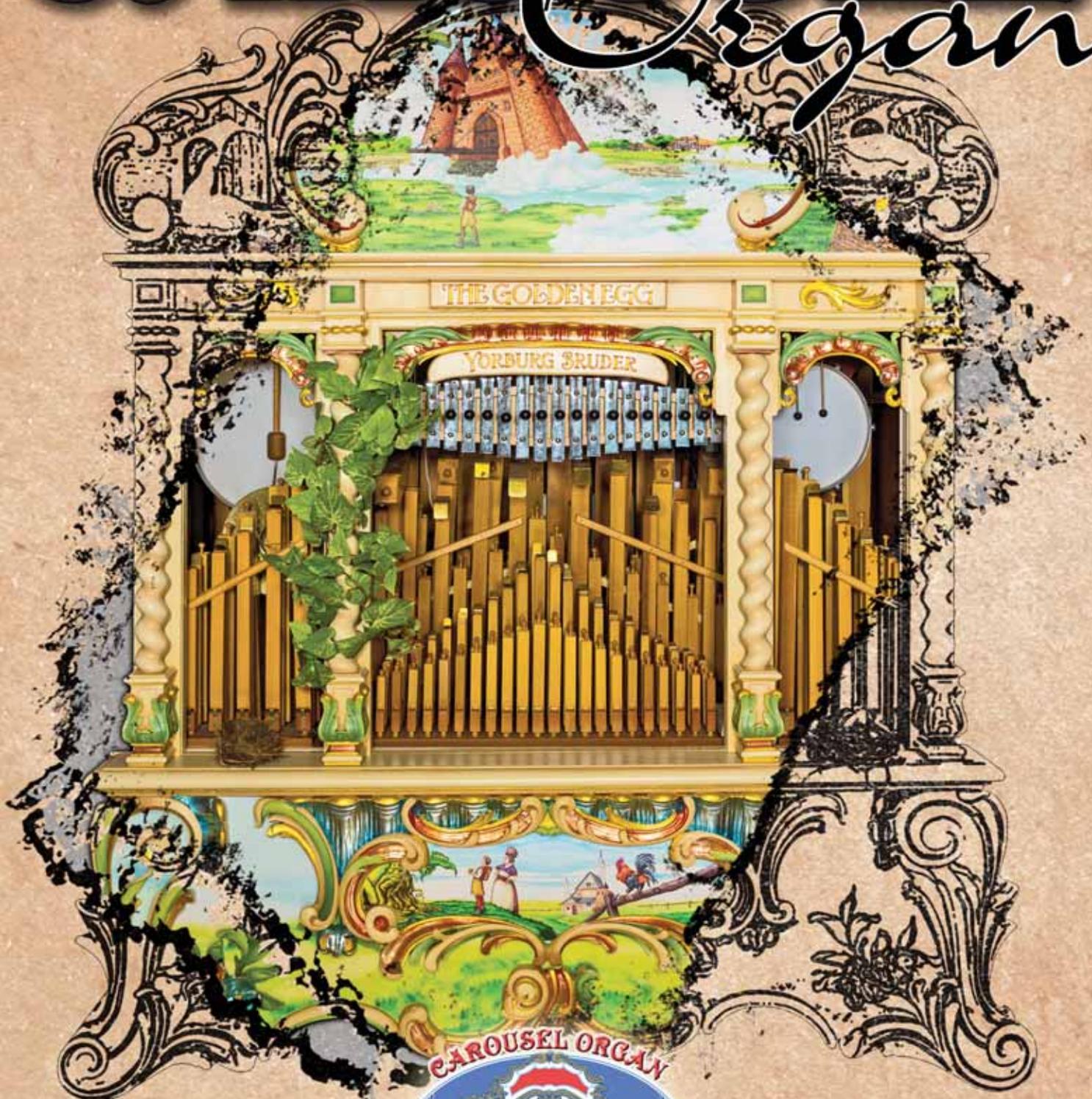


# CAROUSEL *Organ*



Issue #78  
January, 2019



[www.COAA.us](http://www.COAA.us)



**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.*

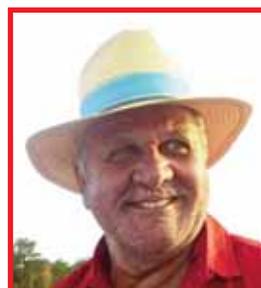
## Inside this issue:

- **Carving Façades:  
For Carousel Organs,  
Band Organs, Fairground  
Organs, Belly Organs,  
Crank Organs  
& Monkey Organs  
... Even Table Top Organs**  
Bob Yorburg — 4
- **Guard Your Hitch**  
COAA Safety Committee —  
10
- **Decisions, Decisions . . .  
Rebuilding a Band Organ  
in an Unique Partnership**  
Tracy M. Tolzmann— 15
- **Eleven Boxes of Pommes  
Frites**  
Peter Craig — 22
- **The Katzenjammer Organ**  
Ron Bopp — 26
- **J' étais un Gaudin  
(A Story of the  
Transformation of a 105  
key Gaudin)**—As told by  
the Organ Itself—  
Pierre-Louis  
Freydiere — 29

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## President's Message . . .

It's said that hobbies can enhance one's health and attitude, improving one's outlook on life and, well, providing the opportunity to engage socially with others. Combining one's personal interests with social activities is perhaps one of the most important acts to keep a positive attitude and enjoy the company of those of like mind.



The hobby of mechanical music is especially appealing to the masses of people who are not musically inclined, as it offers the opportunity to engage musically without the advantage of being musically talented.

Speaking as one who enthusiastically entered the world of musical entertainment, in my early teens, I soon learned that it's far easier to imagine than to actually perform so that the music can be enjoyed. The setback was difficult to deal with until, fortunately, I came upon the Musical Box Society International **and ultimately the Carousel Organ Association of America**, which opened my world to a national and international audience. I learned that I could imbibe in the world of mechanical music, enjoy music without learning how to play, and engage with multitudes of others.

Sharing this great hobby has enhanced my life in many ways, mostly by meeting so many fun, entertaining and truly enjoyable people from all walks of life. Nothing is bet-

*Continued on page 3 . . .*

**LOOK  
at the ad  
pages  
for new ads  
and important  
messages!**

Front cover: The "Golden Egg" organ detailing the restoration of the front of the organ. Read more on carving façades, by Bob Yorburg, on page four. Photo credit: Bob Yorburg

Centerfold: "Restored Antique Band Organ from St. Paul"—a unique story of a partnership of two COAA members in a restoration project. The story begins on page 15.

Photos credits: Tracy Tolzmann

**Permanent Member Name Badge:**

Permanent COAA name badges (\$10 each postpaid) are available from “Mr. Ken” Badges ‘N Signs. Contact Ken at 800-398-8307 or email mrkenbadges@aol.com for more information.

**Memberships & Directory:**

Membership to the Carousel Organ Association of America is \$40.00 USD for U.S. domestic, \$45.00 USD for Canadian members and \$55.00 USD for all others overseas countries.

Membership Applications can be E-mailed upon request from the Membership Chairman, to be mailed in, or application information may be sent through the COAA website www.coaa.us. Please consider, if payments are made through PayPal, please add \$2.00 to cover PayPal Fees.

Mailed applications, with appropriate remittance, may be sent to the COAA Treasurer: Gregory Swanson, 209 Circle Lane, Webster, NY 14580-1303

Membership questions can be addressed by the COAA Membership Chairman: Gary Stevenson, 801 Eichelberger St., St. Louis, MO, 63111, USA. Or by Email To: garyg@studio801.com .

In mid-November a digital version (PDF file) of the 2017 COAA Membership Directory was sent to all COAA members who had email addresses on file. If you did not receive it, you may have an incorrect email address on file. If you have email and want a copy, contact the Secretary at wallace.venable@mail.wvu.edu

If you do not have an email address and want a copy, send \$5.00 to the COAA Treasurer, and he will instruct the Secretary to mail you a paper copy.

**Items available from the Merchandise Chair:**

**Logo Decal:** This beautiful logo is now available for use on your trailer or windshield. The large decal is 10" high x 14" wide. This decal sells for \$21.00 each or two for \$33.00. Shipping and handling is \$3.50. The small decal is 2¾" high x 4" wide and can be ordered for either inside or outside application (please specify). These are \$6.00 each or two for \$10.00 and shipping and handling is \$1.50 for these unless combined with the large decals/then there is no extra charge.

**COAA License Plate:** Introduced in 2007 this colorful license plate displays the COAA logo on white background. The plate sells for \$12.00 or two for \$17.00 plus \$5.00 postage.

**COAA Clothing and other items:**

- T-shirts (S - XL) \$ 7.50
- T-shirts (2X - 3X) \$ 8.50
- Sweatshirts (S - XL) \$12.50
- Tote bags Royal/Navy \$ 6.00
- Ball Cap \$ 5.00

**Note: a limited amount of COAA merchandise is available at discounted prices. Contact Suzie Hendricks at 651-247-5638 shhendricks@stkate.edu for prices and current inventory. Note: prices listed are 50% of previous listings.**

**Development:**

You can help to continue the improvements and future security of the COAA and its journal, the *Carousel Organ*, by funding one of several initiatives with your monetary gift. We have in place both the *Memorial Donation* (used for special projects) as well as *Friend of the Carousel Organ* (used to enhance the journal or the website). The COAA has obtained it's 501(c)3 (non-for-profit) status. All donations are much appreciated and, are tax-deductible. All monetary gifts should be sent to: PayPal at [coaa.account@yahoo.com](mailto:coaa.account@yahoo.com) or Greg Swanson 209 Circle Lane Webster, NY 14580

... continued from page 2

ter than enjoying the marvels of mechanical music and engaging with really fun and friendly people. The learning I've gained from so many others has truly enhanced my life and I extend my sincere gratitude to each and every one who has brought so much entertainment and delight to enthusiasts near and far.

With sincere best wishes to you and yours now and in the New Year!

Kind Regards — Angelo

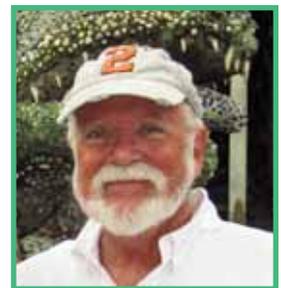
**From the Editor . . .**

What a wonderful hobby we have, the Carousel Organ Association of America! We enjoy several rallies a year where members can bring out their prized possession to play for the public; we have a nicely planned mid-winter meeting where talks and open houses greet the attendees and of course, we have an excellent (if I say so myself) publication, the *Carousel Organ* and its companion publication, the *Rally Edition*.

All these amenities of our hobby require participation of the members. That's where you come in. Try volunteering to hose a rally or help with a mid-winter meeting. Consider authoring an article for the journal—it's not hard and I can help in many ways make your effort look good. I have been editing and desktop publishing for over 20 years so it's not hard for me to help you.

