

CAROUSEL Organ



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OF AMERICA**

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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, Inc.

President:	Ted Guillaum	(615) 226-5098	Organgrinderted@bellsouth.net
Past President:	David Wasson	(814) 833-8586	TRUDY578@roadrunner.com
Vice-President:	Ron Keisler	(803) 356-4545	RKGKAK@earthlink.net
Secretary:	Mary Jo Bopp	(941) 201-6503	mjbopp1@tampabay.rr.com
Treasurer:	Mike Schoeppner	(816) 767-9766	MS-SS@SWBELL.NET
Advertising:	Angelo Rulli	(651) 775-7575	angelorulli@gmail.com
Editor/Publisher:	Ron Bopp	(918) 527-0589	bopp@peoplepc.com
Membership Chairman:	Dan Danko	(509) 783-7113	jked_11@yahoo.com

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President’s Message . . .

October is here and normally I would be saying the rallies are behind us and it is time to turn our attention to the holidays. But Wait! The rally season is not over. We have one more rally to look forward to in Meridian, Mississippi November 3-5. The Soulé Steam Festival and Rail Fest promises to provide plenty of steam fun, rail fun, carousel fun, and theater organ fun. You will find an announcement in this issue (page 29) with all the details.

The rally season this year has been a huge success so far. We started earlier than usual and are ending later than usual with a total of eight rallies and a winter gathering. The events were spread farther across the country than ever before providing new opportunities to members that they never had before. Records were set at Olcott Beach, N.Y. this year for the most organs ever at a rally with 63 instruments. It takes a lot of cooperation from everyone involved to make these events happen and to be successful. I thank you all and encourage you to come up with ideas for new rally locations and to volunteer to serve as a host or co-host of an event next year. With your help we can make next year even better than this year.

Keeping the music alive. . . Ted

From the Editor . . .

Another great issue is in store for the readers of the *Carousel Organ*. Nine articles dealing with various aspects of collecting, restoring and enjoying the outdoor organ. We continue to have great contributors of information for our enjoyment.

Turn to page 29 where you will find a source of music offered by just a few of the COAA members. The prices are reasonable and offer you a chance, especially if you can’t come to a COAA-sponsored rally, to listen to some of the organs that do appear.

The January, 2012 issue will have a ballot to return (by email or snail mail) to choose your new officers and board members—please take time to do this.

The January issue will also comprise our 50th journal of the Carousel Organ Association of America and will be jam-packed with articles by some of your favorite authors. Look for it in the mail (as they say).

Keeping the written word alive . . . Ron

Front cover: A deKleist Style 20-A (later converted by the Rudolph Wurlitzer Company to a Wurlitzer Style 150) fair organ formerly in the collection of the late Cliff Gray and now displayed by Don Neilson in his large collection of organs and piano type instruments. Photo: Ron Bopp

Back cover: An 1883, 66-key Ruth “Waltzenorgel” from the Fredy Künzle collection (Lichtensteig, Switzerland) now owned by the Waldkirch Organ Foundation (Waldkircher Orgelstiftung). Photo: Mary Jo Bopp

Editor/Publisher—Ron Bopp	bopp@peoplepc.com
Assist. Editor—Angelo Rulli	angelorulli@gmail.com
Proofreader—Mary Jo Bopp	mjbopp1@tampabay.rr.com

COAA Happenings

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:

Memberships applications can be mailed to Dan Danko or Mike Schoeppner. A current membership directory (hard copy) is available for \$5.00 (includes U.S. postage) from Dan at Dan Danko (jked_11@yahoo.com) or: 6815 W. 7th Ave. Kennewick, WA 99336 509-783-7113

Note: the list is free when sent by email

2011 COAA Trifold Brochure:

Packets of 20 may be obtained from Dan Danko, Membership Chairman, at the address above.

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 Pin:

This multi-colored pin is now available. The pin costs \$5.00 (at rallies) or is available directly for \$6.50 (includes postage).

Back Issues CD:

The “Back Issue CD” is now available for \$30.00 plus \$3.00 postage.

Back Issues (hard copies):

Actual copies of back issues are available. These are \$35.00 for the complete set (those issues absent will be supplied on CD in PDF format) with postage being paid. Individual issues are \$3.50

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) \$15.00
- T-shirts (2X - 3X) \$17.00
- Golf Shirts (S - XL) \$20.00
- Golf Shirts (2X - 3X) \$22.00
- Sweatshirts (S - XL) \$25.00
- Sweatshirts (2X - 3X) \$27.00
- Poplin Jackets (S- XL) \$60.00
- Poplin Jackets (2X - 3X) \$70.00
- Vest (S - XL) Red/Royal/Navy \$20.00

- Vest (2X - 3X) “ \$22.00
- Tote bags Royal/Navy \$12.00
- Ball Cap \$10.00
- COAA Coffee Mugs \$ 8.00 (shipping included with mug)

All items available in red, white, royal blue or navy unless otherwise noted. Shipping and handling on clothing items is \$5.00 each.

(Note: all proceeds from these sales go directly to the COAA)

All orders need be sent to:

Danell Mauldin
3612 Pope Ave.
North Little Rock, AR 72116
 501-920-1828

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@swbell.net or
 Mike Schoeppner
 12906 Raytown Rd
 Kansas City, MO 64149

Bylaws Amendment

To promote continuity of leadership within the COAA, Board members have recently amended the bylaws to stagger the election of the four Officers, just as the bylaws currently stagger the election of the five Directors. The amendment only affects ARTICLE VIII, Section 5 of the COAA bylaws.

Former bylaws provision:

ARTICLE VIII – ELECTIONS

Section 5 - To promote continuity within the organization, there shall be staggering of terms for Directors, with elections every two years. Biennial elections will alternate between three (3) and two (2) Director positions. The 2010 election will fill three (3) Director positions.

Amended bylaws provision:

ARTICLE VIII – ELECTIONS

Section 5 – To promote continuity within the leadership of the organization, there shall be a staggering of terms for Officers and Directors, with elections every two years. Beginning in 2014, biennial elections will alternate between electing the President, Secretary and two (2) Directors in one election and the Vice-President, Treasurer and three (3) Directors in the other election. Transition to this system will be accomplished via the 2012 election, wherein the offices of Vice-President and Treasurer shall be elected for a two-year term, and the President, Secretary and two (2) Directors shall be elected for a four-year term

Upcoming Election

A slate of candidates will be presented on a ballot in the January, 2012 issue (#50) of the *Carousel Organ*. Be sure to vote!

MIDI Conversion of a Roll-Controlled Johnson Style 163 Band Organ

Frank Noell

This band organ is at the Salem Riverfront Carousel in Salem, Oregon. It is a Johnson 163 which is based on a Wurlitzer 165 Band Organ. The band organ is situated in a loft that is about 12 feet from the floor and is not easily accessible. The picture of the band organ (**Figure 1**) that I have is very poor quality, as the picture had to be taken at Christmas time, when a lift (used for decorating) was available to both get far enough away, and above the Carousel. There isn't much light during the Christmas season in Oregon.

