to jumpers.

When the weather cleared in the spring of 1914, a new building was built at Salisbury Beach for the carousel. Because the remodeling was still ongoing, the building was used as a dance hall until summer, when the "new" Culver Flying Horses (Figures 2 - 5) made its long-awaited arrival. Installed in time to benefit from the Fourth of July traffic, the new Culver Flying

Horses were an instant success, and was well on its way to becoming a Salisbury Beach institution.

Through the First World War, the Roaring Twenties, and into the Great Depression, the carousel and its Bruder organ provided joy to young and old alike. Notwithstanding its universal appeal, 1933 found the carousel up for sale as part of the liquidation of the assets of the Culver and Batdorf families. A gentleman purchased the Culver Flying Horses by

the name of Samuel Rogers, who renamed the carousel after the street on which it was located. That was only one of many changes Rogers made to the "Broadway Flying Horses." He also modernized the machine by scrapping the steam power plant and replacing it with a 15 horsepower Westinghouse single-phase electric motor.



Figure 1. The Broadway Bruder Model 107, formerly on the Flying Horses Carousel at Salisbury Beach Park.
Photo: Dan Slack Archives.



Figure 2. A "general view" of Salisbury Beach amusement park showing the Flying Horses Carousel in the foreground.
Photo: Rick Ciliberto.

... struck a deal, which included the purchase of the carousel, a new steam power plant, and a new Gebruder Bruder Model 107 fair organ

The Gebruder Bruder model 107 had its repertoire expanded through music from the B.A.B. Organ Company of New York City. Included in the repertoire were marches, waltzes, operatic overtures, popular songs of the day (including one book of radio show theme songs) and, interestingly, a copy of the Marseillaise. The Bruder apparently held its own until sometime in the 1940's, as indicated by the newest music that was purchased for it. A functioning

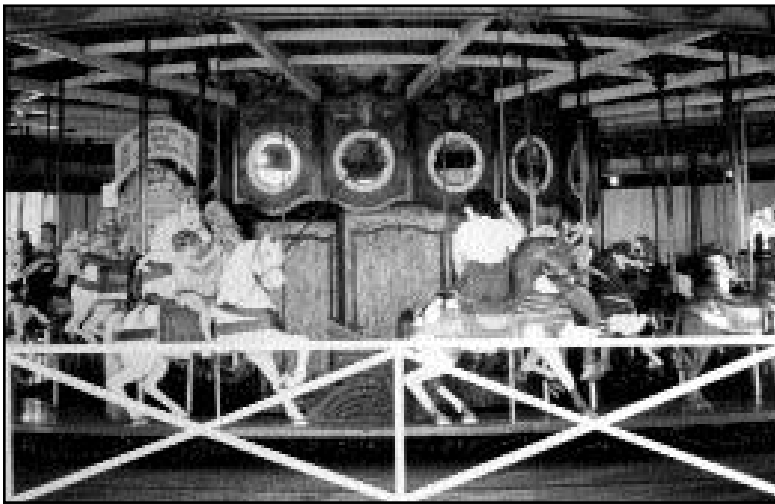


Figure 3. A closer look at the Flying Horses Carousel—the Bruder Model 107 can be seen on the left of the photo. Photo: Dan Slack Archives.

46-key Gavioli was obtained and took over the duties until the late 1950s when it, too, “gave up the ghost.”

Members of the Rogers Family operated the Broadway Flying Horses until 1975 when the decision was made to sell it. Local amusement operator Roger Shaheen purchased the business, which included the carousel, two non-functioning organs, a few spare horses, the building, and the land it was on. Mr. Shaheen operated the carousel for the 1976 season and then quietly put it up for sale. The Gavioli was sold to a dealer in mechanical musical instruments, and some of the spare horses were also sold. The carousel preservation movement was still in its infancy in the mid-seventies, and only two serious prospective purchases appeared. One was an antique dealer who had already pre-sold every figure on the machine. The other, California shopping center developer Bryant L. Morris, ultimately won. A crew came in to dismantle the carousel, and soon 63 years of Salisbury Beach history rolled out of town on three semi trailer trucks.

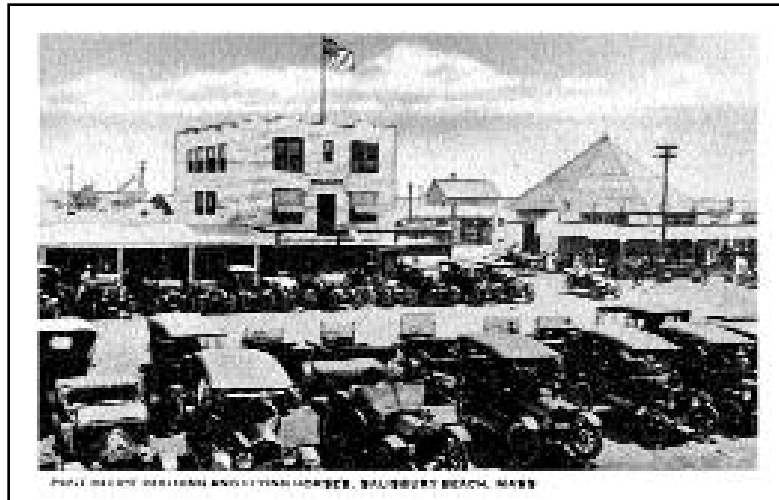


Figure 4. The post office on the left and the carousel on the right await large crowds of customers as depicted on this postcard. Photo: Rick Ciliberto.

possible. Interesting, it was discovered that the back panels were not marked #5172, but rather #5173 (another Model 107?). The pumps, regulator, and pouch board were re-leathered, as were the wind and valve chest. The tubing from the tracker bar manifold to the valve chest was in brass, which was cleaned, polished and re-lacquered. New transit rollers for the klavier were made by a local typewriter repair shop.

Included in the repertoire were marches, waltzes, operatic overtures, popular songs of the day (including one book of radio show theme songs) and, interestingly, a copy of the Marseillaise.



Figure 5. A postcard detailing the Flying Horses Carousel building.

Photo: Rick Ciliberto.



Figure 6. The entrance to Seaport Village in San Diego, CA.
Photo: Dan Slack archives.

The pipework is of the “fixed” pitch type; that is, there are no tuning slides. It was found to be in very good condition and required only cleaning before being reinstalled in the organ. There are 175 pipes in this particular Model 107, which seems to be typical for this style. There were Model 107s that had more pipes and some that had fewer, but this configuration appears to be average.

The missing drums were replaced with modern ones. Wendel had access to a local collector's Mortier and copied the drum beater actions from it. There were no intact Bruders in the area, so this had to do (one of these days we hope to replace the snare action with a proper Bruder style but for now, the Mortier action does the job).



Figure 7. The Broadway Carousel at Seaport Village. Photo: Author.



Figure 8 (above). Original scenery panels were carefully preserved on the façade. Compare the details of the Broadway Bruder with the panels on the back cover of this issue.

Figure 9 (right). The proscenium reveals this to be a “Columbia” Bruder supplied by the W. F. Mangels Company.
Photos: Author.



The façade was repainted from instructions from carousel restoration artist/supervisor Tom Layton. The two-tone blue, which was turning to powder as we looked at it, was replaced with a gloss white with brown and yellow trim. The original gold and silver leaf was resealed.

A one-hp 220-volt single-phase motor with a jackshaft now supplies power to the flywheel. This was the first time that the organ has had its own power supply. Up until this point, it got its power from a pulley on the carousel's countershaft, being driven by the big Westinghouse motor. This was ahead of the clutch so, as long as the motor was on, the organ had power.

The organ was reunited with the carousel in October of 1980, booming forth for the first time in almost forty years. Powerful for its size, the organ can be heard all over the western end of Seaport Village. The carousel building is attractive, and showcases the machine very well. However, at some point

in the design process, a decision was made to glass in the building. Other than the two front gates, and a small service door in the back, the building is a “fish bowl,” making for a very “live” building. As a result, it became necessary to replace the cloth panels in the back panel of the organ with solid ones, and to install partial

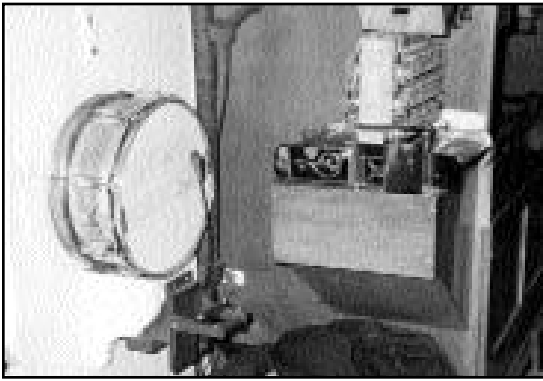


Figure 10. The keyframe with the solenoids installed.
Photo: Dan Slack archives.

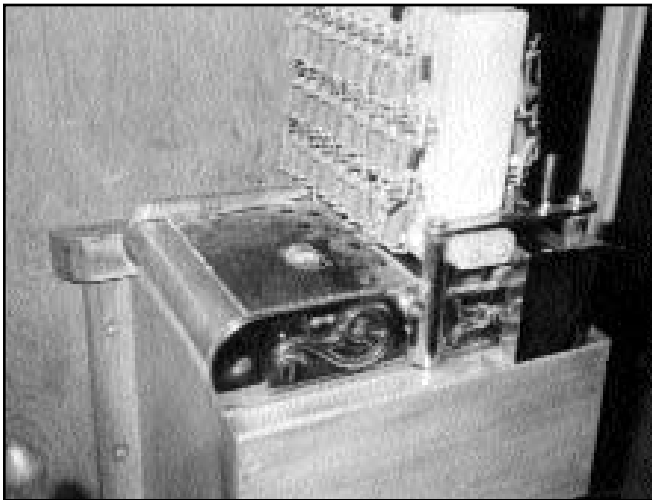


Figure 11. A close-up look at the bank of solenoids laying over the tracker frame.
Photo: Dan Slack archives.

shutters behind the front screens. A Masonite skirt was built to enclose the bottom pipes. All this work calmed the sound down somewhat, but another problem soon surfaced. The shop owners around the carousel soon tired of listening to it, and demanded that something be done. Thus was born the “music-only-when-the carousel-is actually-in-motion” agreement. While not ideal, it’s better than not being able to use the organ at all.

With the wild swings in humidity in San Diego (which can go from 65% to 10% in 24 hours during a Santa Ana condition), the brass tracker bar tubing became troublesome. It would pop out of the tracker bar manifold creating horrendous ciphers. This was corrected in 1998 when the organ was rebuilt for the second time. The brass was replaced with rubber tubing, solving the problem.