This issue features caveats from our Vice-President, Bob Yorburg, on the intricacies of carving façades; how two members have teamed up (Tracy Tolzmann and Mike Merrick) to restore a wonderful band organ; the story of French Fries (book music, really) making their way to the United States; the Katzenjammer story and an unique article authored by the fair organ itself, a 105-key Gaduin. Additionally the Safety Committee has weighed in on what to do with your trailer hitch.

I hope you have all had a great holiday season as well as a Happy New Year and I look forward to seeing you sometime this year



Enjoy reading—Ron

## *Carving Façades*

*For Carousel Organs, Band Organs, Fairground Organs  
Belly Organs, Crank Organs & Monkey Organs  
. . . Even Table Top Organs*

**Bob Yorburg**

**F**or a number of years I have been presenting a lecture and demonstration about carving and painting organ façades. This article focuses on carving façades. The painting, leafing and glazing façades will be reserved for a futures article.

I start with rough-sawn basswood; then let it air dry for years finding kiln dried wood tends to be a bit brittle. **Figures 1a & 1b** I then plane the wood to thickness. This will vary from project to project.



Figure 1a (above). Broken chip from kiln dried brittle wood.

Figure 1b (below). Curley chips from air dried wood.



Typically, many of the projects are based on historic façades, while some are carved with original designs from the ground up. With historic organs, I try to visit as many examples as possible while photographing and measuring them. It is remarkable to see how much variation exists from one façade to the next, even within the same model series. I believe that different carvers and

different budgets dictated the amount of ornamentation that appeared on each façade. Not only are there stylistic variations, there are dimensional differences as well. I have noticed as much as an inch or more in dimensional changes from one side of an organ to the next. The same model organ may vary regarding top design, applied panels, size and stylistic details.



Figure 2. Rough tracing on mylar.

If possible, I will lay large Mylar sheets on top of the façade and trace as best as possible in that the façades are never flat. **Figure 2** With smaller organs, it is possible to lay a thin piece of Plexiglas over it and trace with a marker directly on the plastic. Alternatively, photographs with a tape measure in the frame is extremely helpful. Note: Lee Valley & Veritas has a tape measure called a “Blindman’s Tape.” The numbers are enormous and the marks are arrows, not lines. As such, they show up remarkably well in photographs.

From all of this reference material, final patterns must be created. The curves and measurements are refined. At this time it will be determined how many layers of carvings are to be glued up to achieve the final effect. Different patterns have to be created for each level. **Figure 3**



Figure 3 (above). Refined drawing for a Wurlitzer 165. Notice the scroll is the top layer and the larger piece is beneath.

Figure 4 (below). Pattern traced onto the wood.



The patterns are then transferred to the wood by tracing the pattern onto the wood with carbon or graphite paper. I find an empty ball point pen to be nicer than a stylus in that it rolls over the original pattern preserving it nicely. **Figure 4** You will notice that the pen tends to grab the grain slightly causing jagged lines. Once the pattern is completely traced onto the wood, it will be necessary to refine the drawing and correct the jagged variations.



Figure 5 (above). Sawing out the part.

Figure 6 (below). Sawn out blank ready for carving.



The pieces are then band sawn out for large organs and scroll sawn for small organ facades. **Figures 5 & 6** The piece is then carved using the refined pattern as reference. **Figure 7**

The Wurlitzer 165 project included making four 165 facades; three for Wurlitzer 165 organs that were missing facades and one for a new project. The original pieces that I carved were put on a duplicating machine to create mirror image rough-outs of the original pattern. **Figures 8a & 8b** The rough-outs could be refined



Figure 7 (top left). The sawn piece carved to the pattern.  
Figure 8a (middle left). The glued up pieces on the duplicator.  
Figure 8b (bottom left). Closeup of the original next to each band sawn piece.  
Figure 9 (top right). Examples of chisels.  
Figure 10 (middle right). The rough-outs right off of the machine.  
Figure 11a (bottom right). Refining the rough-outs.



Figure 11b. Rough to smooth.

on the machine, but it is very time consuming and the chisels will create a much finer surface. Ultimately, with very sharp chisels, the finish can be like a mirror leaving crisp lines between each facet. **Figure 9**



Figure 12. Finished carvings glued onto substrate.

The rough-outs as they come off of the carving machine (**Figure 10**) are then refined. **Figures 11 a & 11b** The refined pieces are then glued onto a substrate of either hardwood or furniture grade plywood. **Figure 12** In the next photograph, you can see some of the layers of carvings glued up. **Figure 13**



Figure 13. Side view showing numerous layers of carvings.

All of the organs that I have worked on or built are made in sections. Each section is either glued together or put together with removable pins for transport. Pictured is the center base section for a Wurlitzer 165. **Figure 14** This photograph shows the sections fitting together with some primer and decorative paintings applied. **Figure 15** Please note that the primer is applied in very light coats. An average of eight coats are applied with light sanding between coats. This will provide a very smooth surface appropriate for applying leaf. The smoother the surface the more reflective the leaf will be.



Figure 14. Center bottom section for a Wurlitzer 165, approximately 16" deep at the bottom and 12" deep at the top.



Figure 15. The center three sections of a Wurlitzer 165 fitting together.

**Figure 16** is an example of one of the finished Wurlitzer 165 organs carved from scratch. Next is an example of a top carved for an 89-key Gavioli organ. **Figure 17.** Notice that the floral motifs on either side on the bottom were duplicated and brought to the top. The acanthus leaves surrounding the center panel were duplicated and used to frame the top edges of the new panel. This piece is 13' wide. As such, there had to be two seams extending the top over each side. The floral drops obscure the seams so that they will never telegraph through the paint. The profile of the top was taken from a photograph of a Gavioli organ also built in 1894. A carved top for a Ruth 33A appears in **Figure 18.**

The final example is of the “Golden Egg” organ. **Figure 19 & cover** This organ façade arrived as a pile of parts with many of the key elements missing. A new top had to be designed and built from scratch. Much of the bottom parts were missing and had to be replicated from outlines left in the paint on the façade. The Jack in the Beanstalk theme illustrations were all created by Bob Stuhmer who also arranges music for organs.



Figure 16. Finished and painted Wurlitzer 165 organ façade.



Figure 17. New top for an 89-key Gavioli organ.



Figure 18. New top for a Ruth 33A.



Figure 19. *The Golden Egg* modified Bruder façade.

This is an overview of the process of approaching an organ façade project. There are many other examples large and small, yet the approach is similar. If anyone has any questions regarding how to approach other projects, please do not hesitate to inquire. For those who would like to learn to carve, I teach each spring at The Marc Adams School of Woodworking, each summer at the New England Carousel Museum and I offer private tutoring. Contact me at:

Bob Yorburg  
914-522-6800  
bobyorburg@bobyorburg.com  
www.bobyorburg.com

Photo credits: Bob Yorburg, Laura Yorburg,  
and Ann Parry

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### The Mid-Winter Meeting March 9-10, 2016 Dahlonega, Georgia

Recent, local advertising (below) gave the COAA's Mid-Winter Meeting a boost with the promotional insert seen below. For more information and registration form, see the insert included with this issue.

**ANNOUNCING!**

Dahlonega's first Street Organ Festival is confirmed for March 9-10, 2019, on the public square and in Hancock Park. We will be entertained by antique automated music collectors from all over the country.

**THANK YOU, MR DARLAK !!!!!**

**CRAIG DARLAK PRESENTS**

**ANTIQUE AUTOMATED MUSIC MAKERS**



A festive circus atmosphere prevailed at our March program. Craig Darlak, collector *extraordinaire*, demonstrated an impressive variety of antique music makers from his vast collection. We met in a large room at Park & Rec, a perfect venue for demonstrating these fascinating machines. You could almost taste the cotton candy!

## Guard Your Hitch

### COAA Safety Committee

If you trailer an organ, your hitch is a major safety concern. Of course you must develop a routine which assures that your trailer is properly connected on the road, but the accident potential does not end when the trailer is parked.

The typical trailer tongue is low enough to be a major trip hazard. While the trip-and-fall accidents usually result in only minor injuries, and the victim often feels responsible, they are, however, largely preventable, thus, they are hard to defend in a law suit. Trailer hitches are also often heavily greased, and if someone

stains clothing on them it often results in considerable unpleasantness.

Often the spot assigned to an organ is at some intersection where it partially blocks pedestrian flow. Sometimes this is almost invisible if it is an unpaved shortcut to food or restrooms. When setting up you need to carefully survey your spot and adapt your arrangements to site specifics.

The inventive members of COAA have come up with a wide variety of ways of reducing the accident potential at our rallies.



*If you trailer an organ, your hitch is a major safety concern!*

**Plastic Cones:** Plastic traffic cones are an obvious solution, but they must be tall ones. Be sure to mark them so that they do not wander off.

*The inventive members of COAA have come up with a wide variety of ways of reducing the accident potential at our rallies.*

**Removable Hitch:** Pete Hallock has a removable hitch connector on *Katie Sue*.





**Trailer Hitch Lift:** The trailer hitch lift on Roger Wiegand's Gavioli is tall enough to act as a protection



**Hidden Hitch:** John Gordon designed the Granite Calliope so that the tractor seat for the operator covers the hitch effectively.



**Campsite:** Terry Fitch sets up a campsite which keeps the public away from his trailer hitch.



**Local Materials:** Dennis Green relies on local materials to guide folks around his rig. Both the park bench and trash container were moved into positions which shape traffic flow, both as protection and, to a certain extent, drawing visitors in.



**Fabricated Hitch Cover:** The park at Olcott Beach has a trailer mounted Wurlitzer outside their carousel building. They have constructed a plywood hitch cover which adds an amusing aspect.



**Decorative Approach:** Terry and Jan Bender have a decorative approach. The curtains shield and shade storage and a generator while adding visual size to their display. The decorated ladder covers the hitch itself, and aides in set-up.

## *Decisions, Decisions . . . Rebuilding a Band Organ in an Unique Partnership*

Tracy M. Tolzmann

When two people meet for the first time, it is frequently the result of a mutual connection to a place of employment, a hobby, or civic activity, and the mutual interest may develop into a friendship. It was at just such an event that Mike Merrick and I met in 1974 at a meeting of the Block-Heads, the Twin Cities branch of the Sons of the Desert, the international Laurel and Hardy club (the love of the comedy of Stan and Ollie has undoubtedly drawn many people together). As Mike and I attended the monthly meetings, we got to know each other better and discovered other mutual interests, including enthusiasm for the infectious music used in many of the Laurel and Hardy comedies.

Having become good friends by August of 1975, while wandering the grounds of the Minnesota State Fair, a large display from local merchant Wondra's Piano and Organ caught our attention. Several player pianos and numerous rolls were on hand at the booth and being played, attracting a curious crowd. The discovery that we both were enthusiasts of the player piano and the snappy, classic rolls of J. Lawrence Cooke and other QRS arrangers prompted discussion about our mutual interest in other automatic music machines we had encountered individually over the years, with band organs a particular favorite type of instrument for both of us.