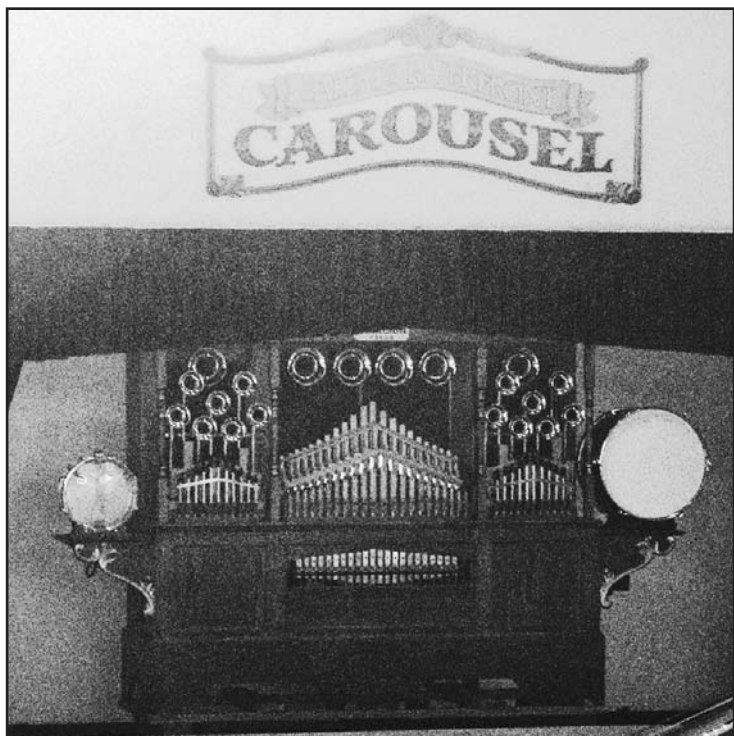


Figure 1. The Johnson 163 organ as seen on the loft of the carousel.

Because of where the band organ is situated, it was very inconvenient to turn it on/off and change rolls. I decided to look into controlling it with a computer. Over 1200 Wurlitzer 165 songs have been converted to MIDI files from Wurlitzer rolls. These songs are available for around \$5 per song (depending on quantity ordered)¹. I found that the tempo of most of the songs is a little faster than I like, so I adjusted the tempo using standard MIDI software. Other than that, most of the songs are ready to go.



Figure 2. The box of valves for the organ.

I chose to tap the vacuum hoses² immediately behind the roll mechanism using plastic drip irrigation tees³. I made a box for the valves and MIDI board (**Figures 2 & 3**) so I could place the box on top of the band organ. Also, I made a place on the box to hold a furnace-type air filter to keep dust out of the vacuum lines. The band organ can still be played with the player rolls. When using the MIDI system, the roll is just placed at the beginning of the roll where there are no holes, and the roll motor is turned off. It is, however, unlikely that the rolls will ever be used again. In reality, I covered up the holes with electrical tape.

The MIDI board in the valve box is a UM0, made by MIDIator Systems⁴ of San Diego, California. The control valves are connected directly to the MIDIator board using ribbon cables. A clamping diode was placed across the valve coils to prevent any back EMF from going to the ICs in the MIDIator. While the MIDIator user manual



Figure 3. The valve box as it sits on top of the organ.

states that these diodes are not necessary, I chose to put them across the coils anyway. As far as I can tell, the valves I used are no longer available, but a good alternative is the valve from Peterson Electro-Musical Products⁵. In the valve box, the felt on the valve works against a short length of brass tubing⁶, the other end of which can be directly connected to the tubing running to the tee behind the player roll bar (Figures 4 & 5).



Figures 4 (above) and 5 (below). Close-ups detailing the connection from the newly installed valves to the tee behind the tracker bar.



As I am a computer programmer, I decided to write programs to play the MIDI files, rather than use something that wasn't specifically intended for this use. I have written two programs: a server program that runs on a Windows computer that is inside the band organ, and a client program (Figure 6) that runs on any other Windows computer in the network at the Salem Carousel. The client program, however, may also run on the computer in the band organ. I am making this set of programs available for a charge⁷. These programs will work with any MIDI-controlled mechanical device, as they are, essentially, a MIDI "jukebox."

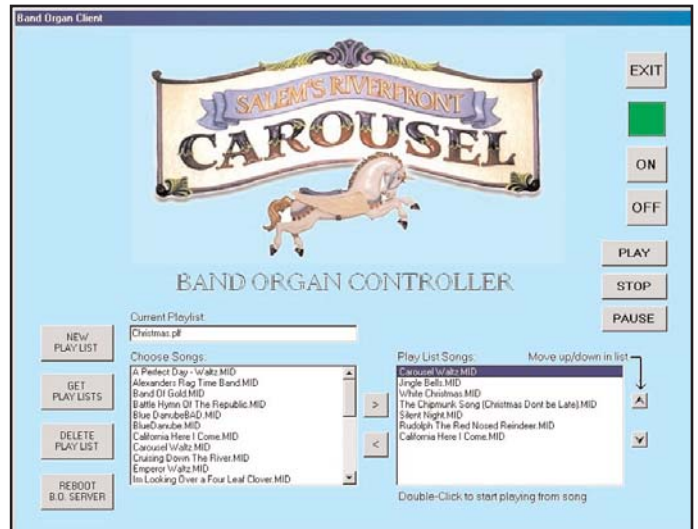


Figure 6. The Windows computer "client program."

All of the control of the band organ is done from the server program, which runs all of the time. It accepts commands from the "client" program, which only needs to be running to send the commands. In other words, the "client" program may be terminated while the Band Organ is playing, without affecting anything. To turn the band organ off (or on), or to modify or make new play lists, the client program may be run whenever it is needed. If the client program is left running, then the song that is currently playing in the play list is highlighted. The client program can be run from any computer in the network as the actual files (both MIDI and play list) are stored in the computer in the band organ.

Additional hardware required is:

- 1) a 12-volt power supply⁸ to power the MIDIator board,
- 2) a relay and electronics to turn the band organ on and off; controlled from the printer port of the computer in the Band Organ; and
- 3) a MIDI output port on the same computer.

I designed and built the parallel port relay box, and I choose to use an Edirol UM-2 (made by Roland) for my MIDI output device from the server computer⁹. The UM-2 attaches to a USB port on the server computer in the Band Organ. The software doesn't care what type of MIDI output device is used, however, as the MIDI device is chosen from the control panel of the operating system of the computer.

The connections diagram for the UM0 MIDI board⁴ is available on my website⁷. The parallel port switch schematic and notes are also available on my website. As the parallel port switch doesn't use many parts and is fairly simple, I chose to use point-to-point wiring on a .10 inch spacing perfboard. Certainly, some experience with electronic wiring is necessary to build the parallel port switch.

Since converting the band organ to MIDI, I have had no problems with it. It has been in use for over a year and a half. Because of the positive vacuum line opening using the valve, the resulting sound is better than a vacuum opening from holes in a roll.