For the first couple of years the original B.A.B. music was used. This was deteriorating rapidly, however, and inquiries were made to several of the European arrangers about obtaining music. The man-

agement was persuaded to try a digital player system, the latest technology at the time. An interface was made that clamped over the tracker bar and a CPU was built (Figures 10 & 11). The music was hand-played into a processor and recorded onto a digital cassette. The system functioned—however, the result sounded like a small theater organ, without the sharp attack of a band organ. Increasing RF interference from the nearby Navy bases ended this experiment. The organ is once again playing book music (Figure 12).

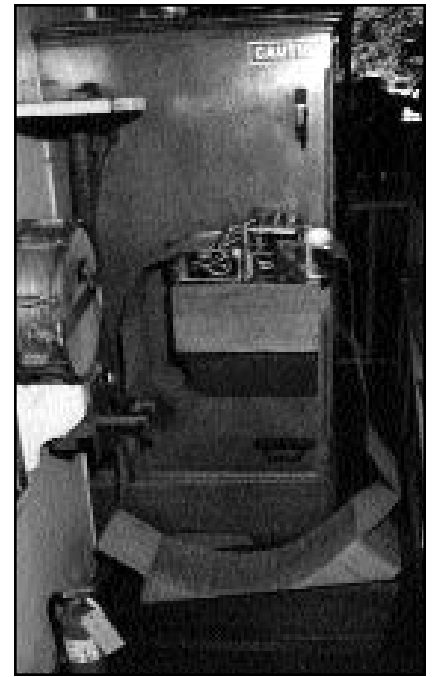


Figure 12. The keyframe with endless book playing on the Broadway Bruder.
Photo: Author.

At present there is one 93-meter book in use with plans to add more to the repertoire as soon as possible. There is approximately an additional 500 meters of music that, while no longer playable, can be used as patterns for new books. These consist of both B.A.B. and German arrangements.

In this day and age, it is unusual for an organ to still be with the carousel for which it was originally purchased for. It is also one of the few book organs on a working carousel today, giving the public an up-close look at what really makes the *Happiest Music on Earth*.



Figure 13. One last look, on a Sunday afternoon, at Salisbury Beach park and the Flying Horses carousel building.
Photo: Rick Ciliberto.

Bruce Pier has worked with the Broadway Flying Horses carousel and organ since 1980. He worked previously for the Gooding Amusement Company and also Cedar point in Ohio. Bruce attended a picnic at an early age at Kennywood Park (PA) which sparked his interest in band organs and carousels.

Learning From The Serial Numbers: Gebrueder Bruder Organ Manufacturing

Fred Dahlinger, Jr. Copyright 2001

Most manufacturers of durable capital goods and machinery routinely apply serial numbers and dates to their products. The identification marks preserve the sequence in which items were manufactured; document the time the item was built; define the features incorporated; perhaps reveal the original and subsequent owners; and also serve to understand modifications made in later years. Most American and European band organ manufacturers affixed serial numbers to their instruments and thereby provided a means for contemporary researchers to understand the evolution of their designs and manufacturing. Notably for builders in the heyday of band organs, the numbers also enabled the maker to determine the scale of the instrument, in the event new barrels, books or rolls were to be supplied.

Unfortunately, few band organ factory records survive that connect serial numbers with specific instruments, original owners or known dates of construction. Lacking those primary reference documents, organ manufacturing ledgers, repair invoices, sale and shipping documents, the instruments themselves and organ owners and restorers all serve as sources of serial number information. The interested and patient researcher compiles a miscellaneous gathering of numbers, dates and related data, waiting until a critical mass of information is available before drawing conclusions.

This incomplete resource is often difficult to interpret with assurance. For example, some builders did not apply sequential numbers, but applied them at irregular intervals. Parts from one organ may have been used in the repair of another and maintenance job identifications may have been applied after the original number was assigned. There are also other pitfalls for the unwary historian. Some parts and pattern numbers have been mistakenly identified as serial numbers. Perhaps one of the

more challenging elements is the rationalization of dates and other oral tradition type information that has been handed down about various organs or manufacturers, much of which conflicts with newly acquired documentation. The ancient adage “old stories die hard” applies when radically altering generally accepted organ history.



Figure 1. The one known example of the “Military Orchestra Selection,” was built in the stepped-case design and had the keyframe perpendicular to the front. The keyframe was a beautiful set of castings, with “GB” cast into the top member.

Photo: Mike Kitner (circa 1986, author's collection).

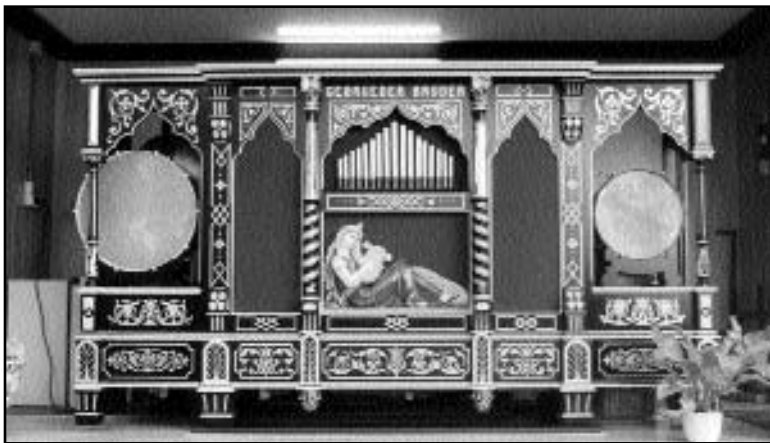


Figure 2. This fine-sounding instrument was originally a barrel-operated organ that was converted to rolls. Owned by Gebr. Kuindersma of Holland, it now plays Model 36 Ruth books. Ebonized facades with gold trim were quite common before the turn of the century. The drum wings were retrofitted.

Photo: Author (1999).

Serial numbers can be found in different locations on organs. A few makers applied printed paper cards on the back side of organ chests, onto which the serial number was inked. Others stamped the number in a special place on the casework or painted it on the back of the valve chest cover. In most German organs, the best place to look for it is on the flats of the pump crankshaft throws. One maker even stamped their model number on the crankshaft flats. You can also find them on the front face of chest risers, between trumpet chest holes and other so-called “secret” locations that do not readily beckon the eye. The modification of some organs, especially the retrofitting of blowers that precipitated the removal of the pump crankshaft, or the failure of a crankshaft and its subsequent replacement, has literally deprived some organs of their identity.

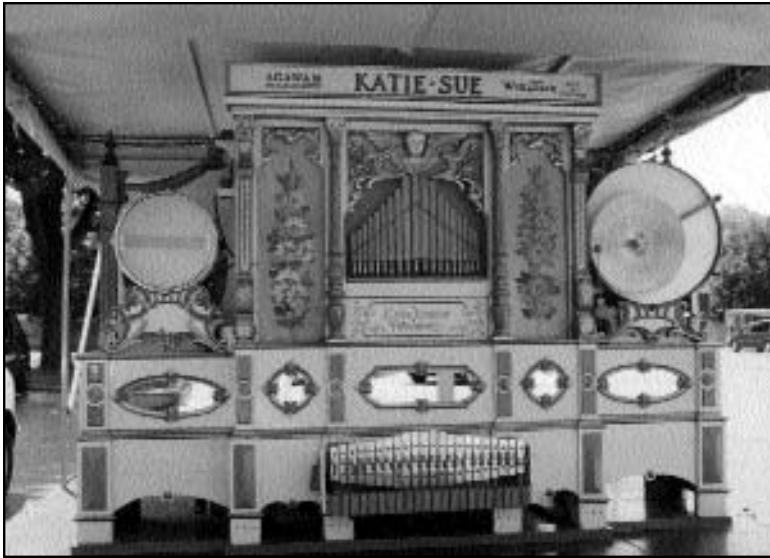


Figure 3. Peter H. Hallock is the owner of #4864, a 56-key instrument that has been converted to a roll system. Wisely, all of the barrel mechanism has been preserved. Photo: Author (2000).

Manufacturing dates are sometimes found inside valve chests. In one make the builder of the pump usually inserted his name on a piece of paper, along with a date that presumably denoted his involvement with the piece. One manufacturer's listing of tunes supplied with their organs survives, marked with the dates that they were furnished. In another case shipping lists exist that connect serial numbers with the customer's name and address. Unfortunately, the serial numbers applied to that maker's organs frequently did not survive the passage of time, making connection of the artifact to the archival record a difficult proposition.

To the best of the writer's knowledge, no primary resource of Gebrueder Bruder manufacturing survives. As with many defunct firms in product lines that did not endure, the records were presumably thrown away when the work ceased or the

principals lost interest in the personal maintenance of them. We've not uncovered all that there is to learn about Gebrueder Bruder serial numbers; however, there is now a body of information available that can be shared with others to advance general knowledge of these prized instruments from Waldkirch, Germany. For some styles of Gebrueder Bruder instruments there is a profusion of known serial numbers. For others, there are no existing examples of the model and no reference to their serial numbers has been located in surviving literature.

. . . in written German the lead word Gebrueder would have no "e", but a "u" with an umlaut—ü . . .

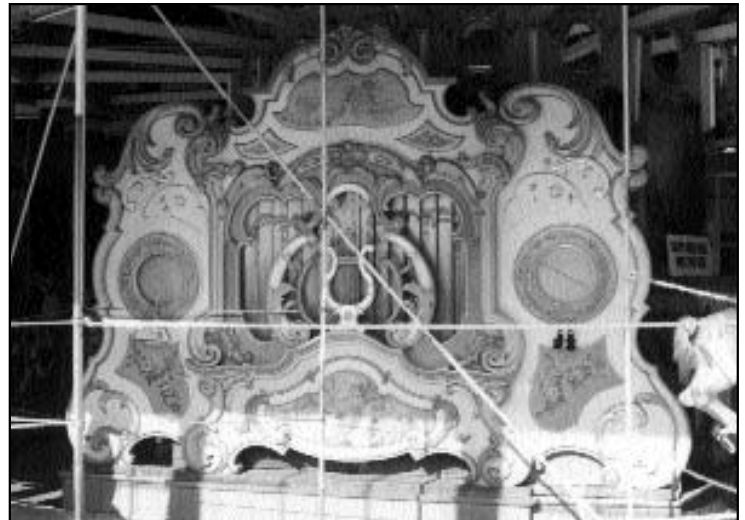


Figure 5 (above). This organ was in the news recently because of the death of its dedicated operator Michael Salzstein. The Elite Orchestra Apollo organ plays on the B & B Carousel in Coney Island, the last of many Bruders to entertain patrons at the one time amusement Mecca. Photo: Author.