I had developed an interest in player pianos at a very young age thanks to a cousin's family who owned one, and I always had hoped to acquire an instrument one day. Mike had some experience with pneumatics working on an ATOS theater organ project and offered to take charge of the restoration of a derelict player piano if one could be found. A "field trip" to see and play the player piano of friends of the Tolzmann family further fueled the desire to acquire and restore a piano. Then, Mike's chance glance at "Musical Merchandise" in the Saint Paul *Pioneer Press* classified ads revealed the following: "FOR SALE: Baldwin *Modello* player piano. Needs repair. \$200. Call..." A short phone call to the seller resulted in an inspection of the piano later that evening. We novice would-be piano restorers made an offer, and a deal was struck. The piano was picked-up a few days later, and the restoration began.

During the course of restoration, many conversations turned to thoughts of tackling other automatic musical instrument wants and refurbishment. Finding and rebuilding a band organ was the ultimate—and

seemingly unlikely—goal. Expanding our knowledge of vintage instruments through Harvey Roehl's Vestal Press publications, the idea of adding organ pipes to the restored Baldwin player and making it something akin to a flute piano was considered. The concept would use regular 88-note rolls, not building the piano up into an A or G roll orchestrion. The project got rolling when a 4-foot rank of Doppel flute pipes was acquired for \$45 from a theater organ hobbyist who threw-in a massive organ chest in the deal.

Mike designed a high-pressure system using the magnets salvaged from the free chest. A new chest and blower were built, and a means of connecting the pipes to the piano was devised. The church organ pipes had to be modified for the increase in air pressure from there to seven-inches of wind. The finished project was a success and an excellent learning experience, with the instrument sounding surprisingly band organ-like (somewhat like a soft-voiced Wurlitzer Caliola, without percussion). Along the way, we joined the Automatic Musical Instrument Collector's Association (AMICA), and further expanded our knowledge of such instruments.



Figure 1. The "Flute Piano," precursor to the band organ project.

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The player piano with added flute pipes was modified slightly when the Tolzmann family opened an ice cream parlor. **Figure 1** We replaced the piano's front with a plexiglass panel and added a coin drop. A selection of popular rolls was placed nearby, and a special rack was built to straddle

The idea of finding a band organ to restore continued as a “pipe dream” (sorry), with the two of us agreeing that the potential acquisition, restoration, and ownership of such an instrument would be a 50-50 operation. With the idea still floating around, I contacted local automatic music legend Oswald “Ozzie” Wurdeman regarding the potential project. The retired Wurdeman proved to be a dead end and he gave no further information on the whereabouts of an organ when quizzed.

On a quiet early October evening, with the hour getting late and business quite slow, I was about to close the ice cream parlor when a regular customer, JoAnn, popped-in and inquired if the shop was still open. I answered, “For you and Bill, yes!” and the friend turned to fetch her husband, or so I thought. His decision would change history (at least for Mike and me). A crowd of 25 people filed into the shop.

JoAnn, a forester for the State of Minnesota, had been participating in a forestry seminar at a nearby game preserve, and she and her fellow foresters craved a sweet treat following their session. Naturally, the player piano got a workout, and among the foresters was one who paid special attention to the instrument. I spoke to the fellow, who said his dad built and restored this sort of thing. The forester was Mark Wurdeman, whose father Tom was carrying on in his father Ozzie’s tradition of working on automatic musical instruments. Mark wasn’t surprised that his reticent grandfather failed to mention that his son Tom was now in the business. Mark assured me that Tom did have a few items for sale, and he provided me with his telephone number.



Figure 2. The first look at the “Artizan” organ, October 15, 1980.

A call to the taciturn Tom Wurdeman resulted in arranging a visit to the Wurdeman’s collection. On the evening of October 15, 1980 we arrived at Wurdeman’s home and followed him to a rental storage facility several miles away. Lifting a large garage door, several upright pianos had to be moved to make a path to two band organs that stood in the packed area. The first instrument encountered was a 46-key North Tonawanda Musical Instrument Works (NTMIW) model. Behind the brass trumpet organ was another North Tonawanda, New York organ: An Artizan Factories, Inc. instrument stood in the dimly-lit bay, and was shortly identified as a wood trumpet organ of similar key size. **Figure 2**

Some advance discussion brought us to the conclusion that an organ without harsh brass trumpets was preferable. With this in mind, we examined the Artizan organ to the best of our limited knowledge of such instruments allowed. Following the inspection, everyone returned to the Wurdeman residence and terms were discussed for the purchase of the Artizan instrument. There seemed to be no room for negotiation, but with the lack of projects available, the price seemed reasonable. We parted company with a final decision to be determined. Needless to say, a review of the evening’s activities was the topic of our ride back to Mike’s home, and the thoughts of financing and carrying out the project a prime subject.



Figure 3. Mike, Tracy and Tom Wurdeman (l to r), October 20, 1980.

After much deliberation, we decided to contact Tom Wurdeman and agreed to his terms. On October 20, with a borrowed pick-up truck and a friend along for help, a return to the storage unit found Mike, Tracy, Tom, and friend Jay hefting the Artizan Factories organ into the truck. Tom did offer one discount in the transaction: he threw in a 46-key B.A.B. roll. **Figure 3** One of the deciding factors in purchasing the organ from Tom was that he had possession of the Acme Perforator



Figure 4. The B.A.B. Acme Perforator. The heavy paper master roll is at the top of the photo.

and most of the masters from the late B.A.B. Organ Company of New York, NY. **Figure 4** Acquisition of music shouldn't be a problem in the course of the undertaking. (This perforator is now owned by the Herschell Carrousel Factory Museum in North Tonawanda, New York.)

Mike's father had a well-outfitted wood shop in his walkout basement and had graciously offered the use of the facility to us as the project was not expected to take too long. He helped us and Jay remove the organ from the truck. The first problem to confront the new project was getting the instrument into the workshop. The organ was wider than the doorway. Removing the door, trim and frame, the body of the organ would just squeeze through, but only after the crankshaft was laboriously removed. Finally, the group had an opportunity to examine the organ in decent light. The elder Merrick may have wondered what his shop was in for. After the back-challenging transportation, we all bid one another good night and returned to our respective homes.

As we pondered how to proceed, many hours were spent thoughtfully considering every aspect of the project. Our respective jobs (which were only a block away from each other) had us both working until 9:00 PM, when we would then meet for a late dinner and discuss just how we would go about this daunting undertaking. Copious amounts of pizza and Mountain Dew were consumed as we deliberated every detail of the restoration, not wanting to err in our proceedings. We would then adjourn to the workshop and frequently work until the wee hours of the morning.

The next order of business was to inventory everything in the organ case and try to determine how many keys the organ contained. Each pipe was mapped for its position on the chest, and its most-apparent note was determined using a Peterson Strobe-o-Tuner. **Figure 5**



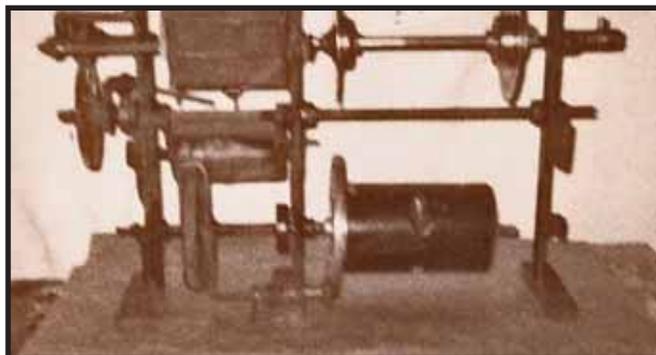
Figure 5. The unrestored pipes temporarily positioned on the chest.

It appeared that many of the pipes were not original to the organ, but the majority of the pipes were definitely mates. The roll mechanism had been added by Ozzie Wurdeman, who we would later learn acquired the organ in 1960. He had removed the inconvenient NTMIW endless system that was in the Artizan organ and placed a spool frame unit in the organ. This mechanism was never attached to the music shelf nor tubed to the pneumatic stack. **Figures 6 & 7**



Figure 6. The NTMIW's endless roll system, removed by Ozzie Wurdeman.

Figure 7. The unrestored substitute roll frame that Ozzie intended to install.



Using the organ scales published in the Q. David Bowers and Art Reblitz book, *Treasures of Mechanical Music*, the range of notes was examined to determine which scale would suit the organ best. A few missing pipes made absolute conclusions impossible. The piccolo rank consisted of 16 pipes, indicating that the instrument played a 48-key roll, but only 13 trumpets were in the organ, indicating a 46-key organ. We considered the possibility that two trumpets were among the missing pipes, but that option seemed unlikely. With none of the twenty-six pipes that face the floor inside the base of the organ missing, the indication was that the pipes were similar to the 125 Wurlitzer scale of three bass, nine accompaniment, and 14 melody notes. The tracker bar in the roll frame was of no help as it was from a larger-scaled instrument and had been cut down—“extra” holes extended to the end of the bar.

After much discussion, the transposition of scales compared to the range of available pipes brought us to the conclusion that 46-keys was the way to go. Going with 46 allowed more original pipes to be used, eliminating the mismatched replacement pipes, although 15 pipes would have to be constructed from scratch to complete the scale. Going with the 48-key scale actually reduced the number of original pipes that could be utilized, increasing the number of pipes that would have to be built from scratch. Interestingly, the transposed “new” scale was 2½-steps lower than “normal” on the musical scale. This would lead to a less shrill and more-listenable range of pipe voices.

Our decision to go with 46-keys was influenced by the amount of music available in that scale. Tom Wurdeman had substantially more 46-key masters than 48-key masters in the B.A.B. archives. We had considered converting the organ to one of the similar Wurlitzer scales because of the vast array of music available in the 125 and 150 formats, but this would have necessitated fabricating a new tracker bar. With many organs playing Wurlitzer music, the somewhat rarity of B.A.B.-style music influenced us to stick with the tracker bar spacing we had. Q. David Bowers’ and Art Reblitz’s comments on the arrangements of B.A.B. music contributed to our decision as well. During our restoration project, we purchased every 46-key tune in Wurdeman’s possession, custom-ordering rolls with hand-picked tunes to fill in the melodies not already available on existing rolls. Many of these rolls have been transposed to the Wurlitzer hole-spacing—a testament to the desirability of the B.A.B. arrangements.

With the scale determined, we moved-on to dismantling the instrument. We already knew that the organ was something of a hybrid. A North Tonawanda Musical Instrument Works pneumatic stack and vacuum system were in the case (as had been a NTMIW endless

roll system, previously removed by Ozzie). We presumed the case, pumps, chest, and pipes were the work of the Artizan Factories. History tells us that the Artizan firm was started in 1922 by disgruntled NTMIW employees, so we assumed it was reasonable to think that the NTMIW parts could end up in an Artizan-produced organ.