Notes:

- 1 Available from Mike Ames, P.O. Box 1715, Solana Beach, CA 92075 - ames@foxtail.com - There is an article on a similar subject by Mike Ames at <http://www.mmdigest.com/Tech/ames.html> (pay attention to upper/lower case). My computer program replaces the (very old) Viscount player.
- 2 Vacuum hose (tubing) is available from International Piano Supply, in Aurora, Oregon <http://www.pianosupply.com> (tubing is at: <http://www.pianosupply.com/players/player-2.jpg>)
- 3 Irrigation Tee's available from Barry Hill Irrigation <http://www.berryhilldrip.com> item: 40395 qty: 50 for \$9.00 plus shipping
- 4 <http://www.midiator.com/playerp/index.html>
- 5 <http://www.petersonemp.com/products/pdf/Seriesii.pdf>
- 6 Micro-Mark: <http://www.micromark.com> (item #60198)
- 7 <http://www.channel-islands-sw.com/bandorgan.html>
- 8 The power supply should be able to deliver 4 amps at 12 volts DC. They are available from most any surplus dealer. You may also use the 12 volt wires from an old computer power supply. The 12 volt leads are black (-) & yellow (+).
- 9 I used a Roland Edirol UM-2ex, which has 1-in and 2-out Midi ports. Use Google to find a source.

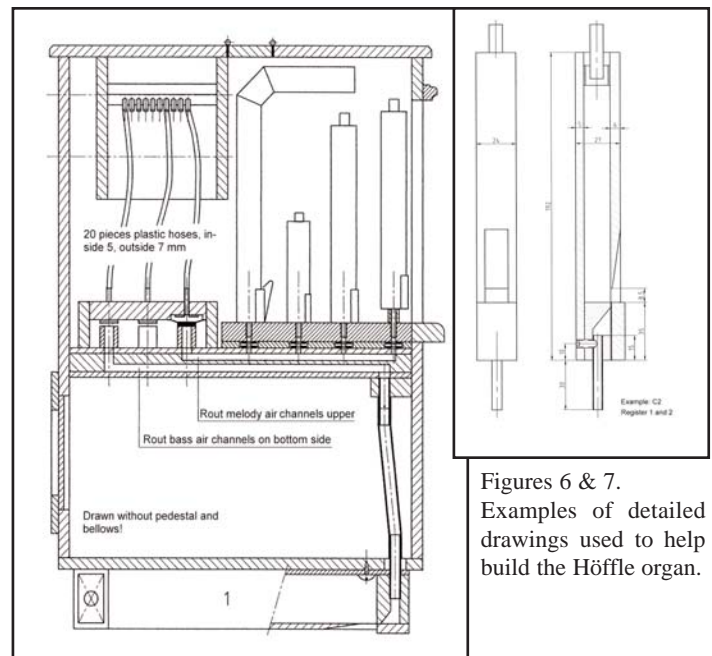
Frank Noell has been tinkering with electronics for 60 years, and has been a computer programmer for nearly 50 years. He has been working with pipe organs (as an amateur) for 15 years. He is married with five grown children. He is not a musician. He feels honored that various groups have trusted him to work on their pipe organs. He considers himself to be a "Nerd" not a "Geek."

... continued from page 7

He understood the complexities of building the organ as well as the expense of buying a high quality organ. In his book Walter Höffle notes (retranslated into easy-to-read English—ED):

Because I am aware of only common descriptions in the professional literature I took on the task to give interested organ friends the ability to build a high-quality musical instrument. Based on detailed building descriptions and many construction drawings, it is possible to successfully build a crank organ. Requirements include a shop with a circular saw; a joiner; a drill press, a small lathe and some small shop tools. Those experienced in woodworking will have less difficulty in building (the organ). When assembling the difficult parts an organ friend or furniture maker can give a helping hand. The main thing to consider when building such an instrument is to be precise in your work. I work with a sliding caliper that is up to 0.1 mm precise.

Medical reasons have forced Walter to stop this hobby of organ construction and he has handed over his work and book sales to Wiel Geraats. His web site (full of photos and information on the organ construction) is www.hobbycrankorgan.com. His email is info@hobbydraaiorgel.nl.



Figures 6 & 7. Examples of detailed drawings used to help build the Höffle organ.

The Höffle Crank Organ

Ron Bopp

In perusing the mechanical music literature I occasionally have come across the name Höffle in association with crank or hand organs. Further inquiry led me to Wiel Geraats, a collector living in the Netherlands. Wiel has been kind enough to shed some light and offer me photos to use for this article.



Figure 1. One of two home-built organs by Walter Höffle.

Walter Höffle was a former manager of the truck division (design department) of Mercedes Benz. At that time he was interested in vehicle models. He retired at 55 and became interested in building a pipe organ to use at home (Figure 1). He built a second one and later, he became interested in crank organs (Figures 2 to 4). He drew up plans to make one and then continued until he had made several, most roll-operated but some including a MIDI.



Figure 2. A 31-note organ



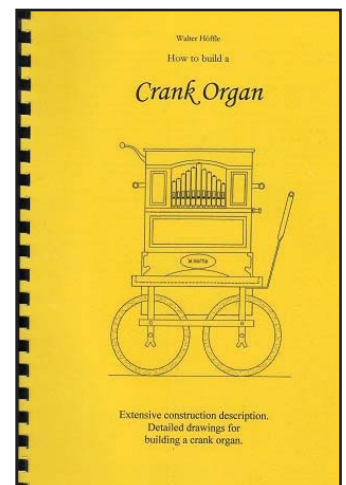
Figure 3 (above). A 20-note Höffle crank organ.

Figure 4 (below). Walter Höffle cranking his 42-note organ?



His interest along with his detailed plans led to a production of a book, *Bau Einer Drehorgel—How to Build a Crank Organ* (Figure 5). The book details plans on making a 20-note crank organ with four registers. The book is 60+ pages and is available in English as well as Dutch, German and Spanish (Figures 6 & 7).

Figure 5. The book, *How to Build a Crank Organ*



Restoration of a Wilhelm Bruder Söhne Model 77 “Starkton” Organ

Part II

Jonathan J. Holmes

Having discussed the instruments that use this scale in a previous issue of the *Carousel Organ* (April, 2011—#46), I now turn my attention to the restoration of my own instrument (Serial Number 3790—the number is stamped throughout the instrument). **Figures 1 & 2** As previously mentioned, I purchased my instrument from Germany via Dean Organs, Bristol, United Kingdom.



Figure 1 (above). The cut-off mechanism (mutes the organ when the end of the book has passed through the keyframe) showing the organ's serial number, 3790.

Figure 2 (below). The organ as first seen in storage in Germany.



When Richard Dean sent me the photographs (**Figures 3 & 4**) nobody actually seemed to know exactly what type of organ it was. I came across a similar organ on the website of Paul Fleck and Söhne, where they were advertising a CD of a Model 77 owned by René Weiss. The organ sounded promising, as I had the opportunity to play one of the tracks, via their website, *St Petersburg Sleigh Ride* a gallop arranged by Gustav Bruder. I decided immediately that I would contact Richard Dean first thing the following day and asked him to secure the organ for me. It was a leap of faith, as I had only seen photographs, but Richard assured me that he knew the dealer well. In fact the organ turned out to be exactly as described.



Figure 3. The drum mechanisms prior to restoration.