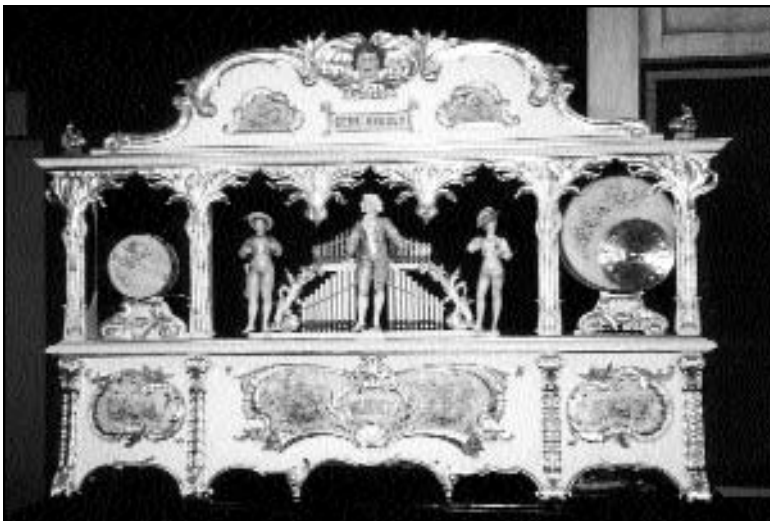


Figure 4. This long term showman's organ only recently came to the United States from Germany. It is now part of the Milhous collection. It is an 80-key-less, Model 104 Bruder. Recently conserved and restored, it exemplifies the finest of Gebrueder Bruder organs. Photo: Joan Haughwout.

When translated into English, the family name "Bruder" means "Brother." The firm's name, literally interpreted, means "Brother Brothers." Taking a famous American example, Ringling Brothers, and translating it back to the German would make it "Gebrueder Ringling." It is incorrect to refer to the firm as "Gebrueder," though it has been done both in the past and in the present by English speaking people. That identification alone could mean Gebrueder Bruder, Gebrueder Richter, Gebrueder Riemer, Gebrueder Wellershaus and others, all of whom were European band organ builders. Though in written German the lead word Gebrueder would have no "e", but a "u" with an umlaut (double dot over the vowel—ü), in this paper we have chosen to use the easier English approximation, namely "ue."

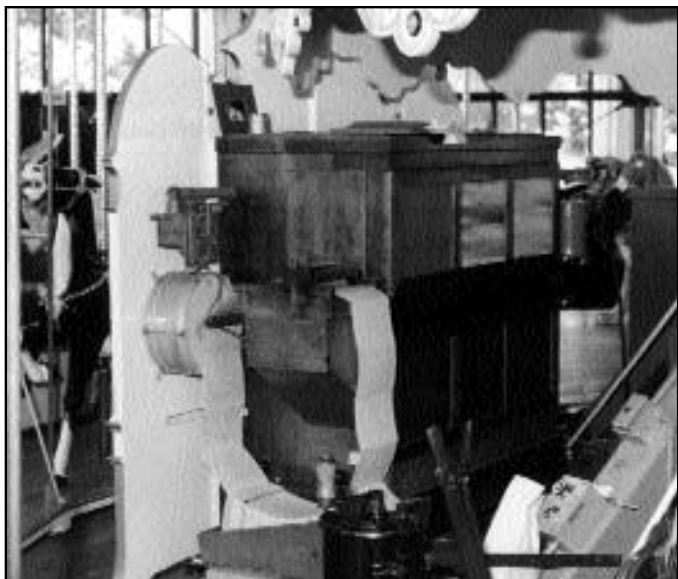


Figure 6. This style 107 depicts the most commonly encountered form of keyframe arrangement, with the tracker bar parallel to the front of the organ. It plays on the carousel in Golden Gate Park, San Francisco, California. Photo: the late Dan Slack (author's collection).

Research by others indicates that Gebrueder Bruder was founded in 1864 and closed in 1933. During those seven decades the principals included two of the sons and several grandsons and great-grandsons of Ignaz Bruder I, the founder of the Waldkirch, Germany, tradition of show organ manufacturing. During their heyday, Gebrueder Bruder was the most prolific German builder and exporter of band organs. Their agents in the United States included Ernst Boecker, Charles W. Parker, the Berni Organ Company, William F. Mangels and others.

Many good examples of Gebrueder Bruder hand organs, barrel organs and medium to large size band organs can be seen and heard in the United States in our time. A number of great organs from the instrument's heyday in the United States thankfully survive. Some of those that we enjoy today were imported recently by hobbyists and dealers in the past three decades.



Figure 7. The later style of roll-operated style 107 Gebrueder Bruder had a case that was jammed with quality pipework. This is number 5371, with the roll box on the right side. Photo: Ron Yost.

A few small and several large Gebrueder Bruder organs await restoration here, ready to reveal their characteristic Gebrueder Bruder tonality. Unfortunately, one notable example of a unique Gebrueder Bruder instrument built specially for the American market, the 94-keyless "Military-Symphony-Orchestra "Selection"" model (Figure 1), departed America for its country of origin over a decade ago and must now be seen and heard in Bruchsal, Germany.

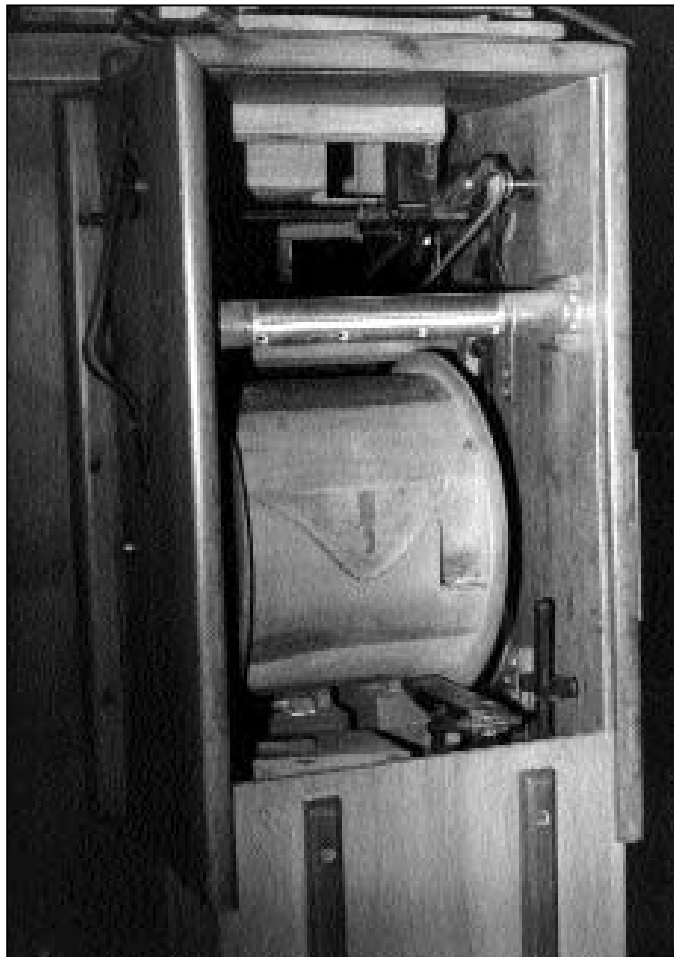


Figure 8. The Gebrueder Bruder roll-playing system had a large take up barrel that minimized tempo changes in the music as it accumulated the paper. This one is on number 5371, owned by Jerry Doring.

Photo: Ron Yost.

Our compilation of known Gebrueder Bruder serial numbers ranges from 2578 to 5632, or 3,055 presumed orders. The lower number is likely not the first Gebrueder Bruder number; however, we don't know if they started at 1 or some intermediate number. Many manufacturers intentionally start a new series at a number other than one, for a variety of reasons. The quantity of known numbers is about 60, or between one and two-percent of the firm's total output. That number is probably scientifically insignificant, but the data is still adequate to draw some general observations.

In our listing of Gebrueder Bruder serial numbers there are several instances of consecutive numbers. These include 5083 and 5084; 5260 and 5261; 5289 and 5290; 5330 and 5331; 5336 and 5337; and 5413 and 5414. The conclusion that we would

draw from these paired numbers is that the Bruder factory probably assigned their serial numbers consecutively, or nearly so. One organ, 4829, was also assigned a later number, 5079. It is thought that this was a repair or modification entry. If that is the case, Gebrueder Bruder serial numbers represent a combination of both new orders and rebuild work. We have yet to see any Gebrueder Bruder organs with a 5500 series number, but perhaps there is one extant in Europe.



Figure 9. A rarely encountered organ is the Model 100. This factory photograph clearly shows different pipework than that found in the more common Model 107. An example of this organ exists in the U. S. Photo: Stefan Fleck.

no knowledge of its date of manufacture, but it was made after Gebrueder Bruder had commenced the making of book organs. Manipulation of available dates, serial numbers and manufacturing rates would suggest a date of late 1905 to early 1906.

Although it appears that Gebrueder Bruder, like other manufacturers, did not interrupt their serial number assignments as a result of the change from barrel to book operation, a few words about that change are pertinent to understanding their output. A. Ruth & Son, another

Waldkirch organ builder, commenced their manufacture of keyless book organs in 1900. Ruth, along with Gebrueder Bruder and other German makers, continued to build barrel organs and new barrels, and to service older organs until their own new methods of organ operation were devised. Shedding

Gebrueder Bruder barrel organs were identified by model numbers that ranged from as low as 1 to as high as 72, with key sizes ranging from 24 to 107 keys. The lowest Gebrueder Bruder serial number that we have seen is 2578. It was found on a large hand organ that was owned by an organ agency in Mexico. Another early number, 3281, applied to a 30-key Harmonipan, was found in the scale book of Amerintroduccan arranger Max Schilling. A 33-key hand organ in the United States at this time is 4560.

Serial numbers climbed higher as production continued. There is a 57-key barrel organ in Holland, number 4807. It is likely a Model 63. The lowest band organ-sized and type instrument serial number that we've encountered is 4864, applied to a 56-key barrel organ (Figure 3). It could be a Model 67, or less likely, the earlier 56-key Model 26. The organ has attached side wings with drums. Unfortunately, there is



Figure 10. This elegant organ is a Model 103, 67-keyless Gebrueder Bruder. It bore the date March 12, 1914, inside the pump when last rebuilt. Photo: Neil Smith.

of the old style of organ making did not occur overnight. It is possible that Bruder may have delayed the construction of their first book organ a few years. Gebrueder Bruder appears to have commenced book organ manufacture by mid-1904, based on the mathematical manipulation of the earliest known Bruder book organ serial number and production data to be presented later, but it could have been earlier.

The reader should remember that it was several years after the introduction of the book and key system by Gavioli before any form of keyless book scheme was introduced by the German organ makers. The barrel playing systems were both precise and reliable, the technology being hundreds of years old and quite adequate to perform the musical selections then being arranged. It took time to change the commitment from one system to another, both by the builders and the showmen, who were understandably uncomfortable with “progress.” There was an equally long period to develop a reliable control technology that could cope with all sorts of service problems once the organ left the factory. It took some time for each manufacturer to develop their own unique valve apparatus and to perfect it for field operations.