Removing the pump revealed that its bottom board was sealed with the *Niagara Falls Journal*, dated July 7, 1914. **Figure 8** Presuming recent papers were used and not old issues, the date intimates that the pump was from the NTMIW as well. Oddly, the reservoir portion of the air supply was only half the width of the pumps, suggesting that the bellows may have been modified to fit the hybrid instrument-in-the-making.

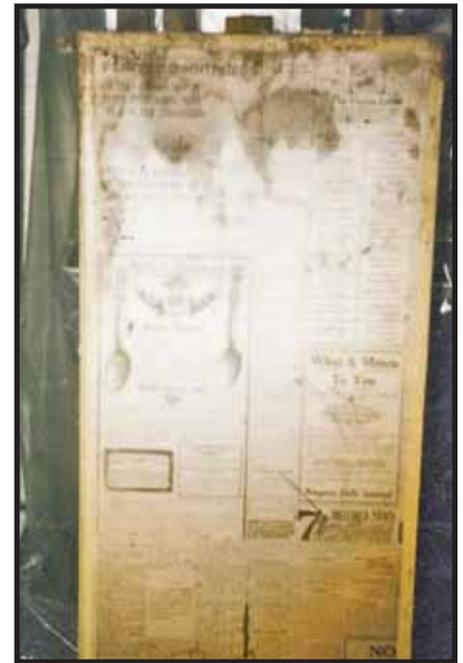


Figure 8. Pump bottom with the July 7, 1914 *Niagara Falls Journal* sealing the board.



Figure 9. The inside of the bellows reveals German newspaper dated 1883.

Preparing to restore the wind supply system found us dissecting the pumps to discover an unexpected revelation. The interior of the reservoir was sealed with German newspaper dated 1883. Even more surprising was a small gray card glued to the newspaper: “A. Ruth & fils.” The fact that the Black Forest organ firm had a

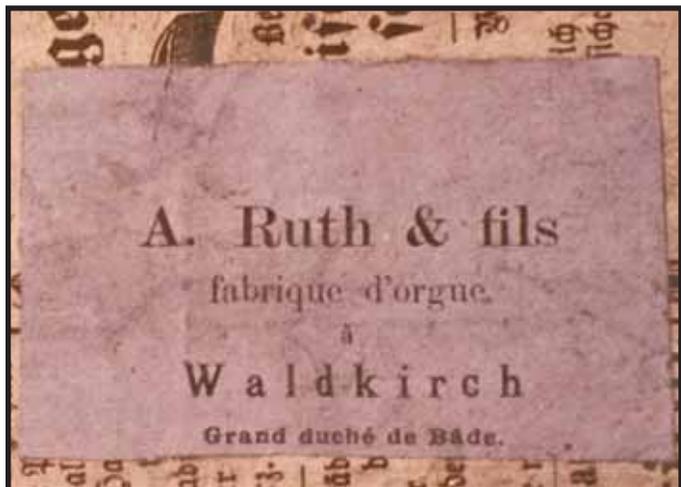


Figure 10. Close-up of the “A. Ruth & fils” card inside.

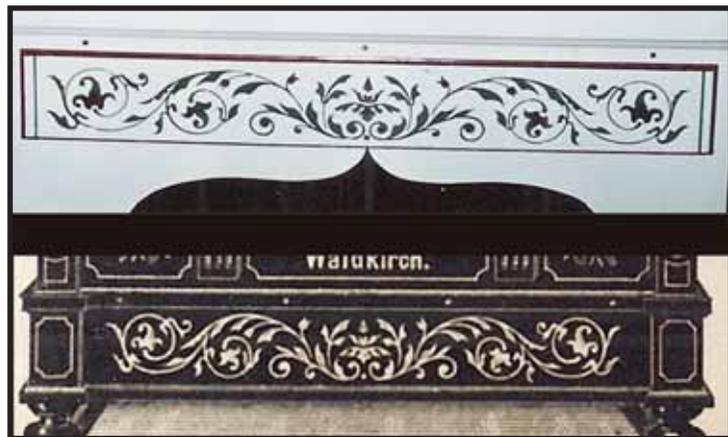


Figure 12 (above). Base of case showing Ruth scroll work.

Figure 13 (below). Upper portion of case showing Ruth design.



card with French terms on it was most perplexing. **Figures 9 & 10** The discovery of the German newspaper and Ruth card sent us searching for more information. Mike had a Vestal Press reprint of a Ruth catalogue which featured cabinet organs that revealed numerous similarities in the decorative scroll painting on our organ’s case. **Figures 11, 12 & 13** The evidence was mounting that what we had was not originally an American-built instrument but a Ruth barrel organ that ended up in North Tonawanda, New York sometime in the early 1920s. The organ’s owner may have contracted a North Tonawanda firm to convert the organ from the unwieldy barrel system to a roll-operated system, taking advantage of parts that were on hand. It is unknown if the NTMIW did the conversion and the Artizan Factories later encountered the organ, or if Artizan did the conversion using an old NTMIW organ for parts. The upper case was modified (or totally replaced) at that time to eliminate the opening required

for barrel loading. (The base of the organ appears to be original Ruth.) What is known is that Artizan Factories put their name on the organ in the form of the familiar Artizan decal, thus “eliminating the competition” and taking credit for the instrument’s existence. Wanting to discover as much as possible about the history of the organ is an ongoing undertaking.

Since the organ was already a hybrid of sorts and it would be next to impossible to restore it to its original barrel organ status (not to mention the unavailability of music barrels), we stayed on course to restore the instrument to operating condition in its NTMIW/Artizan Factories modification with no intent of a historically-accurate restoration.



Figure 11. Page from a Vestal Press reprint of a Ruth organ catalogue.

Work began from the ground up, starting with the base. The decorative (Ruth) painting at the front of the base was carefully traced so that it could be accurately replicated. Upon stripping the innumerable coats of paint from the wood, we were pleasantly surprised to discover that the design was actually a die-cut or jig-sawn cutout on ebony veneer and glued to the base. **Figure 14** The slight lip created by the veneer



Figure 14. Base stripped revealing the cut ebony veneer.

made reproducing the intricate Ruth design as simple as painting by number! The Ruth designs elsewhere on the case were made with the same ebony veneers. We painted the front of the base in a cream color and the scrolly Ruth design followed with red and green colors, all similar to the hues last applied in the instrument's past.

**Figure 15** The

sides and back of the scarred base were veneered with oak and stained in a dark finish. Solid oak skids were added and finished the same, and heavy-duty casters were installed for mobility. The upper case was stripped and refinished in the same dark finish while the inside of the case was left natural and only varnished. Work on the façade would come later. With no “Artizan Factories” decal available commercially to replace the damaged one, Mike used gold-colored self-adhesive foil and meticulously outlined each letter in black, perfectly replicating the original. **Figures 16 & 17**



Figure 16. Mike carefully outlining the gold lettering with a black border.



Figure 15. The lower base finished but the upper frame awaits restoration.



Figure 17. Before and after views of the “Artizan” decal recreation.

*Since the organ was already a hybrid of sorts and it would be next to impossible to restore it to its original barrel organ status (not to mention the unavailability of music barrels), we stayed on course to restore the instrument to operating condition in its NTMIW/Artizan Factories modification with no intent of a historically-accurate restoration.*



Figure 18. Floor-facing pipes in the organ's base.

With the base completed, the next step was to remove the 26 floor-facing pipes and remount them. Minor repairs were in store for these, with repairs of cut ups and re-leathering of stoppers the chief undertaking. **Figure 18** The chest and pallet valves came next, with fresh leather and our own hand-wound pallet springs quickly shaping up. **Figure 19**



Figure 19. Mike inspects the restored pallets.

The air pumps were next. **Figure 20** A large cow hide was used to cover the pumps to avoid making seams. Expensive garment-quality material was the



Figure 20. A single skin covers the restored air pumps.

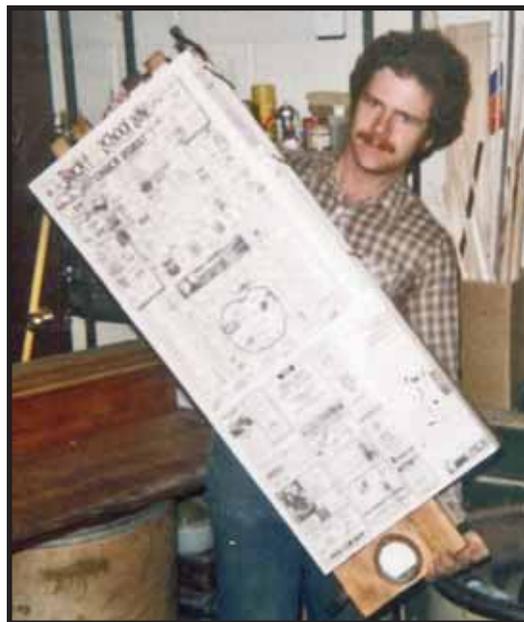


Figure 21. The Saint Paul *Pioneer Press* replaces the *Niagara Falls Journal* on the pump bottom.

only skin large enough to make the pump cover without splicing. The German newspaper inside the reservoir was left undisturbed, but the fate of the *Niagara Falls Journal* on the outside was sealed—well, actually, not sealed. We had to strip the newspaper from the wood to ensure the board was not cracked. To follow the tradition of using newspaper to seal bellows and to give a future restorer an interesting discovery, we covered the outside bottom of the bellows with the movie and grocery ads from the Saint Paul *Pioneer Press*. (The exact date of that newspaper is lost to posterity—or until we remove the bellows for some reason.) **Figure 21**



Figure 22. The new motor and jackshaft assembly.

A new motor was purchased and a jackshaft was designed and fabricated to complete a new motor board assembly. **Figure 22** To maintain the antique aura of the project, we decided to use a flat leather belt to drive the crankshaft. With the wind supply up and running, we could hand activate the base pipes and were pleased with finally getting some sound from the derelict device.

The pneumatic stack was up next, with zephyr skins used for the pouches. Player Piano Company of Wichita, Kansas was an invaluable source of supplies. **Figure 23** The vacuum system was fairly routine thanks to previous player piano work. The roll frame was next, with the biggest challenges being routing the tracker bar tubing without pinching and making a drive connection to the crankshaft. We had decided that round leather belts would work best and give an apropos antique touch. Mike designed and made a series of pulleys to



Figure 23 The pneumatic stack with new zephyr skin pouches.

accommodate the operation of the roll frame. **Figure 24** With the final connections made, the roll system operated the base pipes for the first time and we finally heard the organ in its most basic state. The sound was a very encouraging indicator that our work would be well worth the effort.