The instrument could be best described as in good restorable condition—it was just extremely dirty. There was a large amount of woodworm in the two bottom sleds and the lower mouldings that runs along the bottom of the organ's case. Luckily there was no sign of woodworm in the chest, pipes, bellows, front or percussion. Prior to coming into the UK the organ had been partially dismantled, and had been treated by subjecting it to gas fumigation. This is an extremely good way to treat such an instrument and—it is used by museums and art galleries world-wide. Objects of any size can be treated by this method, either at a specialist

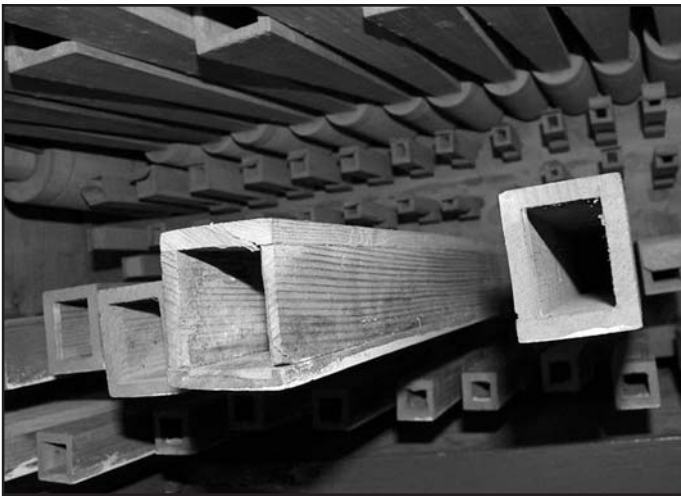


Figure 4. Internal view when the organ arrived in my workshop.

company's works or via a mobile unit. Unfortunately the gas that was used has since been outlawed and a new type of fumigation is offered.

The problem with woodworm (furniture beetle), which is not always understood, is that their life cycle can be up to five years from egg to adult beetle. In the United Kingdom, they normally hatch and lay their eggs in the summer. Although the instrument was gassed, I also treated it using woodworm fluid, injecting every hole with a syringe. It's also important that all surfaces are treated, especially any joints. When the beetles hatch out and crawl over the surfaces the residue of the insecticide should kill them. However I will keep an eye out for any evidence they have returned.



Figure 5. New sleds made for the bottom of the case.

New sleds and mouldings were made from American Oak a wood that is not much liked by the beetle (**Figure 5**). While cleaning the case, I was surprised to find out that the varnish on the woodwork was in fact shellac based. Because of the damage to the finish I decided to refinish the case keeping its original natural wood finish. Many organ cases

have been painted during their lifetime, usually white when it comes to German organs. Once the case had been rebuilt and refinished I had to decide where to start with the rest of the organ.

Previously I had dismantled the organ and put all the pipes on trays and laid them out in the order that they came off the chests. The percussion mechanisms and action were all photographed before dismantling and then put on shelves in my workshop. Drawings had been made of the pipe layout, as many of the pipes mouths in the mixture do not face the same way. This is so that there are no problems with the speaking of these small pipes.



Figure 6. The completed bellows installed in the case.

I decided to start work with the bellows and reservoir. Although the bellows leather seemed to be reasonable, there were some problems in that one of the double acting boards had become loose (**Figure 6**). The boards are hinged using a piece of rope that is stretched and then fixed in place using a small wooden dowel. Having cut the leather for the bellows and reservoir and cut out new ribs using thin birch plywood, I then recovered the bellows and reservoir, having already replaced the flap valve leather and the wood battens around the edges that strengthen and help fix the leather (**Figure 7**).

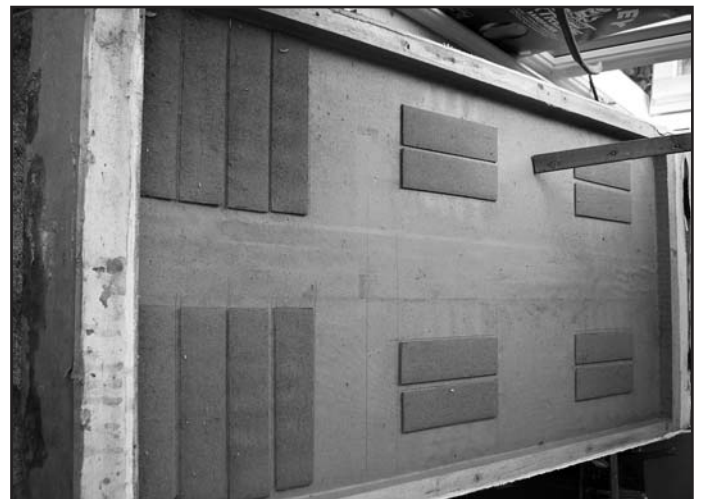


Figure 7. Inside of the reservoir showing internal flap valves. These are made up of leather with a backing of thick rubber cloth.

Although they work reasonably well I was not satisfied with the end result and I have decided to commission Kevin Meayers to rebuild them once the organ has been playing for a while and settled down. The bellows can be taken out quite easily, but you also need to take out the windchest! I will disassemble the organ, and strip and dismantle the bellows and clean off the old glue before Kevin does the more technical work.

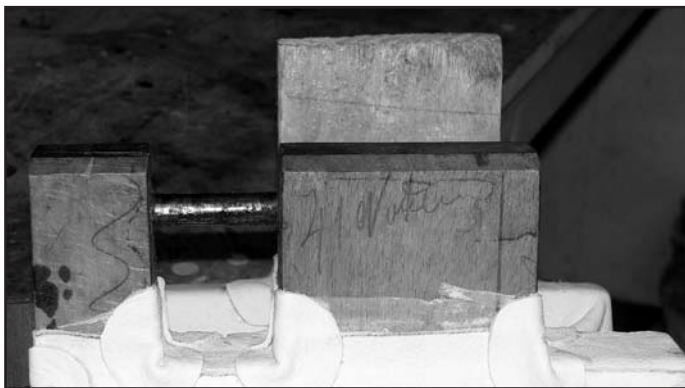


Figure 8. Positioning lug on bellows showing pencil annotation.

The bellows and reservoir had been recovered a number of times during the organ's history, and at least on one previous occasion due to water damage. Toward the front of the bellows, on the two lugs that are used to fix the bellows into the instrument, there are two pencil notes; one says *41 not* and the other say *Mod 77* (Figure 8).



Figure 9. Pallet guide pins showing corrosion and general poor condition.

I then stripped down the pipe chest and found that all the pallet guide pins had corroded (Figure 9) to such an extent, that most had broken off. These were replaced with new phosphor bronze pins. The pallet leather was worn and pitted and was also replaced. The wind ways were cleaned and then hot glue was flowed into each chamber to make sure that there was no air leaks from one channel to another. All the leather gaskets were replaced as were a number of paper patches which covered knots and splits that mostly dated back to when the organ was built. The pallet springs were remade using phosphor bronze wire and the grooves treated with graphite (Figure 10).

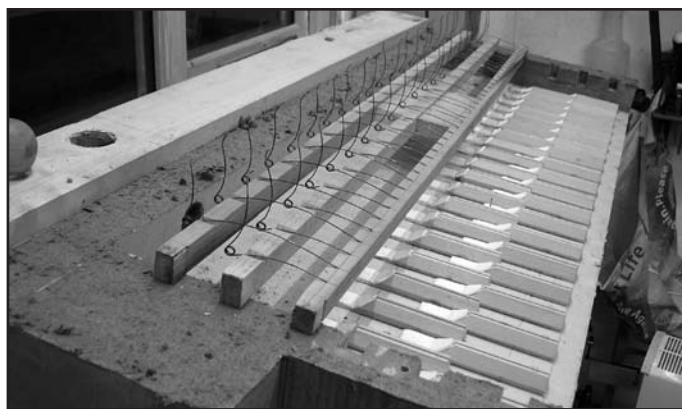


Figure 10. Chest and pallet springs.