Book organs made in the first decade of the twentieth century by Gebrueder Bruder continued to have a step in the upper half of the back of the case, as was common in larger barrel organs. This facilitated access to the book path, which initially traversed through the case of the organ, from left to right. The tracker bar was positioned at a right angle to the front of the machine. The arrangement flowed from the barrel configuration, but presented problems. Books were loaded on the left side of the case but exited on the right. That meant the heavy music crates had to be manhandled, across the width of the organ, back to the start position.

Anyone that has moved a case of large organ music can appreciate that struggle. The through the case design also presented problems for continuous playing. Books could not be looped through the keyframe unless they were to be more or less permanently in place in a cradle that ran under the floor supporting the machine.

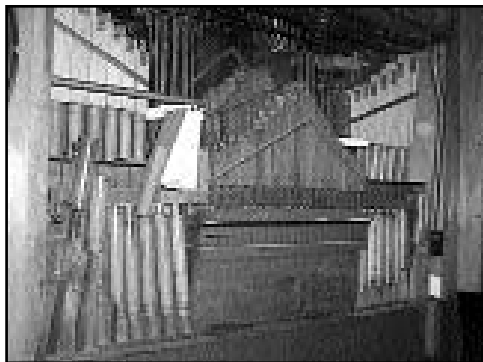


Figure 11. Anyone familiar with the layout of pipes in the Wurlitzer 165 will see many similarities with this interior view of Gebrueder Bruder #5073, now located in Australia.

Digital photo: Terry Lloyd.

... it was several years after the introduction of the book and key system by Gavioli before any form of keyless book system was introduced by the German organ makers.

Both problems were eliminated with a simple solution. The tracker bar was placed in its own wooden housing. The assembly was turned 90-degrees to the former position and attached to the left side of the case. In this way the music was fed in one side of the key frame and exited the other. It was a simple matter to shift the spent crate back to the play position. Music could go towards the front of the organ or the back, depending upon the choice of the builder. We don't know when Gebrueder Bruder changed their tracker bar position, but Ruth did not adopt the improvement until 1908, possibly after the passing of Adolf Ruth, Sr.

The stepped-back case common to larger barrel organs was also abandoned in favor of a full rectangular box, which was easier to make. There was no longer a need to have a maintenance cover over the barrel. The full box designs were stronger, increased covered space for more pipework and perhaps improved the acoustics. The change may have come on Gebrueder Bruder organs between 1905 and 1910.

With the list of serial numbers in hand, we can now commence to understand when certain models of Gebrueder Bruder book organs were made. The “first” and “last” of any particular model cannot, at this time, be known with exactness. We offer the current examples simply as the earliest or latest known at this time. Nor is it possible to state with absolute certainty whether one style or another was made first, despite it being offered in a cata-



Figure 12. A fine example of the “Sirene” Bruder is this organ, shown in a factory photograph taken before shipment to Italy. A similar instrument exists in Germany today, #5195. Photo: Stefan Fleck.

log or other promotional setting, or being a lower model number. Fortunately, the data for book organs is more rational than for barrel organs because they were made later and more of them survive in unadulterated condition.



Figure 13. The only example of the "Universum" in America is #5245, rebuilt by Carl Frei. It was owned by fam. J. Murer-Brunner before being brought here for Gooding Amusements.

Photo: the late Dan Slack (author's collection).

Gebrueder Bruder commenced a new series of model numbers when they introduced their book organs. They eventually spanned from 100/100a to 111, with 101, 102 and 110 excluded. There is no knowledge at this time whether they designed the entire series at once, or if they started with the smallest organ and worked upward, or commenced with a medium-sized design. It would not be unusual if Gebrueder Bruder proposed a variety of designs and then "sold" a customer on buying one, the latter never knowing that they were getting the first production model.

Gebrueder Bruder also implemented a model name system, with the title presumably to inspire some attitude towards the glorious quality of the music and visual appearance to be provided by the instrument. These were usually two parts, the most popular being the "Elite Orchestra- 'Apollo.'" Others were the "Symphony Orchestra Organ 'Terpsichore,'" the "Symphony Orchestra Organ 'Pompadour'" and the "Traveling Orchestra Work 'Jubilaem.'"



Figure 14. Very few Style 109 Gebrueder Bruder organs were constructed. This one, #5386, a 66-keyless roll player presented by Arno Tacke, has been dated 1928 by others.

The lowest known Gebrueder Bruder book organ serial number is 4825, a 59-keyless Model 106 organ. Close by is number 4829, another Model 106 that also has the number 5079 in it, perhaps representing later factory repair work. The books flow through the case of this organ. The highest known number for a Model 106 is 5121.

The lowest serial number 80-keyless, Model 104 organ was the one owned by the late Mike Kitner. It bears number 4909. In this instrument the music passes through the case of the organ, from one end to the other. Mangels imported more of this size Bruder than other except for the later Model 107, and it's possible that this particular organ was one of his sales. If the model styles were designated in rising number order, we would eventually expect to locate a Model 104 with a serial number lower than 4825. Serial number 4950 appears to be another Model 104 organ, as it lacks the more costly brass trumpets. The latter number is the highest known for a Model 104. A model 104 is shown in **Figure 4**.

Serial numbers 5065 and 5218 are both 80-keyless and incorporate brass trumpets in their pipe complements. They may have been sold as Model 104 organs, but they could also have been offered as examples of one of the name-model organs, such as "Elite Orchestra- 'Apollo.'" The technical specification of the named organs is ambiguous, presumably to enable the maker and showman to negotiate the various features of the special commission

The Model 107, 52-keyless Gebrueder Bruder was likely the most popular book organ ever designed. The earliest known example carries serial number 4941. The date 1908 has been applied to it in one source and number manipulation would suggest that to be reasonably accurate. The highest known serial number for a Model 107, or for any Gebrueder Bruder known to the author, is 5632. Of the 60-some Gebrueder Bruder serial numbers known to the writer, two-thirds of them are 52-keyless organs. The high proportion is likely witness to both the original popularity of the organ and the appreciation they have received in later years.

The 107 was a powerful organ in a compact package, at an attractive price (**Figure 6**). The model underwent several evolutions through its long existence, including changes in the pipework and playing system. At least three different complements of pipework have been seen in various 107s. Organ 5110 has a limited array of pipes while 5371 (**Figures 7 & 16**) has an enhanced complement of pipework found in the larger 107s.

A roll-playing system, employing a durable paper wound up on a large diameter take-up drum to minimize tempo change, was also implemented (**Figure 8**). Book-operated 52ers were numbered as high as 5356. The lowest serial number for an original roll-operated Bruder is 5353, while the highest was 5632. Clearly, showmen embraced the roll-operated organ as soon as it was introduced. An unusual feature found on some Model 107 organs, a mechanism to play the snare drum while the roll is rewinding, is found on serial number 5336. August Berni imported 5013 while Mangels is known to have brought over 5110 and 5172.

A cousin to the Model 107 is the Model 100 (**Figure 9**). Playing on the same scale, this organ has saxophones in lieu of trumpets in the counter-melody. An instrument of this type in the United States bears serial number 5005. Another thought to have been destroyed was 5255.

The 67-keyless design was assigned Model number 103 (**Figure 10**). The lowest serial number known so far is 5084. Inside the pump of this organ was a penciled date, March 14, 1912, giving one of the few indisputable dates for a Gebrueder Bruder serial number. The organ was furnished with a Mangels portable carousel and is now owned by Joe Hilferty.

Gebrueder Bruder made "Elite Orchestra-'Apollo'" organs in several formats. The lowest known number on such an organ is 5041. One of 69-keyless size in Australia is number 5073 (**Figure 11**). The 65-keyless design may have served as the basis for the Wurlitzer 165 instrument, which was introduced in 1914 (**Figure 5**). Another Apollo machine may be 5203, the original scale of which was likely 65 or 69-keyless. This instrument has a facade very similar to a Wurlitzer 165.

An example of the Gebrueder Bruder "Symphony Orchestra Organ 'Sirene'" is serial number 5195 (**Figure 12**). It is presently a double roll-playing, 67-keyless instrument, but whether it was originally fitted with a roll player is unknown. Given the lower serial number (compared to 5353, the lowest known serial number for an original roll-playing organ), likely it was initially built as a book instrument.

The Model 108 represented a move towards a smaller, compact organ design. An example of this organ known to the author, called the "Universum" in Bruder catalogs, is 5245 (**Figure 13**). Another survives in Great Britain and

once belonged to the late E. Hatfield, but the serial number is unknown. It appears that there may be at least two more Universum model organs on the continent.

One example of a 66-keyless roll operated organ is known to the writer, number 5386, dated by others as circa 1928 (**Figure 14**). This was Model 109.

Four Model 111 43-keyless examples are known to exist. They are numbers 5404 (**Figure 15**), 5414, 5454 and 5467. They were of the type advertised as "Airophon" by Gebrueder Bruder and represent some of the last instruments

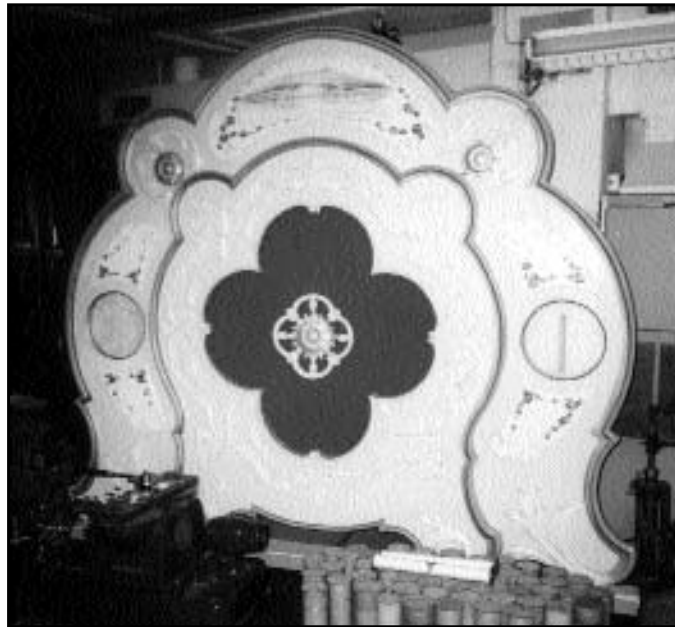


Figure 15. An unusual facade stands before the Model 111 "Airophon" style organ that bears serial number 5404. Now owned by Durward Center, it awaits final painting. It may have been with Julius Maissen's airplane ride in Switzerland in 1931.

Photo: Durwood Center.