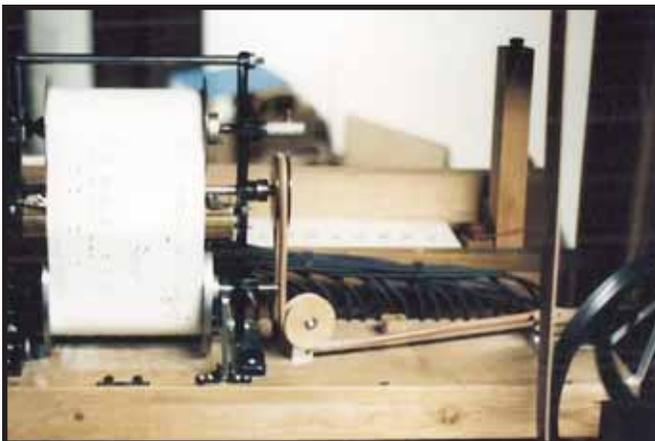


Figure 24. New wooden pulleys and round leather belting was routed to the crankshaft to drive the roll frame.

It was time to start on the rest of the pipework. We had great concern over what sort of wood to use in the repair and building of pipes. New wood could run the risk of cracking and warping. Good, dry stock was in order, but we puzzled over just what to use. Our problem was solved when an acquaintance of ours who owned a pipe organ repair company mentioned he was removing a derelict organ from the sanctuary of a local church in preparation for installation of a new instrument. He had gotten to the point that everything he deemed useable had been removed and said he'd be taking the remaining pipes out of the tight chambers with the aid of a chain saw. We were welcome to take anything we could salvage without damaging the church structure! We wrestled several large flute pipes out of

the chambers. Using table and band saws and a newly-purchased power planer, we reduced the old pipes into a sizeable stack of flat, dry, straight, knot-free, aged wood—the perfect vintage stock that would soon be reincarnated as new replacement pipes. The planer wasn't the only new tool acquired for the project. Mike's tool inventory expanded substantially as many other special implements were procured to benefit the restoration.



Figure 25 (above). Three new trumpets had to be fabricated.

Figure 26 (below). Two of the original Ruth trumpets with resonators lengthened.



Many of the pipes had been abused in the tuning process over the years, having been shortened or otherwise altered in a past technician's efforts to tune the organ. Mike extended some pipes and replaced portions of pipe fronts to return the pipes to good speaking condition. Many of the cut-ups were chipped, so thin tapered overlays were carefully manufactured using a belt sander to make the small parts. The trumpet pipes had been particularly mishandled, with their wooden resonators cut short in someone's past efforts to voice them. Mike expertly extended each pipe – no easy task considering the multiple angles involved in the flaring resonator design. **Figures 25 & 26**

*“Decisions, Decisions . . .”* will continue in issue 79 of the *Carousel Organ*. Highlights of the finished organ may be viewed in the centerfold of this issue.





## Eleven Boxes of Pommes Frites

Peter Craig

*Pommes frites, or French fries, is an interesting article that is fun to read about a batch of music that became available for use on new organ. Although the English locations may not be familiar to American readers, the story line is interesting—ED*

This unlikely story begins at some time in 2010. I was kindly tipped off by others that a quite a number of old Mortier books of 84-key size were apparently for sale on eBay. As the owner of an 84-key Mortier orchestrion, I am always interested in such things, but know only too well that there were a multitude of variations in 84-key Mortier scales and that a given book of that key size might well be useless to me if the scale was different to that of my own organ. For a start, **Figure 1**, Mortier manufactured both orchestrions

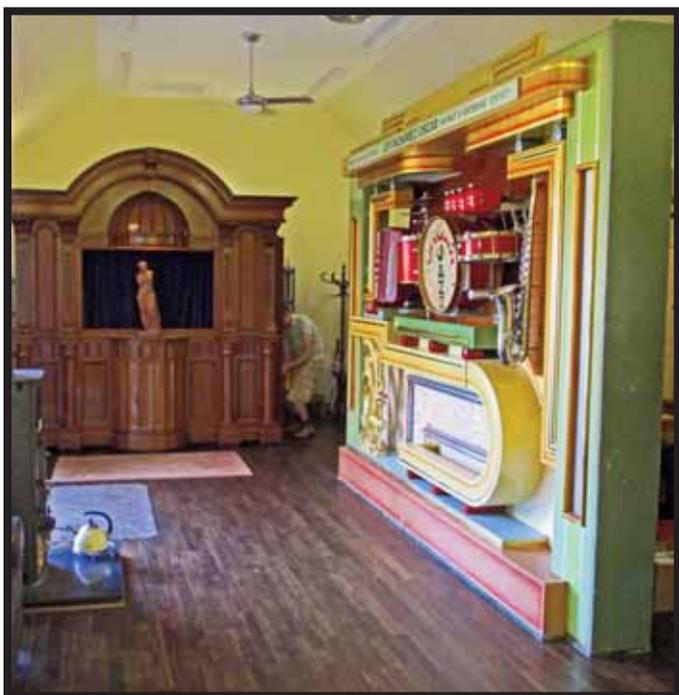


Figure 1. The author's 84-key Mortier and a 92-key Gebr. Decap dance organ.

of 84-key size with 12 bass notes and larger classic dance organs with eight bass notes and a completely different key frame layout. And, within these two broad categories, there were many variations of scale found. Very fortunately, it emerged however that Shane Seagrave, who was local to the location of the seller, a Mr Colin Jones in Lyme Regis, was aware of the books and had been able to visit and view them. Shane had also been able to take a few photos of the pages of some of the books and was able to confirm the organ from which they had originated, this being what was shown in the FOPS *Organ Parade* book of 1973 as "Mr P.

Startup's 84-key Gavioli Organ." **Figures 2 & 3** A Gavioli it certainly was not, but it was an 84-key Mortier orchestrion with a front seemingly made from parts of former dance organ facades. So, what should I make of things?

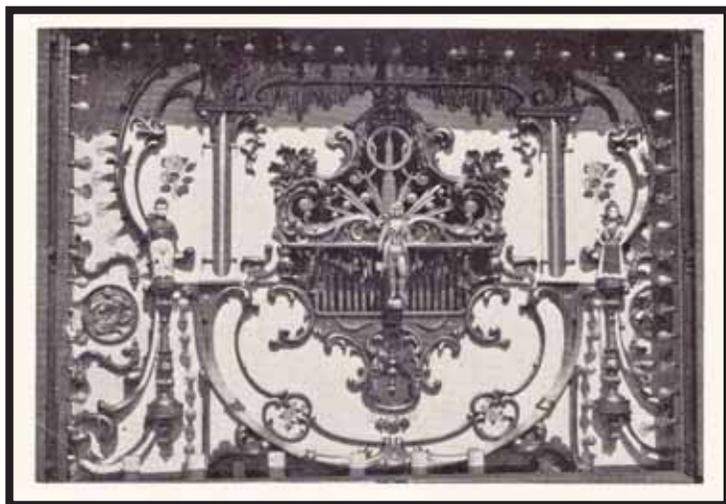


Figure 2. An 84-key Gavioli organ found in the FOPS *Organ Parade* book of 1973. The books in question in this article came from this organ.

A glance at a couple of photos of pages of the books told me that they were not immediately suitable for my organ as the side drum holes were wrongly placed in relation to the scale of my organ. Given that, even if I were to acquire the books, recutting the holes in the right place and blocking the old holes would be a monumental task that would have produced an imperfect end result, I concluded that it would have been easier to make a new book from scratch. Hence the books on eBay to me had no value other than as patterns to be copied if I liked the arrangements. As such, they were likely to be of more value to others.

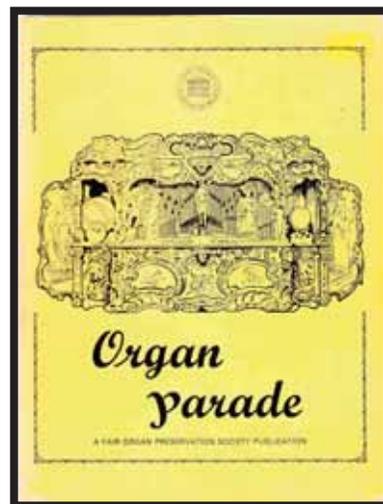


Figure 3. The *Organ Parade*, a book of English-owned organs produced by the FOPS over 45 years ago.

My mind was made up. Tantalizing though it was, I would leave it to others to bid for the books. That said, I could not resist logging onto eBay to watch the final minutes of the auction at which a mystery buyer using an unidentifiable user name snapped up the books. Lucky buyer!

And that would have been that—but I did wonder and wonder who had bought the books. It must have been someone quite dedicated—someone who it could be good to make contact with who might be interested in Mortier organs and their arrangements—but how to find that one mystery person in a world of over seven billion people!

There was nothing to be lost, so I posted a message on a then popular but now defunct (long before the days of Facebook) internet based organ discussion forum. My request was that if the mystery buyer was reading it they might identify themselves. And to my amazement they did

It turned out that the buyer, located in the US, had an aspiration to build a Mortier-style organ one day and had acquired the books as a potential repertoire for the instrument. The only thing was that the “buyer collects” condition associated with the sale of the books on eBay was proving to be a bit of a challenge! Just popping over in the car from the US to Lyme Regis was not really very practicable.

How about, I suggested, if I could collect the books, get them to my home, then ship them at our mutual convenience? Moreover, if however badly they played on my organ of a different scale, I might play and record them on my organ, sending a copy of the recordings to the buyer and with the help of others also electronically scan them in order to send midi files of each book to the buyer. This suited the buyer very well and in addition, the buyer very kindly agreed that I might copy the arrangements (which were all from long gone arrangers) for my own purposes as a basis for producing books for my own organ.

Just one more hurdle in that as a non-car owner a vehicle and driver was needed to shift the books from Devon (in preparing this article Shane reminded me that although most of Lyme Regis is in Dorest, the location in question was in the county of Devon) to Stevenage. Here I must thank Ken Slow greatly for joining forces with me to do this.

It was a sunny day as we arrived at the seller’s house in Lyme Regis. He and his wife were only pleased to see the books go to a good home as no less than eleven cardboard boxes emblazoned “Pomme Frites,” each weighing 22 kilograms were needed to contain them and they were taking up much needed space. **Figure 4** As we carried the boxes out to Ken’s car we peeped into them. What would we find inside?



Figure 4. Eleven boxes of 84-key Mortier music awaiting identification.

### The Music

Back at my own home in Stevenage, it was a moment of truth when I finally began to open the boxes and see what was within in. Some whole books, some with original arrangers and manufacturers labels such as Schollaert, Mortier and, most surprisingly (for a Mortier), Chiappa. But many more books had no labels and some were just fragments with no beginning, no end or lacking in both. Not for the first time in my world of handling old books, there was a real jigsaw to be solved in piecing everything together before I could actually take stock of things and draw up an inventory of what was there.