Figure 11 (below). Pipework trumpets followed by the three rank mixture.



The pipework was generally in good condition. The tuning wires in the trumpets had corroded and some had broken off. These were replaced with new ones, made to pattern also out of phosphor bronze wire. Each of the original wires were heated slightly to expand them just enough to loosen the wire in the reed's boot. This is a job that needs to be done with great care, as it's easy to burn and damage a boot with excessive heating. It was not necessary to replace the tuning rods in the trombones. The resonators, however, were coming apart, especially where they had been mitered. These were all repaired and carefully clamped using hot glue. **Figure 11**

The mixture's pipe work was in reasonable condition, apart from two pipe feet and all the tuning shades. The metal shades had either broken off or they were about to. Booths, the well-known pipe makers, supplied me with some pipe metal to the same specification as originally used. The foot and cap of one pipe was very badly damaged and it had been poorly repaired in the past. A local church organ building friend, David Grinley, managed to put the pipe pieces back together and to make a new foot. **Figure 12**

The stopped flutes on the melody are situated in the back of the organ—they add foundation tone. These had suffered from some bad tuning practice. Over time the stoppers had obviously gotten very stiff; as a result a tuner had used pliers on them which resulted in all of them having the tops of



Figure 12. Completed pipework.



Figure 13. Trumpets prior to restoration and replacement of tuning wires and the stopped flutes. Note the condition of the stoppers.

their stoppers completely chewed off! **Figure 13.** These were replaced with similar style stoppers to facilitate tuning. The final two ranks are the front ranks that in my organ are a rank of melody violins and behind on the accompaniment, a rank of open flutes, some of which have beards. The violins and half of the open flutes behind them are fixed tuned ranks. These pipes had been repainted a number of times over the organ's lifetime, but by no Leonardo Da Vinci. White gloss paint had been slobbered down the sides, in the mouth and even all over the freins! The pipes were sanded, cleaned and then repainted.

Now if that was the only challenge that would have not been a major problem, but that was not the case. It happened that one violin pipe had been replaced sometime in the organ's history, perhaps it had been pulled out or vandalized—its frein and its scale was totally different to the rest of the pipes in the rank. When it came to laying a scale and tuning the organ Kevin Meayers found that the fixed tuned ranks had been butchered. A total of five pipes had been cut

off far too short or badly damaged and because of this it was necessary to make five new pipes. The feet and friens from the original pipework have been utilized in the new pipework as well as a few other parts. The result of Kevin Meayers work is that you would be hard pressed to decide which ones are the new pipes. The tuning of the organ was not straight forward, as it is not tuned to equal temperament, as used today on modern keyboard instruments.

The bass drum mechanism was in good order and required only the recovering of the pneumatic and the pouch (**Figure 14**). The snare drum mechanism was another case: the beaters comprised two metal rods with a screw thread on one end for the wooden beater, while the other end was not a standard design. In fact it had a sharp point like a nail and this had been driven lengthways into the top board of the pneumatic, causing a weak point resulting in a split developing in both pneumatics' top boards. After examining other Wilhelm Bruder organs, I have not replaced the beaters in the same way, but as per the standard pattern. There were also other problems with splits in the mechanism. Finally the mechanism has unusual return springs, which are original although not to the pattern usually seen. These springs are being replaced by standard Wilhelm Bruder pattern springs. The original springs resembled large pallet springs (**Figure 15**).

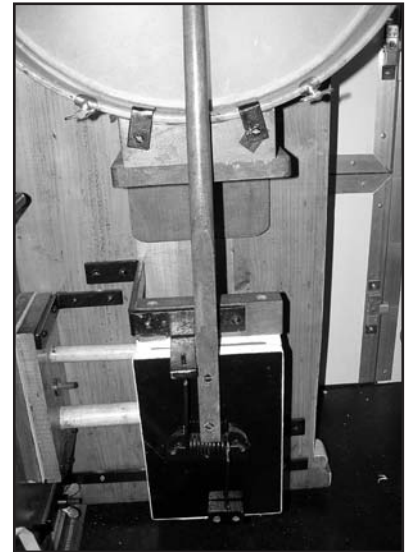


Figure 14. The bass drum mechanism.

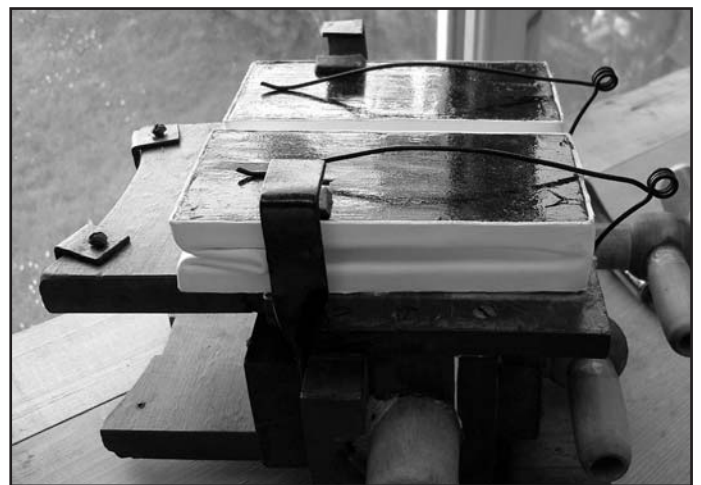


Figure 15. The unusual snare drum springs are original to the organ, as I have come across the same type of spring in a basic Model 76 in the USA.



Figure 16. Rear of the organ showing restored primary and secondary chest and the cut-off.

The drums themselves were in a poor state. The snare drum had most of its nickel plating missing, while the bass drum needed refinishing. All the metalwork on both drums was replated and the drum skins were replaced. A local drum specialist, who has worked on other drums from other mechanical musical instruments, fitted new hide drum skins.

The area that needed the most work was the primary and secondary action (Figure 16). These required a complete rebuild and all of the primary motors and pouches were recovered. The motors were done with a Zephyr skin, and the pouches with leather, new valve facings were cut and new millboard washers were purchased from Russell's. Unfortunately during reassembly and testing, a number of problems came to light. The screw holes that secure the primary chest to the pouch board were drilled in the most stupid places. Many actually lined up with the edge of the holes that fed the pouches so they had split! It must have left the factory like that. The bleed covers suffered from the same problem (Figure 17).

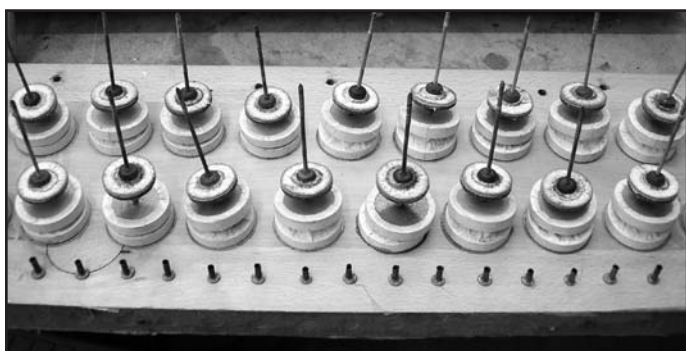


Figure 17. Primary motors prior to restoration.