Wernet (Waldkircher Verlag, 1984, page 109) reveals that Gebrueder Bruder produced: 100 large and small organs in 1880; 27 instruments in 1888; 30 in 1891; and 35 in 1913.

The 65-keyless design may have served as the basis for the Wurlitzer 165 instrument, which was introduced in 1914.

With these production statistics and two dated serial numbers, some well-known Gebrueder Bruder organs in the United States that otherwise lack year of manufacture can be tentatively assigned dates.

Though the model and keyless size of the organ are unknown, Gebrueder Bruder number 5083 was sold by C. W. Parker in the United States in 1913. An organ noted above, 5084, had a date inside the pump of March 14, 1912. We would surmise that the Parker-sold organ was likely completed in 1912 and then exported to the United States and

sold the following year. Things did not move as fast then as they do today. The next organ, 5084, would likely have been completed in the spring of 1912. At the time, the Bruder factory was making nearly three organs per month, or one on average in less than a week and a half. Serial number 5267, a Model 107 organ owned by the museum in Utrecht, Holland, had been dated as 1915, but in their most recent collection guide it was re-dated as 1920.

Our analysis would suggest approximate dates of manufacture for the following organs in America.

5013, a Model 107, 52-keyless organ imported by August Berni and now at Knoebel's Grove amusement park in Pennsylvania. Date: spring 1910

5065, an 80-keyless instrument, possibly an "Elite Orchestra 'Apollo Model,'" at the House on the Rock, Spring Green, Wisconsin, originally furnished by Mangels to a Canadian customer. Date: mid-1911

5110, a Model 107, at the late Dave Stiffler's Music House in Acme, Michigan, sold by Mangels as a "Columbia" organ. Roy Haning and Neal White, who sold the organ to Stiffler, reportedly purchased it from a Wildwood, New Jersey amusement facility. Date: late 1912

5131, a Model 107, a long term American-owned organ, owned by Frank Rider. Date: fall 1913

5151, a Model 107, the facade of which is on Terry Haughawout's Model 79 Wilhelm Bruder Sons organ. Date: late 1913/early 1914

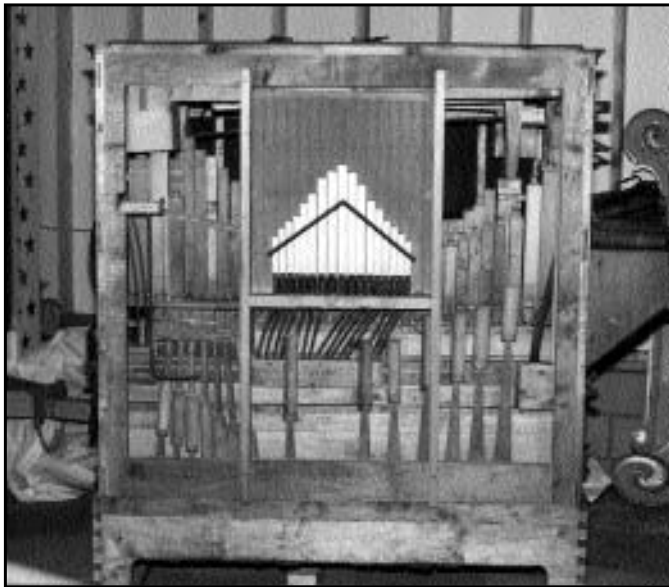


Figure 16. This frontal view of #5172 shows one piping arrangement found in Model 107 Bruders. The serial number is painted on the front of the chest, in two places.

Photo: the late Dan Slack (author's collection).

5172, a Model 107, sold by Mangels, a different "Columbia" style organ and now at Seaport Village, San Diego, CA (Figure 16). Date: late 1914 or 1915, unless delayed by onset of World War I to circa 1919. The organ's operator and care giver, Bruce Pier, advised that the organ pump has Waldkirch newspapers in it from the winter of 1914. It appears that organ production, as indicated by serial number assignment, had slowed as a result of the war, adding about six months to the delivery time. The organ could have been started before the declaration of war in August 1914 and not completed until after the Armistice was signed in November 1918. Ruth appears to have totally interrupted their production 1915-1918, and presumably other manufacturers were similarly impacted.

5203, a 67(?)keyless organ originally, and because of the facade style thought to be an "Elite Orchestra-'Apollo'" style organ, was in this country on the Stubbmann brothers carousel, Coney Island. It's now owned by Jerry Doring. Date: circa 1916, or possibly delayed until after the war. Shipments to and from the United States from Germany, as well as to England, were not stopped until war was declared between Germany and the U. S. in April 1917. The organ now has a duplex roll frame, one side playing Wurlitzer 165 rolls and the other the 66-key B. A. B. Organ Company rolls.

5245, a Model 108 "Universum" style machine, expanded by Carl Frei, later exported to the U. S. and now owned by Howard Sanford. Date: about 1918, likely after the Armistice.

5259, a Model 107, imported within the past four decades with a Dutch carousel and operated by Cliff Gray. The organ now features an Alfred Bruder facade. Date: likely after World War I, perhaps 1919-1920

5260, a Model 107 sold originally by Mangels and recently brought back to the lower 48 states from Alaska by Bill Nunn. Date: likely after World War I, probably 1919-1920

5289, another Model 107, owned by Ron Bopp. Date: circa 1920-1921

With few dates to work with, most of the above analysis was based on mathematical manipulation. Any additions, corrections or discussion of the data based on "hard" information is welcome.

The author would be pleased to hear from any organ owners, rebuilders or researchers that could add to the available list of serial numbers of any make of organ. Our thanks is extended to those proprietors, restorers and others who have been willing to make their information available for this analysis.

Fred Dahlinger is the Director of Collections and Research at the Circus World Museum in Baraboo, Wisconsin. His responsibilities include managing the archival collections, eight National Historic Landmark structures in Ringlingville and the small artifacts collections.

Patience Is A Virtue —Anxiety Isn't

Ralph Schultz

Patience is a virtue, anxiety isn't. It all began at the 1987 MBSI annual meeting in St. Paul. I had been a member less than one year with the Snowbelt Chapter and knew little about mechanical music. In Rice Park, an organ rally took place and not having anything to participate with, I made sure I would go there to see and hear all the organs—big and small. They were all enjoyable, but one crank organ stood out from the rest of them in sound quality—a Prinsen organ. Ten years latter I found one and purchased it. Then I needed more music, so I contacted Arthur Prinsen in Belgium and began to acquire more books.

In April 1999, I invited Arthur Prinsen and his wife, Paula, over for a tour with Carol and me. We began at the Circus World Museum, then the Bob Gilson collection, Jasper Sanfilippo's, and on to Jim Krughoff's. From there we flew down to Florida and visited the Bill Hall collection and finally, the Milhous collection.

During the time that we spent with the Prinsens, Arthur mentioned that he was going to build a 48-key organ. He was not sure yet what type of pipes to use or how many of them it would have but said that when it was done, he would send me a tape of the organ. Then, in November 2000, I received the tape and from that moment on I knew from the sound of that organ it was one I wanted. I needed to figure out a way to obtain it and had to sell something to fund it, but that was okay. However, there was someone in France that had first chance at the organ, and

I was second. The facade wasn't finished yet, but as soon as it was done, the people in France were to come and look at it for their decision. It was around the 15th of January when the man went to see the completed organ. He liked it but had to consult with his wife back home first. Arthur told him that whoever says "yes" first wins. As soon as the man left, Arthur contacted me and explained the situation and I immediately said "yes." Then the fun began!

During the waiting period, I told Arthur how much music I wanted. That would take some time for him to make the books. I also decided I wanted a conductor, which had to be carved in Holland and would take even more time. And then, Arthur went on vacation or "holiday" as they call it. Finally, around the first week in April, he was getting ready to ship everything. In the meantime, I had to make a motor mount and pulley reduction system because their motors are 220 volts and 50 cycles, and that's not good here.

To save money, I made all the crates to hold the music books here to avoid the shipping expense.

Then on Thursday, April 12, 2001, the finished organ was completely crated up for shipping, left Brussels, and would go to Memphis and be in Minneapolis on Friday the 13th—that should have been an omen! It was to arrive at the Minneapolis FedEx terminal at 5:30 a.m. I was told it would take only an hour and a half for the paperwork. After two hours I began to wonder and called FedEx—I found that the organ was at their terminal but there was a problem—they lost the paperwork. I called Memphis and after a run-around, I found someone that was willing to help me. She checked the computer—yes the organ is in Minneapolis, but there is a shortage of papers so she'll start a search. In the meantime, I call Arthur Prinsen and get him to fax me his paperwork, which I fax it to Memphis, and Memphis faxes it to Minneapolis, and then, we have a three-way conversation.

Finally after hours of phone calls, (around 1:00 p.m.) they call and say "come and get it." I'm on the way dragging a four-place snowmobile trailer through a construction zone and on to the FedEx Building for the paperwork. I have to go over to the H.H.H. terminal for Customs, O.K.? Now I'm on my way pulling this trailer through the gates in the parking lot with not enough room to turn around. I go to Customs and turn in the paperwork, and up comes the question "what was the value of this organ?" Oh, oh!—anything over \$2,000 has to have a bro-

ker and where is one? I was given a list of thirty; six are checked off—where is the closest one? The Customs agent can't tell me that, but his finger is pointing to one—oh, how about this one?

Back across Interstate 494 to the first stop light and make a left turn; go down two blocks and that is it. Good! Well, more construction area—all streets are fire lane now; the parking lot doesn't have much room; and I have to park in the street with the trailer and let my wife drive away if someone comes. Now the receptionist asks: "do you have an appointment?" And my response is: "No, and I don't intend on coming back either. I am from out of town and it's too far to go." She responds: "Okay, go see Miss Johio: \$200 please!" My next question is: "Where can I pick it up?" And she quickly responded: "You can't get it today, maybe next week on Tuesday." Now, I am ready to strangle someone. I go home and patiently wait it out.



... continued on page 23

The HERSHEY PARK Carrousel and Its Band Organ

Bill Black

Most folks who are really “crazy” about carousels and band organs got that way because of a “hands on” experience working in a park. Anyway, that’s what happened to me. Back in the 1950s I had the good fortune to be employed as a summer employee while going to school in the winters. Having had experience running a cash register in a supermarket, I was hired as cashier in a food stand. In the evenings when things quieted down a bit, you could hear the sound of the band organ on the carousel drifting through the park. I was enchanted! I spent a lot of my “break time” at the carousel watching and listening. The following summer I asked to work on the carousel. Ever had a job that you just couldn’t wait to go to work? I had one!

Hershey Park opened in 1907 as a baseball field and band shell where the Hershey Band performed. Picnic groves allowed local residents a place to gather and relax.



Figure 1. HERSHEY PARK as it appears today, located at Hershey, PA.