Some while later, having pieced together the bits, I was in a position to try them out on my own Mortier organ. As fully expected, the vast majority of the music caused my organ to play a tune, or often just parts of a tune, that was correct note for note but with inappropriate registration and a lack of relevant percussion. But quite good enough to make up cassette tapes to send to the buyer and to help me name many of the tunes. **Figure 5**

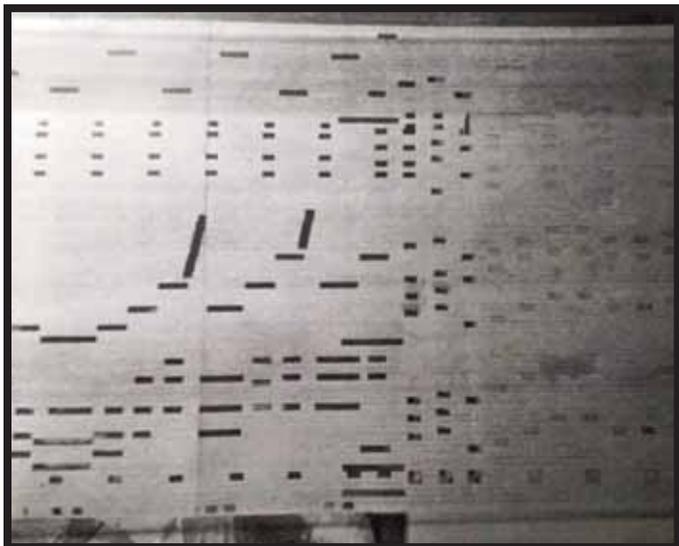


Figure 5. A view of the book music of the 84-key Mortier.

All in all, I established that there were 98 books of some description. To summarize what I found, firstly there were two books by Tim Blyth of Kingsbridge, Devon, probably produced in the 1970s, containing five pieces, *Entry of the Gladiators*, *Our Director*, *Thunder and Lightning Polka*, *Cruising Down the River* and *Old Comrades*. All played near perfectly on my organ, so we were off to a good start!

Next came a real surprise in that there were eight books produced by Chiappa Ltd and arranged by James Tiller, two of which were seemingly cut down from an organ with the same basic key frame layout, but of larger scale. All were familiar pieces such as *Puppet on a String*, *Blaze Away* and the *Cuckoo Waltz*. So why might this music be so unusual given that Chiappa produced so many books for fairground organs? The answer is exactly that, in as much as this was music for a dance organ without both limitations that might typically apply to a fair organ (for example an eight note bass) and the advantages (for example the luxury of an independent piccolo section). The resulting arrangements were all the more interesting as the style of arranging was very much one that might associate with a fair organ, with the carillon register used as a forte effect rather than for ornamentation as might be more often expected.

With the UK produced music accounted for, I was confronted with a bewildering number of much shorter and generally much more worn books that came from the Belgian arrangers of years gone by.

The first of these was a book by the arranger Martin Inghels, a name to which I can find very little reference elsewhere. Does anyone know any more of him? Although of the correct width, it was clearly for a different scale and sounded terrible, but not so terrible to stop me identifying the piece as *Mon Paris*.

Next came five nicely preserved books bearing the label of Th Mortier and arranged by a staff arranger of the

day. Of these, one featured a familiar tune and familiar melody that I had only ever heard before on a couple of German fair organs. Although arranged in a very different style as a foxtrot, it was a hit tune by the German composer Franz Grothe as featured as the opening piece in the famous medley of his songs arranged by Marcel van Boxtel.

Two further books had intact covers from Eugene Peersman of Antwerp, these being the march *Hand in Hand* and *Ca C'est Paris* which was somewhat confusingly labelled as *Valencia*, which is perhaps understandable given that they were both the work of the composer José Padilla, although I prefer “Paris” myself.



Figure 6. Books found by August Schollaert, a Belgian arranger.

Another of the most prolific independent Belgian arrangers, August Schollaert of Aalst, was well represented with 17 or so pieces that I could attribute to him. **Figure 6** While some carried his familiar label with fairly angular block lettering, a few carried an older label and the pages were stamped with the illegible name of a former dance hall in Ypres. From what organ did they come I wondered? In style they were markedly different from the perfectly balanced but sometimes rather staid style of his later books. Pieces that were unknown to me such as *Weekend*, *Seduction* and *Castoria* evoked another age and the curious *Bamboullaset et Bamboulis* was a rumba in which the organ assumed a rhythm unlike any that I have ever encountered in such a piece, the bass drum beating madly in syncopation in sustained chords. But musically it worked.

Two identical copies of one book were present, so presumably they had come from different organs.

Then came a handful of pieces by one of my favorite arrangers, Marcel Bartier of Brussels. Even more fortunately, two were swing foxtrots; a style at which I always consider Marcel to have been at his best. One of these was *Rita*, popularized since its appearance on the superb KDV

CD of the late Roger Duerinck's 97-key Mortier some years ago. The wistful *Perfidia* was another masterpiece, Bartier demonstrating what I always consider to be his art of musically stopping on a sixpence and breaking rhythms and phrases for added emphasis, yet maintaining a wonderfully balanced coherence in the piece as a whole. A bonus was the samba version of what we know as *Jingle Bells*. I am not one for Christmas music, but this was completely acceptable!



Figure 7. A maze of books, some with out labels.

**Figure 7** One was for a totally different scale and sounded so awful that I could not even begin to identify the tune. However, after some detective work, I identified some real highlights amongst the remaining music, of which I would single out the following;

*La Touprrie Blanche*, by Schollaert. Mark Hooghuys recently confirmed that this tune exists in one other arrangement that is known to him and it is a waltz very much in the style of a grand dance organ of years done by with long runs up and down on the carillon register. It would sound great on the Helmond Gaudin.

A booked entitled *You're my Fascination*, a foxtrot version of the familiar English fair ground organ piece Somewhere in the Sahara.

*TV Boogie* a sign of August Schollaert moving with the times and very good it was too, especially given that boogies by this arranger seem relatively rare.

A most curious book which was a sort of mini-medley with short excerpts from pieces including the *Gay Gordons*, *Dans le Jardins de L'alhambra*, *Za-Za* *Yes, we have no Bananas* and *Electric Girl*. It is not arranged in dance style, so what was the intended intellectual connection between these short pieces (if any)?

*You are Always in My Heart* by Schollaert. In this piece soft tremulant effects give a feeling a great depth and warmth that seems so often lacking in newer books.

I did not, however, consider all the music to be so special. A medley bearing the stamp of Eugene De Roy of Brussels seemed endlessly repetitive and unimaginative to me, but then I guess he was being paid by the meter and had a business to run.

And from there, just h a l f w a y through the pile of music, the real puzzle began as the remainder had no labels and s o m e t i m e s lacked tune beginnings or ends, or both.

All in all, of the total of around 100± pieces. I ultimately made copies of around 20 of my favorite pieces. In so doing I had to decide on the registration that was appropriate on my organ and of course shift the location of percussion holes in my newly made books. This was in itself a lengthy exercise that I spread over some years and I still have one piece to cut at the time of writing, this being the mystical *Gay Gordons* medley.

### The Delivery

It became clear at the outset that shipping the books to the US was going to be fairly costly so the buyer felt it wise to wait for an opportune moment. **Figure 8**

Time passed and when the Brexit decision of 2016 triggered the collapse of the exchange rate between the pound and the dollar the buyer decided that the time was right to request the shipping of the books to the USA. I duly shipped the books, carefully packaged in those eleven boxes of "Pommes Frites" by UPS, described accurately for customs purposes as holding "folding cardboard." The buyer was delighted to receive them a few days later.

My great thanks to the buyer in the USA and all others involved in making this unlikely project possible!



Figure 8. A shipment of "Pommes Frites" ready to be shipped to the USA.

### Postscript

So, what happened to the organ from which the books originated? The sad story is that despite conversion to the Pell Harmonist system, which rendered the books obsolete, the organ has for some years languished with little apparent upkeep in a set of gallopers in the Crealy Amusement Park near Exeter. Who knows what fate awaits it?

Thanks to Peter Craig and *Vox Humana*, the journal of the Mechanical Organ Owner's Association, for the reprinting of this article.

Peter Craig has had a lifelong interest in mechanical organs and is today the owner of a small collection of Belgian dance organs for which he is always keen to acquire further music, especially old dance music. He is the Industry Liaison and Tours Officer of the Mechanical Organ Owners' Society and devises the itinerary for the annual overseas tour of the society.

## The Katzenjammer Organ

Ron Bopp

While viewing my images of organs on postcards I came across this interesting photo of an organ in front of a carnival attraction called the Katzenjammer Kastle. **Figure 1**



Figure 1. The Katzenjammer Kastle postcard with a barrel organ positioned between the entrance and exit. See figure 2 for more details.

### The Organ

Expanding the photo revealed what appeared to be a trumpet barrel organ. **Figure 2** No name appears on the organ but the overall appearance and the detail of the columns put the organ as being similar as one of the Frati Catalog's lineup of barrel organs (**Figure 3**) as well as one in the Music House collection in Acme, MI. **Figure 4**



Figure 2. A closer look at the organ in Figure 1.



Figure 4. A Frati trumpet organ in the Music House collection in Acme, MI.

Having organs in front of attractions such as this was not unusual during the heyday of carnival show, if nothing else, to attract attention to a particular show. After all, the steam and air calliopes were used in a similar way to bring attention to the circus.

### The Katzenjammer Kastle

Not much else can be said about this photo and the organ within but something unusual seemed to catch my eye: the phrase “Katzenjammer Kastle.” Not being familiar with vintage carnival shows I inquired as to the word Katzenjammer. According to the *Merriam-Webster Dictionary* the German language translates it to “the wailing of cats.” Specifically the term comes from: “Katzenjammer” comes from the German Katze (meaning “cat”) and “Jammer” (meaning “distress”).

*Katzenjammer  
...the  
wailing of cats.*



Figure 3. A similar organ in a vintage Frati catalog detailing similarities in the scroll work as well as the turned columns surrounding the brass pipes.



Figure 4a. A 1907 view of a Katzenjammer Castle at Princes Court, St. Kilda, Canada.  
Photo: State Library Victoria Collections, Victoria, Canada

In England it was applied to hangovers as well as commotion. Another source defined it as an unpleasant, loud, and confused sound. I know that sometimes out-of-tune organs can be referred to as unpleasant and loud (usually by the uninterested spouse) but I would hope that the organ present was not that bad to be part of this scenario.



Figure 4b. A postcard showing the Katzenjammer Castle at the American Park in Marseille, France circa 1910.  
Photo: Wikimedia Commons

In pursuing the Katzenjammer Kastle theme I searched the Internet and found many such carnival attractions. **Figures 4a, 4b, & 4c.** I found that the Katzenjammer K(or C)astle (KC) was a type of fun house that was found on the midway between 1890 thru the mid-teens. In the internet literature they seemed to be synonymous with the fun houses.