While testing and getting advice from Kevin Meayers, it became obvious that the pouch board was substandard. It seems that they drilled the pouch wells on one side of the wood, but then discovered that they were in the wrong place. Instead of getting another piece of wood they just turned it over and drilled more pouch wells on the other side. The problem was that on the misdrilled side they just stuck a piece of card over the top. Over time, although it looked ok,

it started to leak from one chamber to another and from one side to another! I had not noticed these leaks at first, so the unit needed a complete rebuild once again! Because of these many problems I decided to ask Kevin Meayers to undertake the remedial work. I know I should have checked the channels and pouch board more extensively in the first case, but somehow I didn't.

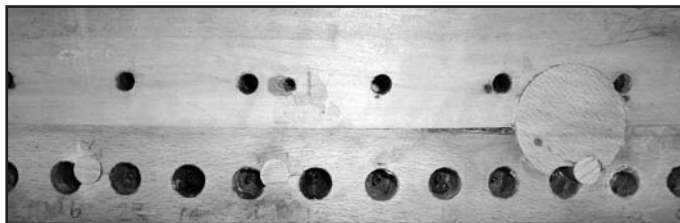
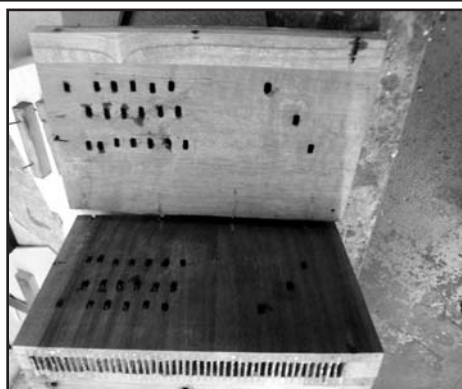


Figure 18 (above). Bleed board showing repairs that were necessary so that the screws could be tightened.

Figure 19 (right) The keyframe box showing damage and zinc dividers



The final and obviously the most important part of the organ to require work was the keyframe. I had the rollers recovered and all the metalwork was nickel plated as per the original finish. At the same time I had the snare drum and the fittings from the bass drum also cleaned and replated. The wood was cleaned but not refinished. The springs were cleaned and the mechanism degreased before repacking it with new grease. The lead tubing from the keyframe to the primaries was in good condition so it did not need replacing.

One major problem, that was not initially discovered, was that the keyframe box had delaminated. It was possible for charged air to leak from one chamber to another (Figure 18 & 19). This meant that although it partially worked, it was necessary to close off the bleeds completely, which was obviously not right. The keyframe box comprises a number pieces of wood laminated together with a central chamber divided by zinc partitions. The whole thing is glued together and then there is two small blocks of wood that keep it together. It became necessary to dismantle the whole box—which was not difficult. Kevin Meayers took the two fixing blocks off each side and right away the whole mechanism fell apart. It's probable that the keyframe got wet and therefore all the hot glue used had been weakened or washed away or perhaps unseasoned wood had been used. Kevin Meayers rebuilt the keyframe for me including replacing the tracker bar, the original was badly worn and pitted. The drive gears were also excessively worn, so they have been replaced. Figure 20.



Figure 20. The restored keyframe installed in the organ.

The final part of the renovation was the refinishing of the front. The color scheme on the façade when the organ arrived was obviously not original, as it was possible to see where some areas had been repainted a number of times in different colors. The paint was carefully stripped, using paint stripper. Photographs were taken throughout the process and I also took specimens of the paint. It turned out that after the initial gesso finish,

a type of undercoat, there were two distinct colors, these were a light blue, as seen on other organs of the period, and bright orange. The carvings had a mix of decoration, some were gold while other areas had been decorated in silver. A detailed paint scheme was drawn up and paint was specially mixed to match the original colors.



Figure 21. The completed organ with its new paint scheme. It is viewed here in a purpose-built trailer with a lifting front panel.

country the work of the well known designer Clarice Cliffe certainly used these colors on her ceramics. Taking this into account and the rather angular design of the front the color scheme makes perfect sense. Other designs for *Waldkirch* organs from the 1920s and 1930s have angular design features. The only part that has not been repainted is the three marbled panels, I decided to keep the original factory finish as it was in reasonably good order and I have had them restored by a fine art painting conservator.

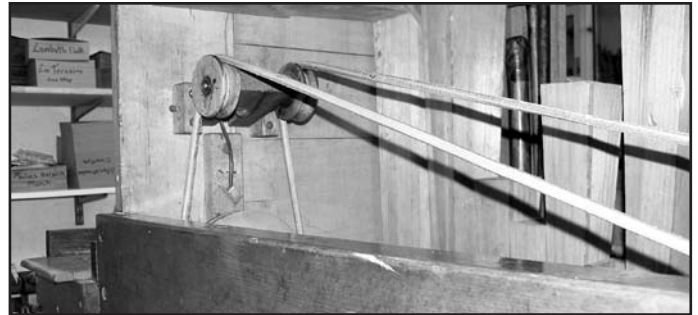


Figure 22. The keyframe drive mechanism.

The colors are bright and unusual for a fair-ground organ, but one dating from the 1930s, the period also famous for Art Deco (Figure 21). In this

The organ is powered by a new 3 phase ½ horse motor that is controlled via an inverter, this makes it possible for the organ to run on a normal domestic supply i.e. 240 volts or a portable generator. The unit has a built in speed control which allows me to adjust the crankshaft speed to the recommended speed that is specified in Wilhelm Bruder's catalogue, 70 r.p.m. The keyframe is driven directly off the organ's crankshaft and while some of these organs have a direct gear drive, mine has a more complicated drive using a small leather belt which runs across the back of the organ, then it turns 90 degrees, before going over a tensioning device, then it drives the lower roller of the keyframe (Figure 22). The crankshaft was in a very bad way when the organ arrived in that it was very loose and had come apart so you could in fact bend it! A local engineering company repaired and straightened the shaft.

The organ has been built into a purpose-built trailer with a lifting front panel. The lower panel lifts out and on its reverse it will have a reproduction of the Wilhelm Bruder Söhne's logo and letterhead. This can be used to cover the trailer's wheels. There are double doors at the rear, to allow the organ to be loaded on and off when necessary. The width of the trailer is six feet, which is larger than really necessary, but this allows the windchest and bellows to be taken out of the case without taking the organ in and out of the trailer. Because of the design of the case, the windchest and bellows can only be extracted from the rear of the instrument. The trailer was built by Tyrone Snell Trailers, Cornwall, United Kingdom.

Acknowledgements

Kevin Meayers, Chesham, Buckinghamshire; David Gridley, organ builder, Penzance, Cornwall; Photographs as credited.

Jonathan initially trained as a piano builder and has worked on many different types of mechanical musical instruments including orchestrions, reproducing pianos and player pianos, rebuilding his first instrument at age 14. Ten years ago he had a heart transplant that has led to his early retirement which gives him more time for his hobby and to research.