As time went on, rides were added and visitors to the park were greeted by a beautiful garden area at the park entrance. They could walk to the amusement ride areas or they could take a ride on a wonderful electric miniature railway down to the center of the park.

The carousel (they called theirs “carrousel”) was located along Spring Creek which ran through the park. This area of the park was known as the “hollow” (a low area by the creek). The carousel was housed in the usual round building which also included a small refreshment stand. I worked in the park from 1955 to 1964. In those days the park was in the “traditional amusement park” configuration. The park was not fenced in and there was no charge to enter the park. Patrons paid for each ride according to what they wanted to ride. Each ride had its own ticket booth, cashier and ride operators. Since I lived close by the park and was available to work right from the start of the park season till the end, I was fortunate to have the chance to operate many of the different rider until the regular summer operators arrived. My principal place to work was on the carousel.

The Hershey Park Carrousel was manufactured by the Philadelphia Toboggan Company in 1917. Assigned the number “47” by the PTC, the ride was one of their larger machines. It was a four abreast machine. There is one larger PTC machine in existence today, a five abreast machine owned by Disney. No. “47” was originally purchased by Liberty Heights Park in

Baltimore, MD and later moved to Auburn, NY. In 1944, this magnificent carousel was brought to Hershey Park and installed in the “hollow” by Spring Creek. The carousel features 42 jumpers, 24 stationary horses, two chariots and 1,788 light bulbs. The ride diameter is 50 feet and it revolves at six rpm.

The carousel building had a porch on the front and the refreshment stand on one side as mentioned above. The usual crew was composed of an operator, two ticket takers and a cashier. Sometimes on busy holiday weekends we had additional ticket takers. Generally, we swept the ride and floor the night before. The building had large folding doors which opened up to expose the complete circumference of the ride. Before running, the oil cup for the top bearing would be checked for oil for the day’s operation and the horse cranks were wiped down to prevent excess grease from dropping down on the riders.

Tickets were sold in a booth on the porch of the building. The cost of a ride was five cents in those days. Upon entering the building, the public had access to the carousel on all sides. We had no control as to the number of persons boarding the ride. The carousel was a popular ride and on a busy day there was a real scramble to get a horse. In fact, you would need to have two tickets to get a horse. One ticket to “stand by” the horse of your choice in hopes the rider would get off after their ride and you could then get on your horse. All riders required a ticket, riding or standing. The ride had a seating capacity of about 74 persons. Since many riders were small children, they were often accompanied by an adult to make sure they didn’t fall off. This of course increased the number of riders also. On a busy day, this often produced a load of close to 200 people on the ride. It was even worse when it rained as our ride was one of the few which had a roof over it and people flocked in to get out of the rain.

In those days the carousel used a friction drive known as an “Auchy Drive” patented by the inventor Henry B. Auchy. This



(Figure 2). The “Wild Mouse” roller Coaster had a good view of the main portion of the park.

consisted of a belt drive from an electric motor to transmit the power to the “Auchy Drive” clutch and brake mechanism. A lever arm served to raise a large disc against brake pads to stop the ride or lower the disc onto rollers to start and run it. This arrangement allowed for some slippage and served as a clutch. It worked very well as long as you were dealing with the intended normal number of riders. Now if you had 200 people on board, the resultant weight was more than this arrangement could stand and the ride would not start due to slippage of the motor belts to the drive. So, the maintenance crew would arrive and apply belt dressing to the belts for extra grip. Still on occasion, the carousel crew would have to “put our shoulders to it” to get her going. Great fun and this usually produced a cheer from the riders awaiting their ride.



Figure 3. The rebuilt “carrousel” with its restored animals and the Wurlitzer 153 band organ.

For the purpose of collecting tickets, we divided the ride into two halves with either one or two people working each half, depending on the number of crew members. The ride ran under power for three minutes. We used an egg timer. An electric bell served to warn riders that the ride was about to start. The lever to apply the brake required some experience so as not to apply the brake too fast which would cause the drive gear to “slip a tooth” on the ring gear. This produced a sound like a clap of thunder so we were always very careful to avoid this. If the ride was very busy and the crowd large, we would shorten the running time to accommodate more rides per hour.

The carousel was also equipped with a ring machine. The park office would decide when the ring machine would be operated and gave us a brass ring with instructions not to let it get away. The arm was loaded with steel rings with the brass ring as the last one. After the tickets were collected, the arm would be swung out for riders to grab a ring. One of us would stand by the machine to watch who got the brass ring. We would then immediately hop on the ride to retrieve the ring. The person who got the ring was given a special ticket which they could keep or use for a free ride. The

steel rings were collected by means of a large box with a clown face. The idea was for the rider to see if they could throw the ring into the clown’s mouth. This also required our close attention as sometimes riders couldn’t resist the urge to throw the steel ring at someone. This problem eventually led to the demise of this fine tradition due to the possibility of injury to spectators.

Closing time was strictly under the control of the park manager. The “Comet” roller coaster loading platform was high off the ground and afforded a good view of the main portion of the park. The park manager would arrive at this perch and survey the amount of people present and the number of those folks who were still riding the amusements. When he judged that it was no longer profitable to stay open, the ride lights on the coaster were turned off. That was the signal to close. The coaster ride light could be seen all over the park. For those who couldn’t see the lights, the word spread to them quickly. Time to clean up and lock up. The money collected from the ticket sales and the ticket cans were returned to the park office. Our day was done and we looked forward to tomorrow. An exciting place to work. Always something new happening . . .

In 1970, Hershey Estates changed Hershey Park from the traditional amusement park configuration to the new concept of amusement parks—the theme park. **HERSHEYPARK** was born. The park became totally enclosed; an admission price was charged and the carousel was relocated to a new location, called the Carrousel Circle, which also included a cluster of other rides.

When the carousel was moved to the new location, this presented an opportunity to completely restore the machine (**Figure 3**). A new hardwood floor was constructed; the horses were stripped, repaired and repainted. The Wurlitzer 153 band organ was completely restored by Mike Kitner.

HERSHEYPARK’s Wurlitzer Style 153 Band Organ

When I first began working in the park in 1955, the 153 band organ was in playing condition and used daily during the park season (**Figures 4 - 6**). It was being maintained by a fellow named William Buckley. He was located in the Philadelphia area as I was told. Now and then I would observe him working on the organ if I happened to arrive at work early. His custom was to work on the organ in the mornings before the park opened. I believe he was called on an as-needed basis. All his work was done on the site. I never saw him take any parts with him although he may have done this in the years before I worked there. All the organ music rolls were Tussing rolls.



Figure 4. The Wurlitzer 153 band organ near the center of the “carrousel.”

Around 1960, the organ was no longer in playing condition. Back then, I didn’t know much about how it worked so I now don’t recall what the specific problem was. To provide music for the ride, a sound system was installed which used a reel to reel tape machine for playback. There

was no actual band organ music on these tapes. One was a tape of hand-played organ music which didn't have the flavor of the band organ.

I quit working in the park after 1964 and was out of touch with the organ till about mid 1970s. One of the fellows who worked on the carousel with me in the 1960s was now employed by the park in a management position. He was aware that I had acquired a band organ. About that time, a major expansion of the park was underway which included moving the carousel from its location by the creek to a new location.



Figure 5. Enclosed in the back of the Wurlitzer 153 are the twin roll frames.

This included a new building to house the ride and a restoration of the carousel. Attention was again turned to the organ. I was contacted by the park and asked if I knew anyone who could restore the organ. I sure did . . . Mike Kitner!

The organ was moved to Mike's shop and underwent a complete restoration. This was accomplished over the winter months. In the spring, Mike and I installed the organ on the ride. I no longer remember the year. From then on, the carousel had an operating band organ. Mike took care of the maintenance from then until his death. We usually went to the park together for service calls. Every couple of weeks during the park seasons, I would visit the park, touch up the tuning and give Mike a report on its condition. At the end of each season, Mike would decide what needed to be done for the next season. We would remove the parts to be worked on and take them to his shop. In the spring we would return the parts and get the organ ready for

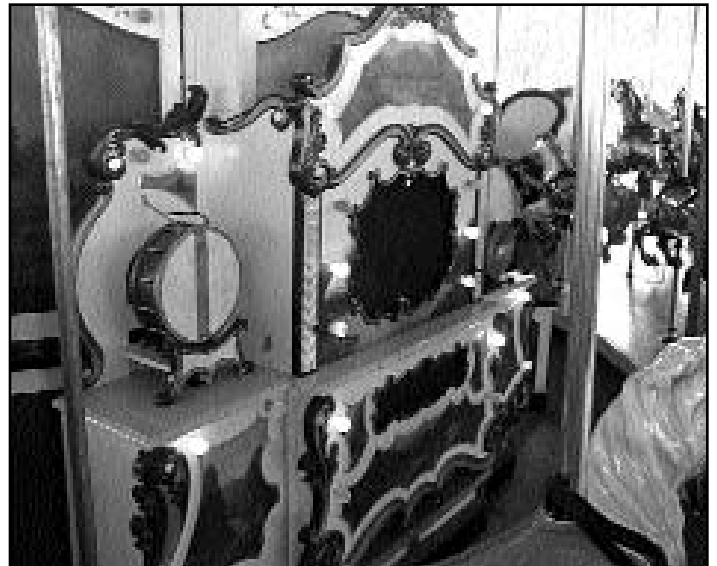


Figure 6. Another view of the Wurlitzer 153 band organ reveals the colorful lights and painted facade.

the season. During this period from the 70s to the present time, the organ had been in his shop twice for restoration.

When Mike passed away last December, the repairs for the coming season had not been done. I knew what was planned and was able to complete it and prepare the organ for the 2001 season.

The organ's serial number is 3839 and was built in 1926.

All photos were taken by the author.

● This article was published, in part, on the www.carousels.com web site and is used with permission of Bruce Zube, owner of www.carousels.com ●

Bill Black is a full-time practicing dentist in Chambersburg PA from 1964 to this day. He has been a band organ enthusiast since his employment at HERSHEY PARK. He began collecting band organs in 1972.

... continued from page 20

On Tuesday morning I call Memphis and learn they found the original paperwork and it's in Minneapolis. Good! I call the broker and tell her that. She responded by saying that they had already sent the paperwork over to Customs, but now they can't find it either. Must be "airhead work" again. By now I could have carried this thing on my back and swam over here. I go back home again. At 1:15 in the afternoon a fax comes through to come and get the organ, it's all cleared. Hooray! Back to the cities, load the organ, and drive back home. Then I uncrated the organ, unloaded it and placed it into the shed.

That evening we're ready to hear the first tune. Wrong again—no belt. I look at the pulley and there's a place to put a crank handle. Yes! I have a bolt that will fit as a crank. I hand cranked for the first half song and thought I would have a heart attack. The next

day I went to my old work place to see if I could borrow a V-belt. We found one, and that put me in business. But the motor was noisy—I've had troubles before with Dayton motors, they are electricaly out of balance. I took it back and exchanged it for a different brand—one that is smmmoooth. I finally got the original belt, the motor located, and all the other idiosyncrasies ironed out. Now I am in heaven playing up a storm.