Figure 4c. Another postcard, circa 1907, of a Katzenjammer Castle located at Anderson's Wonderland City, Bomdi, Australis.  
Photo: National Museum Australia

In the book *Amusement Park Rides* by Martin Easdown it was noted that “Edwardian amusement parks offered enjoyment of a different kind in the form of fun houses, where the thrills and fear supplied by roller coasters were replaced by pure laughter. The Katzenjammer Castle and the House of Nonsense were early types of fun houses, featuring moving staircases, cake walks, mazes, halls of mirrors, false doors and walls, and spinning turntables.”

The author goes on to say “The Katzenjammer Castle arrived in the United Kingdom in 1907 and was advertised thus:

They all come out laughing, and so will you if you will only pay one short visit to Katzenjammer Castle, where everybody for the moment forgets care and trouble, and laughs, and laughs, and then does some more laughing. It is wonderful just how much fun can be had out of a few short minutes in this house of compelling mirth and fascinating surprises.”

With all that said about the KC, it is apparent that a well-placed band organ would be just the item to help bring the crowd off the midway and into the show.

### Katzenjammer Kids

And then, there is the longest comic strip running, named the Katzenjammer Kids. Rudolph Dirks' *The Katzenjammer Kids* debuted in 1897 in William Randolph Hearst's Sunday edition of the *New York Journal*. At 113 years and counting, the strip is the longest-running newspaper comic in history. It revolves around two boys, Hans and Fritz, who get into trouble and fight with their parents and school officials. Dirks



Figure 5. An advertisement promoting Rudolph Dirks' comic strip involving the Katzenjammer Kids.

was the first cartoonist to use speech balloons to indicate dialogue. **Figure 5**

Other than a comic book, *Katzenjammer Kids in Monkey Business*, printed in 1942 (**Figure 6**) what does this have to do with the Katzenjammer Kastle and specifically, the trumpet barrel organ in the postcard in Figure 1? Other than be raucous, loud and obnoxious, absolutely nothing.

**Summary**

The inclusion of a barrel-operated trumpet organ has let the author to an education on both the midway use of the Katzenhammer Castle and the invention of comic strip characters, the Katzenhammer Kids.

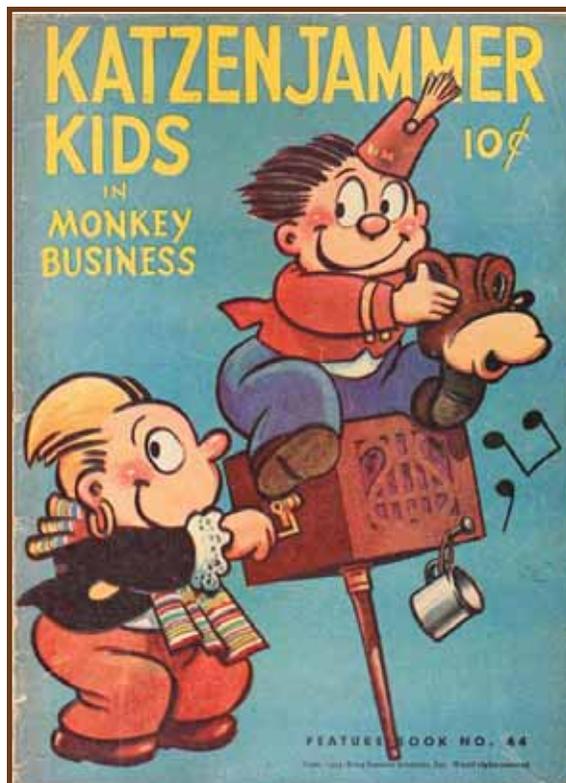


Figure 6. The Katzenjammer (Hans & Fritz) Kids in a 1942 comic book featuring a crank organ.

Photo: MyComicShop.com

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Amusement Park Rides, Martin, Easdown, 2012  
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 National Museum Australia, <http://collection-search.nma.gov.au/object/33057>  
 State Library Victoria Collections, Victoria, Canada  
 Wikimedia Commons, [https://commons.wikimedia.org/wiki/File:American\\_Park\\_-\\_1910\\_-\\_Ch%C3%A2teau\\_des\\_soupirs.jpg](https://commons.wikimedia.org/wiki/File:American_Park_-_1910_-_Ch%C3%A2teau_des_soupirs.jpg)

**2018 Display Advertising Rates**

The Carousel Organ is now printed in color and the following rates are available for advertising. Remember, color attracts more attention. For those wishing B&W, those rates are still available.

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## *J' étais un Gaudin* *(A Story of the Transformation of a 105-key Gaudin)*

—As told by the Organ Itself—

**Pierre-Louis Freydriere**

*This is an interesting tale, as told by the organ itself, of its life and transformation from one style of organ to another over 90+ years of use, abuse and abandonment. It's initial carousel (Carrousel de la Vie Parisienne) was not of horses and animals but humans, representing those living in Paris. This story, in French, originally was published in a 2014 issue of "Musiques Mécaniques Vivantes," the journal of the Association Des Amis Des Instruments Et De La Musique Mécanique (AAIMM). Sit back and enjoy this interesting and different story—ED*

Hello folks. I was born a Gaudin with my 105 keys around 1924. My "dad," who was foreman at the Marengi Company, had created that company at the death of the latter in 1919. As the cartons [book music—ED] they made me play were branded *Ideal Orchestra*, so I thought later that I was a Marengi, but in the end it was not so.



105-key Gaudin *Ideal* orchestre.

The time of the Orchestrophones, Orchestra Organs, Ideal Orchestras was over; the kiosk music with its polkas, waltzes and mazurkas gave way to the American jazz music that came with its jazzband and its rhythmic sections—furious, and therefore I was born with all percussion of all kinds.

In the second half of the decade of the 20s, I saw the birth of a little brother of 56 keys which I think only one survived.

I was atypical and installed to animate a noisy carousel of cups and saucers. My rows of violins, my brass trumpets ... and my many percussions were great. I was especially proud of my 12 bells and my Chinese gong, because none of my competitors on the rides had such percussion.

At the fairs, I was the King—I was really a rare piece. I remember that I had two twin brothers [organs—ED], but we have no news of them, even if we find them, they will not recognize me, I changed so much!

I found one of my brothers on a drawing of the carousel of *Vie Parisienne* during the exhibition of *Decorative Arts*, in Paris in 1925.

That's right, I was a child after WWI. I was a heavy instrument, and my owner had difficulty getting cartons for my very anachronistic range, so he abandoned me. I was parked in a trailer in the Paris region at my owner, Mr. Remilly. I was there, abandoned, among my friends a 105-key Gavioli (Collection, Bourgade then MATP) and an 89-key Limonaire (Ducloux Collection, gone up in smoke in 1975).

One day, Louis Klauser, a fairground entertainer from Lyon, suggested to my owner to get me out of my prison. It was not easy because the roof of the hangar that welcomed me had collapsed on the trailer, and a tree had popped through from the roof, and it was with axes that I had to be extricated. I had been spared and thanks to my new owner, and son Richard, I found the sun. But my lungs were stunted after such a long sleep and my mechanics were completely seized.



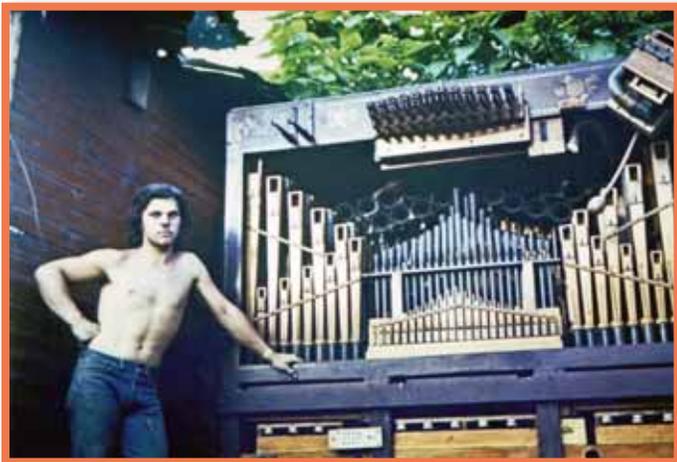
My twin brother in a rut (above).

The Carrousel de la Vie Parisienne (below).



Finally out of my prison, I left the Paris region for the Plaine de L'Ain [a plain surrounding the river Ain, near Lyon—ED] where a large space had been arranged to welcome me.

It was in the 1970s, and there were few doctors to cure me definitively and bring me back to life—I was a living old fellow.



My first 'leave' with my new jailer.

It turns out that at that time, a wacky Parisian, weary of going to ungenerous occupations in the world of industrial chemistry, came to settle in Provence to breathe the air of the south, to build and restore automatic organs.

The restoration contract was passed by Louis Klausner with this visionary Parisian that was Georges Quetron, and I expatriated in Provence for more than a year, to restore me to health.

The medical surgeon mechanic, Georges Quetron, gave me a new life and again I could sing the fox-trots of the 20s that were my reason to live and exist.

I seduced the local luminaries so much that Mr. Pierre Verany, a record publisher in the region of Aix-en-Provence, came to record me without authorization, without informing my owner who turned out to be unhappy when he discovered on the market, this pirated disc whose cover had nothing to do with my personality.

Back in the Lyon area, I was spending happy days at "La Boisse" where aficionados came to listen to me regularly. It is true that I often scared young children, because I was powerful and my percussion always surprised my listeners.

Everyone said that I could have managed alone the procession of July 14, because I played as a fanfare, especially when I played *La Marche Lorriane* (by Ganne).

I was well, stuck in my lair between a 87-key Gasparini (a little retro) and a 101-key Mortier who was farting with its façade, 12 meters long and 6 meters high. He made us sweat with his tangos, his pasos and waltzes—he wanted to make me dance, but I never saw anyone daring to dance in front of him.



My first dress processing, a little involuntary, the great anything.

On day, my owner wanted to obtain a large and beautiful carousel for the children of Lyon, but buying the wooden horses, pink pigs, giraffes with long necks was demanding too much money, so he decided to sell me. But fortunately for me, the price attached to me eliminated the beggars of a random acquisition, so I arrived in a beautiful Lyon collection of mechanical music.

As I was a bit bulky, and my beautiful accessories went beyond my body envelope, it was necessary to condense me to dress properly. It is true I was not very presentable, I did not have a good face [façade—ED], even if I was a formidable instrument. My new owner entrusted me to the Vienne clinic of Limonaires in distress, directed by the excellent doctor Fournier, who repacked me. [Vienne is a little town near Lyon—ED]

With the help of a great fairground's sculptor, I was dressed like the Gavioli organ of Mr. Duboeuf (the King of burgundy wine).