2011 Raffin Company Open House

Rafael Engeser

April 8th, 2011 was the day of the Raffin open house and it was great day with sunny blue skies and warm spring weather. The production shop in Überlingen was opened for the public to take a look behind the scenes. Of course, fun, music and the chance to greet other interested organ fans was just part of the festivities. Many came from all parts of Germany, Austria and Switzerland. The atmosphere was filled with talk, laughter, organ sounds, music and singing. The latest news from the “world of organs” was shared while enjoying coffee and pretzels.



Figure 1. Josef Raffin with organ friend, Paul Fricker, from Switzerland.

At 11 o'clock Mrs. Friedlinde Engeser gave a warm welcome to all. She introduced everyone to ongoing changes in organization within the Raffin Company. Wolfgang Kaupp, the former managing director of production has started his own company with the main focus on laser technology art. Therefore he asked to be released from all manager duties and he now has more time for building up his laser art company.

Mr. Rafael Engeser remains manager for administration, distribution and sales. Former senior manager Josef Raffin jumped back into production business to assure on-going production management. Josef Raffin's grandson, Matthias Raffin, is now studying at the side of his grandfather and intensively being instructed in the correct organ



Figure 2. Rafael Engeser (right) with Walter & Lilo Vonbank from Austria.

manufacturing trade. As a professional carpenter he has worked on many projects and tuning up pipes with his “Opa” before; and his ears are very familiar with the typical and well-known “Raffin-sound.”



Figure 3. Paul Fricker playing a 31-note Raffin organ.

One of Raffin's new challenges in the near future is to emphasize the advertisement for the “amateur street organ hobby.” As a result of the advertisement the Raffin Company wishes to enlarge the group of “street organ hobby” fans. This wish of the Raffin family was underlined instantly by an emotional PowerPoint slide-show which was full of real-life photos, impressions and wonderful shared adventures/experiences together (rather than watching different technical types

of street organs). All visitors were invited to participate in writing down their personal experiences, feelings and thoughts about their point of view after the show. The result and involvement was appreciated by both guests and Raffin employees.



Figure 4. Josef Raffin posing with Klaus Jungenheimer and Martin Junger from Germany.

Rafael Engeser then explained what was on the agenda for the rest of the open house and afterwards everyone was invited to lunch in the beautiful sunshine and of course (wouldn't miss it), great street organ music! New rolls were tested; important dates about meetings were exchanged; interesting topics were discussed and many items brought up.

The sun was already setting while some guests were still sitting amongst the Raffin family appreciating the wonderful day they had had, all the time enjoying a glass of wine.



Figure 5. Organ open house friends enjoying a lunch and street organ music.

A Treatise on Pipe Chest Rebuilding Part II

Tim Wagner

Secondary steps

Secondary pneumatics are the larger pneumatics inside a pipe chest, responsible for opening the pallet valves, which allow pipes to speak. In a Wurlitzer or Hope-Jones chest, these pneumatics are glued to the inside wall of the chest containing the air passages from the primary valves. Each secondary pneumatic is made up of a top and bottom block, hinged at one end and wrapped with supple, pneumatic leather, creating a hinged cavity (**Figure 34**).



Figure 34. Secondary pneumatics prior to rebuilding.

A hole in the bottom block allows air to enter/exit the pneumatic. Small wooden spoon tabs are attached to one end of the top block with screws. It is these felt-covered wooden tabs protruding from the moving end of the pneumatic which press against the spoon of the pallet valve, forcing it open. A putty knife can be used to separate secondary pneumatics from the inner surface of the pipe chest. Before soaking the secondary pneumatics to remove the old leather and glue, it's important to first unscrew and remove the spoon tabs. This is also a good opportunity to replace the old felt on the spoon tabs (with hide glue, of course!). After soaking, cleaning and drying, the secondary pneumatics can be rebuilt (**Figures 35 & 36**).



Figure 35. Removing leather, gaskets and glue from secondary pneumatics.



Figure 36. Leather and gaskets removed from secondary pneumatics.

Unlike their primary counterparts, these pneumatics are hinged, requiring extra steps and material for rebuilding. Using measurements from the secondary pneumatics removed from the pipe chest, Jim built one jig to properly align both wood blocks for gluing the inside hinge, and a second jig to properly size the opening of the pneumatic when re-leathering (**Figure 37**). Jim used boat canvas material for the inside hinge and muslin cloth for the outside hinge. To begin, each pair of wood blocks is aligned on the hinge jig, inside faces up, using shims for a smooth alignment if necessary (**Figure 38**).

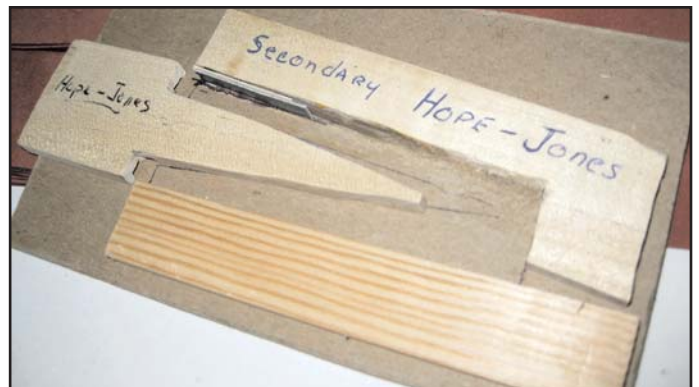


Figure 37 (above). Jig for sizing the secondary pneumatic gap.

Figure 38 (below). Aligning wood blocks of secondary pneumatic.





Figure 39 (top). Applying the hide glue.
Figure 40 (above). Inside hinge (boat canvas) applied
Figure 41 (below). Inside hinges of secondary pneumatics drying.

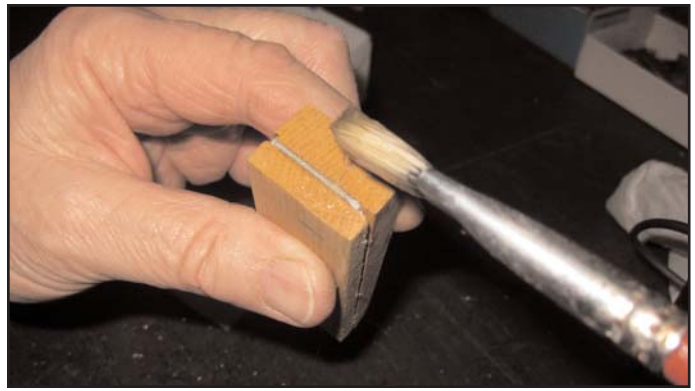


Figure 43. Applying hide glue for outside hinge (different view).
Figure 44 (below). Applying muslin for outside hinge.
Figure 45 (bottom). Outside hinges of secondary pneumatics drying.



Figure 42. Applying hide glue for the outside hinge.

Hide glue is applied on either side of the join, then a pre-cut piece of boat canvas (slightly narrower than the board width) is applied as the inside hinge (**Figures 39 - 41**). Once an entire set is completed and allowed time to dry, the outside hinge can be attached. Jim folds the hinged boards closed, applies hide glue to the exposed ends and attaches pre-cut pieces of oversized muslin to the glued ends. These are set aside to dry, after which the excess muslin material is trimmed (**Figure 42 - 45**).