Yes, my middle name has always been "Wait" but the wait is sure worth it. Anyone wanting to see and hear our new Prinsen organ is always welcome.

This article previously printed in the May 2001 edition of the *Resonator*, a newsletter of the Snow Belt chapter of the MBSI.

Since high school Ralph Schultz has always dreamed of having a repair shop. With 27 years as a tool and die maker as background he has worked for 12 years restoring musical boxes.

Monkey Tricks *How They Are Trained For Hand Organ Service**

Brian Flora

“You sell-a de a monk-a?”

“Yes.”

“How Mooch-a?”

“Twenty -five dollars.”

“Diavolo! Twenty-five-a peasters! Me-a give you a seven doll-a! You rob a poor Itala! No, no. Eight doll-a. Hey?”

“No, sir. Twenty-five dollars or nothing. You can’t dicker with me. I have only one price for my animals.”

The speakers were Guiseppe Falieri, an Italian who had recently arrived in this city, and Mr. Reiche, the animal importer of New York. The Italian was one of those fortunate sons of Italy who arrive in this country with a little money. Among the poorer classes of Italians, those who immigrate to this country with just enough money to pay for their passage hire out as laborers on railroads, aqueducts, and so forth. Those who have a little more money buy a push cart, or a peanut stand. But the Italian who is fortunate enough to possess \$100 invests in a hand organ and a ring tailed monkey. The purchase of this outfit is a serious undertaking to the man interested. He consults all his friends and asks their advice, especially in the selection of the monkey.

Almost every day a dozen of this class of Italians come in to the animal store to purchase one monkey. Guiseppe Falieri was one of these. He examined fifteen monkeys, one of which has too large a head to suit him. Another’s teeth were imperfect. Fourteen were worthless to his eyes for the purpose for which he intended them, but the fifteenth was a bright intelligent little animal and he coveted it with eagerness. Finding that Mr. Reiche was determined not to lower his price, Guiseppe turned his attention to Mr. O’Toole, the chimpanzee. Said he:

“How mooch-a de big monk-a?”

“One thousand dollars.”

“T’ousand doll-a!”

Holding up his hands in dismay Guiseppe looked about him in a bewildered way. He tried to secure a “ring-a-tail-a-monk” for \$10, and being unsuccessful sadly left the store. Mr. Reiche explained to the reporter that his absence was only temporary, as he was sure to return and secure the animal upon which he has set his heart.

“There has not been so large a demand for the little hand organ monkeys,” said Mr. Reiche, “since the Common Council of New York refused to issue licenses to the Italians two years ago. Previous to that time we used to sell as many as two hundred and fifty ring-tailed monkeys each year to the organ grinders. This kind of monkey comes from South America, principally from Brazil. They are shipped in lots of twenty-five. They are classed by the trade as the Crown or Capuchin variety. Why the Italians prefer this species is a matter of conjecture, as there are many other kinds which would answer the purpose equally as well. The ring-tail, however, is very quick of perception, and learns rapidly.

As the interdiction of monkeys has not extended beyond the corporate limits of New York, the organ grinder who has a tamed monkey is obliged to exhibit it in the country towns in the vicinity, although he sometimes makes long journeys with his little companion perched upon his organ. When a poor Italian buys a monkey the act is regarded as one of the most important of his career. It is as if he were about to adopt a child. He...

Here the narrator was interrupted by the entrance of a dozen Italians, headed by Guiseppe. There was a woman in the company who held a baby in her arms. The monkey which had pleased Guiseppe so much an hour previously was taken from its cage and passed from hand to hand. It made an interesting picture. The whole party looked as grave as if it were a question of life or death. An animated dispute arose about the merits of the little animal, which Guiseppe abruptly ended by taking a leather purse from his pocket and paying for the monkey in gold. With much showing of white teeth and many smiles, the party went out into Park Row, while proud Guiseppe hid the monkey under his coat and lingered behind to whisper confidentially as if it were a state secret:

“Name-a de monk, Mateo.”

“I am always foolish enough to feel a trifle sorry for the poor little monkeys when they are sold,” resumed Mr. Reiche, when the door had closed. “Why? Because while in their native forest they roam at will through the trees and have any amount of fun; but once in the possession of the organ grinder and life is real, life is earnest for the ‘ring-tail-a monk-a.’ Take Mateo, for instance, as Guiseppe has already christened him. His education will begin today, no doubt, to fit him for the serious work of gathering pennies for his master instead of berries for himself. Mateo and his master will eat and sleep together for many years, probably, as the ring-tail is a very hardy monkey. This companionship undoubtedly facilitates the training process considerably.”

“Is the monkey trained by the use of kindness or fear?” said the reporter.

“Both,” was the reply. “If the monkey is wild and ugly, the first thing to be done is to take all the fright out of it. To attain this result hunger is the Italian’s first resource. The better and more humane method, however, and the one giving the best and most permanent results is to break the monkey’s spirit by rendering it entirely helpless and unable to harm or resist. This is done with the help of ropes and gags. In this condition the . . . monkey is worried and irritated until it arrives at a condition bordering on frenzy. A state of weakness and depression ensues, all resistance ceases, and the animal allows itself to be handled. As soon as this point is reached, the severity of the treatment is lightened and by degrees the animal is fondled and finally released. In nine cases out of ten this treatment is effectual in making the monkey lose all of its former ferocity and becomes as meek as a peeping chicken.”

“Does this treatment not weaken the monkey?”

*From *The Harrisburg Patriot*, July 11, 1889

“No. It does not seem to affect its strength in the least. Besides, the Italian is careful not to injure what is so valuable a piece of property to him. Having broken the monkey’s spirit, it is now the trainer’s business to make friends with Mateo. This he does by giving it candies and nuts and by caressing it. Should he then return to insubordination, the monkey is quickly pulled down to the floor by means of a rope run through a ring in the floor and fastened to a collar around the animal’s neck. Then a switch is brought into play until it is glad to submit.”

“Having passed through the a-b-c’s what is the next step in the education of the ring-tail?”

“The next step,” said Mr. Reiche, “is to make it come when called. This is a very important part of the training, as it gives the master full control of the animal. The collar around the monkey’s neck is made to fit closely and the edges are unusually sharp, so that a jerk upon the rope fastened to the collar causes pain. The man walk away from the monkey a short distance and calls it by name, always repeating the word a number of times and at each call giving the rope a slight jerk. At each tug the monkey draws nearer and nearer, because the collar hurts its neck, until it is close to the trainer, when it is taken up and fondled. This process is repeated for many days, increasing the power of tugs on the rope if necessary, until the monkey will come after the first pull. It will quickly learn to identify the call with the pain at its neck, and come to its master as soon as it is called in order to avoid the pain it anticipates.”

“Mateo is now in his a-b-ab’s. What comes next?”

The next move is the reverse of the first; that is, teaching the monkey to leave the master and go where bidden at a certain command or in obedience to a wave of the hand. This is accomplished in much the same manner as is related above, with the difference that the string or rope is reached through a pulley fastened in the wall. The master places himself with the monkey at the wall opposite the pulley, and gives the rope a tug, which naturally draws the monkey toward the pulley. In a very short time the monkey learns to run off at the wave of the hand. Pulleys are then attached along the different walls and the rope frequently changed from one to the other. This will at first bewilder the monkey and he will often run off in the wrong direction, only to be checked. The hand of the master always being pointed in the direction the animal should go, it soon learns to watch the hand and follow the direction indicated. This is one of the most important phases of the monkey’s education, as it enables the Italian when exhibiting the monkey in the street to send it up and into windows to collect pennies.”

“But how is the monkey taught to fetch small articles?”

“Oh, that is a simple matter,” was the reply. “A coin is placed in the monkey’s hand. If it drops the coin the monkey is rebuked and the coin put into its hand until, after repeated trials, the copper is retained. Each time this is done the master repeats a certain word in Italian which is the equivalent of the word ‘fetch’. After the idea of holding the coin is firmly fixed in it mind, the

monkey will hold out its hand to receive it, and will finally grab for it. When this point is reached, the penny is laid before the monkey upon the floor, whereupon the monkey will pick it up. The coin is then gradually moved further and further away, and finally thrown on the other side of the room. With a wave of the hand, the monkey is then sent to pick up the coin and told to fetch it. This usually finishes the education of the ordinary hand organ monkey. It has received all the instruction necessary for practical financial purposes, and is put to work right away.”

“But some monkeys take higher degrees, do they not?”

“Yes, a few, but rarely is a monkey educated to do the tricks now-a-days which were taught to them ten years ago. It was a common thing in the streets of New York at that time to see a monkey performing on a wooden pedestal in the street. These accomplishments of the monkeys are fast falling into the soup. But the little animals would learn just as quickly now as they did then if put to it. To teach a money to put on and take off its hat, the hat is first placed on it head and then taken off and replaced by the master guiding the monkeys hand by taking hold of its arms, accompanying the two movements by separate commands and an occasional pinch. Practice soon makes the monkey perfect in these movements. During all these lessons the monkey has been dressed and has become accustomed to wearing clothes.”

“How is a monkey taught to walk upon its hind legs?”

“The hands, or fore feet, are fastened to its back. The body of the monkey is then raised to a standing posture by means of the string fastened to its collar. The same impulse of avoiding pain which caused the animal to come when called is the motive in this instance as well. When the animal has become accustomed to standing, the hands are released. When once the monkey is accustomed to walking upright, it is an easy manner to teach the animal to walk a tight-rope. In fact, owing to the formation of its feet, the monkey finds it very easy to dance on the dating slack-wire! The power to preserve his balance is born in the monkey and he is really quite in his element on the rope. While walking about, it is an easy matter to teach the monkey to dance. By continual repetition the animal soon learns how to ring a bell, strike the cymbals, and to turn the crank of a small organ.”

“How is it taught to shoot a gun?”

“By gradually making it acquainted with the noise of an explosion. This is done by first exploding percussion caps and then light charges at a distance from the monkey, gradually bringing the monkey nearer. In this manner the animal soon becomes indifferent to the noise and will hold the gun with perfect fearlessness. The fingers of the monkeys left hand are then placed firmly on the trigger and its knuckles are given a sharp rap which explodes the powder. In a very short time the monkey will pull the trigger at the motion of a stick.”

Additional images and information about the history of the street organ are available at the web site, www.floraco.com/organs.

After careers in radio, advertising, and performance art, mid-life crisis resulted in Brian Flora becoming an organ builder. Brian builds a variety of street and chamber organs in the high mountain desert.