In life, to succeed, it is better to have a beautiful figure than to have a good background, "as we say."

Finally I was going to know a new life; I was going to become a star

of the mechanical music. With a good musical interpretation and a very beautiful façade, I became the must of the organs of fair in France.



Me, with my next new façade.



After my first restoration but without a façade and naked.

I spent very nice days in Haute-Savoie, a few kilometers from the museum of Les Gets where reside other French colleagues: Limonaire, Poirot, and Gasparini.

Unfortunately, my owner was forced to part with me. I was thus offered to the offers of buyers who had made, for some, many miles to try to adopt me

The hammer of the commissioner, Anaf, resounded in the hall of the “Brotteaux” auction room in Lyon. A Belgian merchant became my new master. I had lost my façade and my cartons, and was bare. I was transferred to Belgium.

It was necessary to make me a decent presentation and allow me to interpret book music to the height of my abilities.

I was sold to a British collector (because Britons across the Channel love the Gavioli and Marengi). The latter gave my last refreshment to the Verbeeck factory, where Johnny made me definitely a different mechanical machine.

It was necessary to find me a new coat, so we took inspiration for new costume from that of organs of another famous French factory: Mr. Gavioli.

I am now a Gaudin-Verbeeck organ; it's life!



Above are two organs used as models for my façade. It is interesting that each time the men who work on me want to make me, a Gaudin, as another organ.



And here I am, superbly revamped as a Gaudin-Verbeeck.

### Max Kenneth Huff

I first talked to Max in 2016 when he was interested in a Link 2E that belonged to a customer. Through the years we talked on the phone whenever he would start a new project. I never met Max in person but enjoyed our phone conversations a great deal.

Max was born July 3, 1930 in Altus Oklahoma. He enlisted in the Navy after high school, eventually to become an electronics technician. He flew as a aircraft crewman operating early radio and radar systems when both systems were new and novel in air planes. This career continued on through the Korean war. This was the beginning of a life long interest in electronics and navigation systems. He worked for many of the major companies developing technology in this industry, including American Airlines, Seismograph Service Co (LORAC), along with installing tracking systems for the US Air Force along the Eastern Test Range from Cape Canaveral and beyond. Max was one of the early pioneers in the development of GPS technology, working with pioneers Trimble, Fugro and OmniSTAR. This culminated with his being the VP of marketing for OmniSTAR, best known as a leader in the industry of differential GPS systems today.

Max loved mechanical music, especially band organs. He had both a late Wurlitzer 105 and an Artizan C1. He converted both to operate from Midi along with thier original roll systems. Anyone familiar with YouTube has seen his numerous videos featuring each, playing both old and newly arranged music. Max is responsible for commissioning the only new musical arrangements for Artizan in the last 50 years.



Max's other interests included, amateur radio, genealogy, along with publishing the Huff Family Newsletter and webpage. Max passed away Feb 12, 2018. He is survived by 3 sons, 2 daughters, and 7 grandchildren.

Max was a good friend to Mechanical Music, patient and willing to help resolve organ related electronic problems. He was one of the good guys and will be missed.

Max was 88 years old and passed away on February 13, 2018.

Dana Johnson

### Moe Milton Goldy

passed on September 18, 2018. Moe was a member of the COAA as well as the S.E. Chapter of the MBSI. He attended each COAA Mid-Winter meeting for the last several years and when a organ festival was occurring he always cranked his Pell Harmonette.



Moe was well known for his work with bird boxes and whistler repairs. He was 89 years of age.



An interesting political cartoon appearing recently in the Bradenton Harold-Tribune newspaper (Bradenton, FL).

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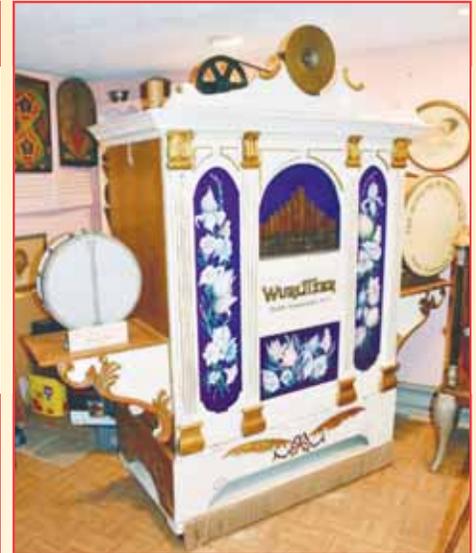
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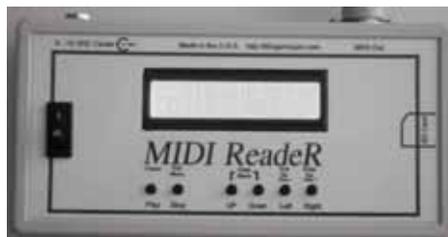
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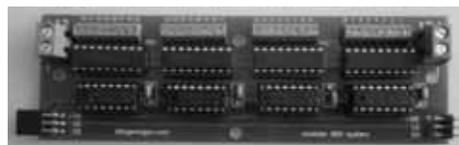
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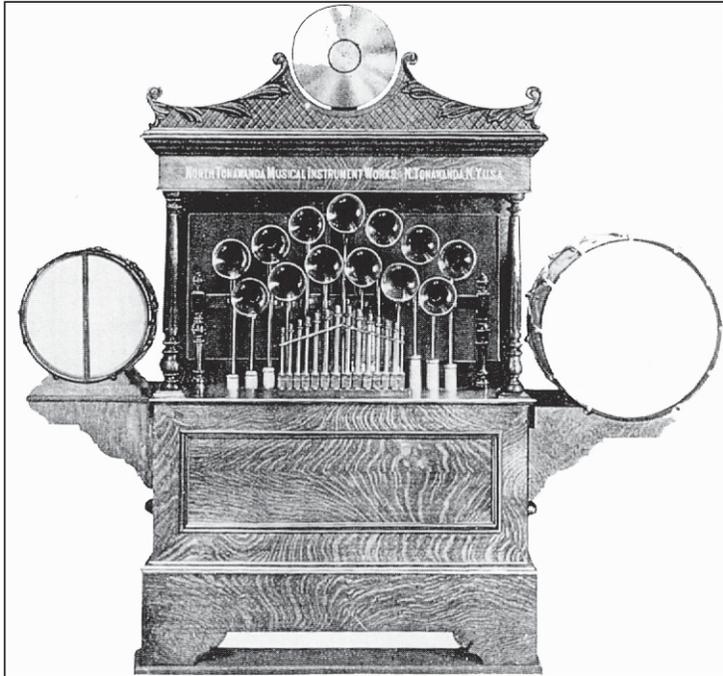
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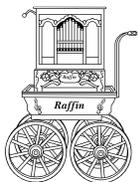
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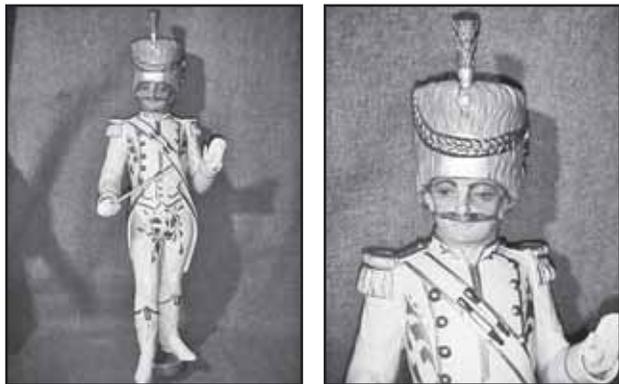



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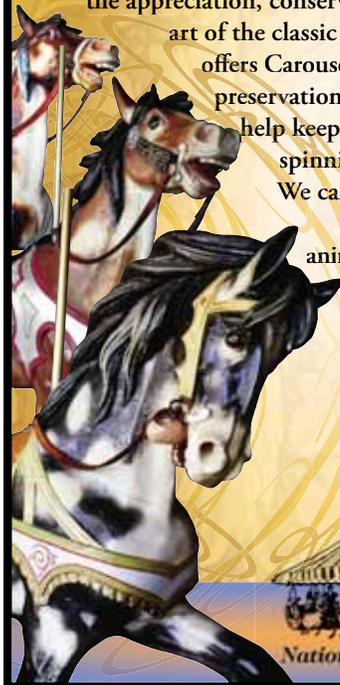
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**Meet Your Member—Dan Robinson**

For me, there’s nothing like the combination of a carousel and a band organ, so how could I not be a member of the Carousel Organ Association of America? Growing up in Rochester, New York (where I still reside), I enjoyed frequent rides on the Ontario Beach Park Dentzel carousel and annual ones on the Seabreeze carousel (PTC #36), although I didn’t pay that much attention to the organs early on. It wasn’t until the 1994 fire that claimed the Seabreeze carousel and its Wurlitzer Style 165 band organ that I started to realize what treasures our carousels and band organs really are. By the time the new carousel and its Verbeeck-built Wurlitzer 165 replica debuted two years later, I was hooked. I had even built a miniature carousel (with band organ) while the Seabreeze ride was being created.



Dan with Glenn Thomas’ Wurlitzer 165.

I joined COAA in 2000 and usually attend at least one rally per year. It can be hard to recapture that feeling I had as a young person arriving at a rally and finding a dozen or more organs playing, but I still love the music and the instruments just as much. I have benefited greatly from the knowledge and generosity of fellow members over the years, as well as from the support of my parents as my

interest took shape. I am also a longtime member of the National Carousel Association and for seven years have edited its publication, the *Merry-Go-Roundup*.

I like to think of myself as a band organ musicologist, focusing on the Wurlitzer scales as well as the eight-holes-to-the-inch rolls (Artizan, B.A.B. et al). I’m a band organ history buff, as well, always looking for a Wurlitzer I didn’t know about or additional history on one I did know about! Among my hundreds of recordings, I still have those first ones obtained in 1994

(one I made at Ontario Beach and the ones my grandparents gave me of the old Seabreeze organ). I also own recuts of well over 100 Wurlitzer Style 165 rolls—since both the Seabreeze Verbeeck and Ontario Beach Stinson play Wurlitzer 165 music, it was only natural that those were the rolls I started to collect!

One of these decades I will own an instrument to play my rolls, whether it’s some type of non-band organ rigged up to play them or perhaps a small Stinson Model 29. In the meantime, I’ll continue my “studies” of American band organ tunes and enjoy the magic that only happens when a carousel spins to the music of a live band organ.

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COAA Organ Rally	Shupp’s Grove Antique Market Reinhold, PA	Sally Craig 717-295-9188 and Wally Venable 304-328-5128	June 29-30, 2019 rosebud441@juno.com  wallace.venable@mail.wvu
COAA Organ Rally	German Fest Milwaukee, WI	Marc Dannecker 414-617-6172	July 27-28, 2019 mddannecker@yahoo.com
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