Play It Again, Gaviman! . . . a recording review of outdoor mechanical music

It's our pleasure to embark on this new column with an excellent compact disc of a rarely seen and heard American organ. It's the Wurlitzer Style 155 "Monster" that now provides music for the 1905 Philadelphia Toboggan Company carousel #6 at Kit Carson County, Colorado. *Music for Carousel Lovers* is the title of this issue from Big Horn Records. The recording was accomplished in the fall of 1999 and the CD issued in year 2000.

The organ, serial number 2453, was shipped by Wurlitzer to an unknown client in late 1909. It's the youngest of the three known surviving Monsters and the only one on public exhibit. The early history of the organ has not been determined, but it was sold by Elich Gardens, a traditional Denver amusement park, to the Kit Carson site with the carousel in 1928. It has been there ever since. The instrument was subsequently rebuilt to play 165 rolls, but in two major commissions tendered to Art Reblitz the organ was returned to its original 100-key, style 155 roll operation. The excellent playing condition and precise tuning of the organ are clearly evident on the recording.

The Monster was an outgrowth of an earlier deKleist 100-key organ. It was the most popular large military type organ sold by the North Tonawanda, New York builders, appealing especially to large skating rink owners. There is a total of 255 pipes in the organ. With brass trombones, trumpets, clarinets and piccolos, along with a bass and snare drum, it can execute Sousa marches and other period music with great effectiveness and accuracy. Listening to original Wurlitzer 155 rolls played on the recording truly transports one back to the first decade of the twentieth



century and the sounds that our ancestors enjoyed while taking a turn around the rink. To the best of the reviewer's knowledge, this may be the only Monster that ever served with a merry-go-round and may have a special meaning for some listeners in that regard.

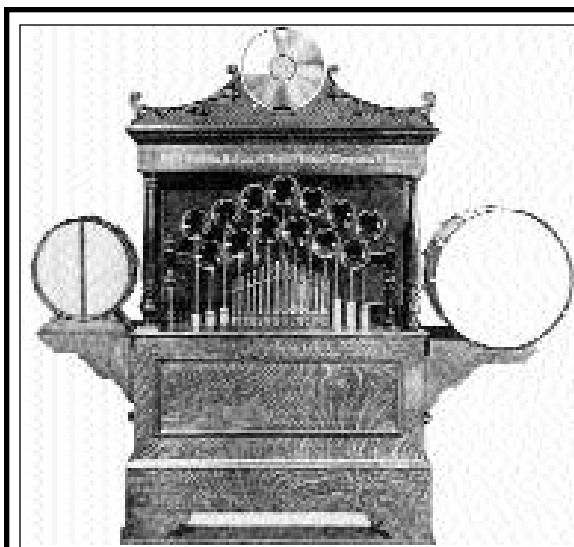
The organ was recorded on site, but there is no background noise to detract from the music. There is an appropriate balance between the pipework and the percussion. Never having stood in front of an actual Monster, we can only speculate that the CD faithfully represents the sound of the instrument. It has all of the hallmarks of being a faithful reproduction. There are clear speaking piccolos, rich, reedy, almost tart trumpets, smooth, full bodied trombones and a good blending of voices in the loud passages.

The tunes heard on this CD are comprised of twelve from original 155 rolls (bands 1-6, 8-13), generously loaned for copying by Bill Black, and five newly arranged songs from the hand of Reblitz (bands 7, 14-17). *Royal Trumpeters March* and *Over the Waves* are two of the original

tunes heard, while Reblitz's arrangement of *Stars and Stripes Forever* really shows how an organ of this size and specification can render turn-of-the-century military band music. The titles of at least six of the original songs are unknown and these have been inventively identified on the CD by giving them names honoring the figures on the menagerie carousel. There's a good variety of marches, waltzes and period favorites on the recording, along with four Christmas favorites arranged by Reblitz. For those wondering about the atypical variations heard in the registration of some of the original rolls, there's a simple explanation. Reblitz carefully activated the register controls of the organ manually during the recording. Purists may be upset with the technique, but the changing registers enhance the enjoyment quality of the recording. It also gives the listener an opportunity to hear the various pipe voices that would otherwise not be heard individually, such as the clarinets.

The disc comes in the standard jewel case with a four page insert. The cover features a photo of the hippocampus figure on the carousel, while a small view of the organ facade is on the back. The insert notes by Brian Kiernan relate the history of the organ, basic facts about it and information about the two restorations and the recording technique. Total playing time is 57:18. The disc is available by check or money order only (no credit cards or cash) at a cost of \$14.95 plus \$5.00 shipping and handling, and 2.9% Colorado sales tax if applicable, from Kit Carson Carousel Association, P.O. Box 28, Stratton, CO 80836.

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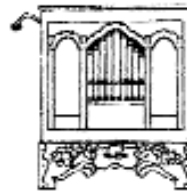
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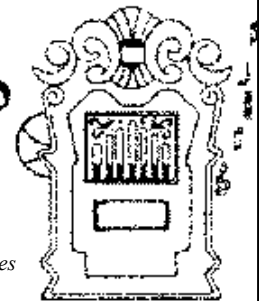
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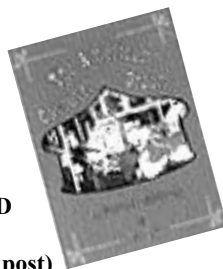
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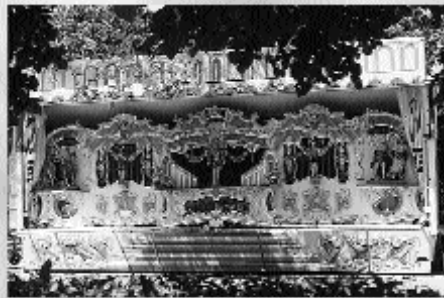
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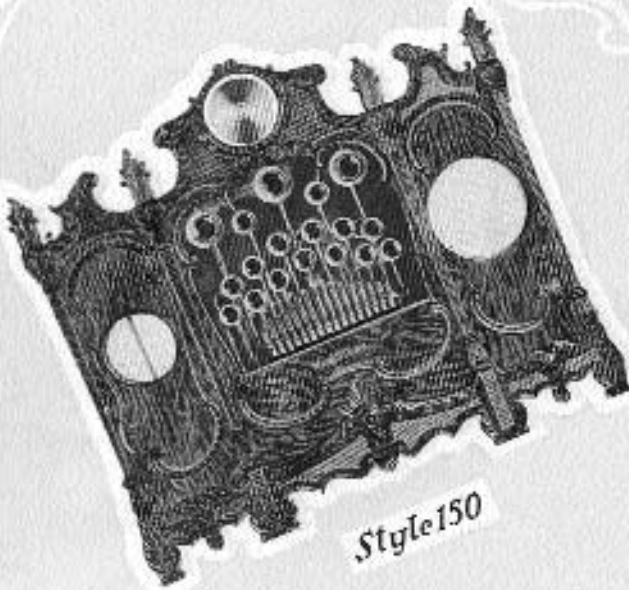


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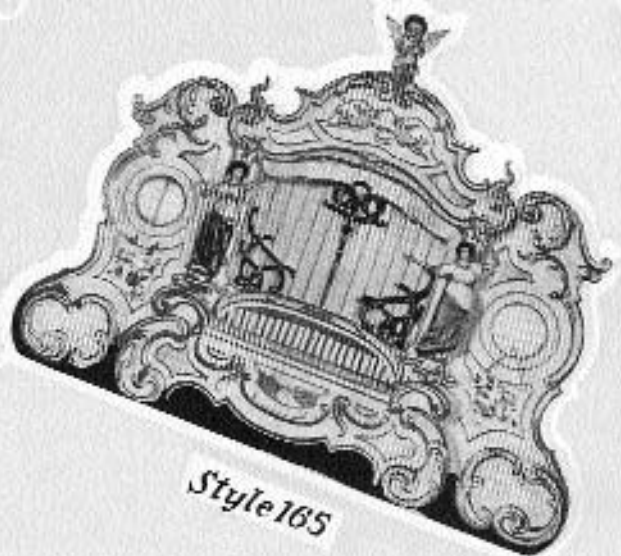
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Meet Your Member

39 years ago COAA member Ken Smith became an instant band organ enthusiast when he discovered a huge A.Ruth & Sohn concert organ playing at the Ohio State Fair. Upon hearing it, he knew he had to have one, but how to get it? The answer: he would build it himself, an almost insurmountable task. At that time there were no plans or books available on band organs, so Ken was unable to even begin the project. Several years went by, then Ken met a man who had a Wurlitzer band organ in his garage. This led to others who had access to organs, and by gradually accumulating information on the workings of the instruments, Ken was finally able to build his own band organ, a reproduction of an 89-keyless Gavioli, and even a second organ, the 63-keyless *Der Bebe' Ruth*.

In 1971 Ken joined the Musical Box Society hoping to meet other band organ enthusiasts, and five years after that the MBSI Mid-America Chapter started having organ rallies. By the 7th annual organ rally Ken had acquired a used horse trailer to haul



Ken Smith proudly posing with his 89 keyless Gavioli fair-ground organ.

his 63-keyless Ruth to it.

Ken may have started a trend towards “building your own organ” in this country. The only known home-built before his was by a man in Connecticut, but this organ, while it played Wurlitzer 165 rolls, was built like a theatre organ on benchwork in the man's basement, not self-contained and not portable.

Ken also helped pioneer “make and punch your own organ books” for book organ owners and designed and built his own book punching machine. The design of his machine has been widely shared with others.

Before the COAA came into being, Ken had formed “The American Band Organ Association” (ABOA), which existed for 18 years and conducted 33 of its own rallies (*for more information on the ABOA see pages four through seven of this issue—ed*).

Ken now arranges tunes for his organs, and spends much of his time making and punching cardboard books for them.

2002 Organ Rally Dates

<u>Event</u>	<u>Location</u>	<u>Contact Person</u>	<u>Date</u>
COAA Rally #1	Dutch Village Holland, MI	Terry Haughwout 419-454-3671	June, 2002
COAA Rally #2	Bearcreek Village Bryant, Indiana	Kim Pontius 765-348-0107	July, 2002
COAA Rally #3	DeBence Museum Franklin, PA		August 2-4, 2002
Band Organ Rally Mid-America (MBSI)	Monroe County Fair Dundee, MI	B Bronson	August 2-4, 2002
Band Organ Rally Heart of America (AMICA)	Eureka Springs Arkansas	Marty Roenigk 1-800-671-6333	August 23-24, 2002
COAA Rally #4	Naperville, IL		Sept., 2002
State Fair of Texas Sunbelt (MBSI)	State Fair Dallas Texas	Walter Moore 214-348-1749	Sept. 27 - 29, 2002
COAA Rally #5	Applefest Zoar, Ohio	Ed Ditto 330-343-7697	October 4-5, 2002