With pre-cut strips of pneumatic leather at hand, Jim is now ready to re-leather the secondary pneumatics. One of the hinged pieces is placed in the second jig, with the wedge inserted to hold the pneumatic in open position (**Figure 46**). Hide glue is applied with a brush to the exposed side of the pneumatic, followed by application of the slightly oversized pneumatic leather strip (**Figure 47 - 49**). Remember to pay particular attention to the surface coverage of the glue and the corners, as pneumatics must be



Figure 46. Secondary pneumatic placed in jig.



Figure 47 (above). Applying hide glue.
 Figure 48 (below). Applying leather.
 Figure 49 (bottom). Securing leather on the hinge.



airtight. When placing leather upon the first side of the pneumatic, it's important to leave some overlap for gluing the fourth and final (hinged) side. Once the first side is done, the pneumatic is removed from the jig and hand-held (in the open position established by the jig) to allow gluing and leather application of the second and third sides (Figures 50 & 51).

Figure 50.
 Gluing the second side (right).

Figure 51.
 Gluing the third side (below).

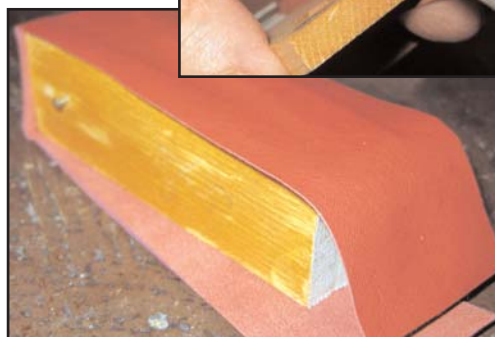
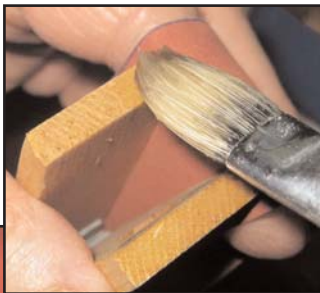


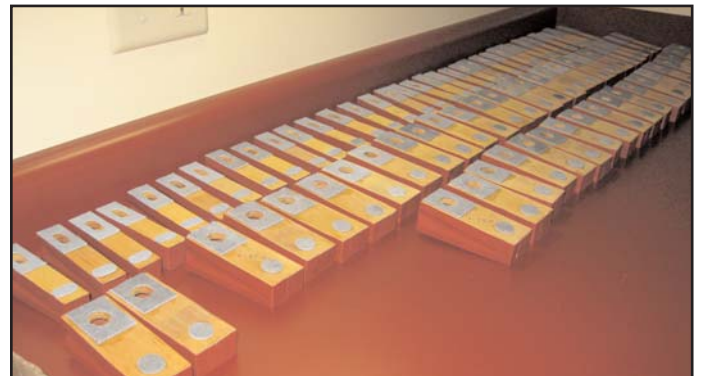
Figure 52. Re-leathered secondary pneumatics drying

After allowing the glue an opportunity to set, the pneumatic leather is glued and overlapped on the final, hinged side. Trimming of excess leather can be accomplished after the glue has dried (Figure 52). To complete the secondary pneumatics, pre-punched cowhide gaskets from an organ supply firm were glued to the bottom of each pneumatic, surrounding the air hole. Jim then glued the removed center circle from each gasket to the opposite end for balance when remounting these pneumatics to the pipe chest. No waste! (Figures 53 & 54)



Figure 53 (above). Gasket and balance leather on secondary pneumatics.

Figure 54 (below). Rebuilt secondary pneumatics.



Back to the Primaries

You may recall that Jim removed the primary valves when disassembling the bottom board. The function of these valves is to allow either air pressure or atmosphere into the

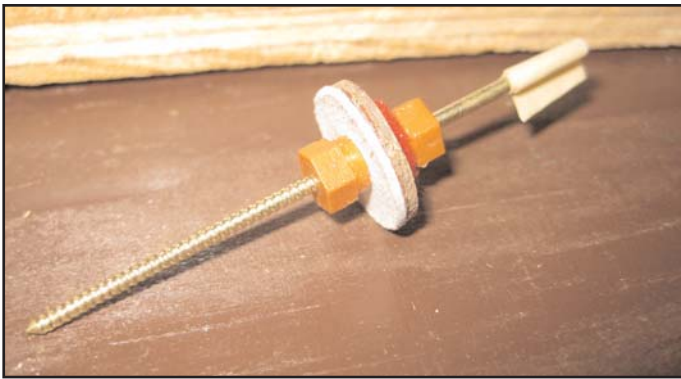


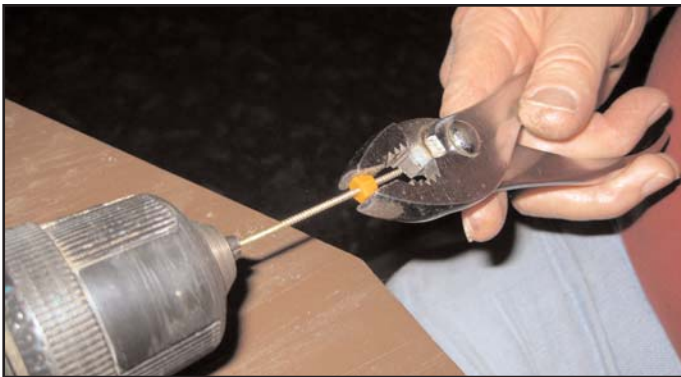
Figure 55. Primary valve wire.

secondary pneumatic. The primary valve consists of a threaded brass wire (the valve wire) which hosts a valve (a fiber disc with thin leather glued to one side) and a small felt disc, held in place by nuts above and below (Figure 55). The pointed end of the valve wire is screwed (slightly) into the bottom block of the primary pneumatic. The inflation and deflation of the primary pneumatic causes the valve to lower or rise, thereby allowing air pressure or atmosphere into the secondary pneumatic.



Figure 56 (above). Drill jig for threading nuts onto valve wires.

Figure 57 (below). Threading the nut onto the valve wire.



To recondition the primary valves, Jim removes the multiple components from the valve wires and uses a wire wheel to remove the dirt from the threaded brass wires. New valves and felt discs replace the old, being careful to match the thickness and diameters of the originals. New plastic nuts replace the rotting leather nuts. Jim has built a drill jig

to assist with the task of threading the nuts onto hundreds of primary valve wires (Figures 56 & 57). If any of the old valve wires prohibit reconditioning, new brass valve wires can be purchased.

A Cover Up

Before adding the primary pneumatics and valves back to the bottom board, Jim needed to make a new gasket for the valve cover, which attaches to the bottom of the bottom board. You may recall that this valve cover is the first piece that Jim removed from the bottom board when disassembling it (Figure 58).

The valve cover on the Hope-Jones pipe chest functions as the bottom seat for the primary valves (slightly different from Wurlitzer); therefore, it has a row of circular holes which line up with the primary valves. The circular holes in the valve cover are slightly smaller than the fiber disc on the valve wire that seals this hole. Attached to the valve cover is a rail, containing a series of small holes which act as guides for the primary valve wires. The valve cover gasket is made of cowhide, rough on both sides. Jim had pre-cut leather strips which are longer and slightly wider than each valve cover. The wooden valve cover is secured to the work bench, inside up, and the leather is laid atop it, offset from the edge and held in alignment with a straight edge. After measuring the distance from the center of the valve holes to the edge of the valve cover, a straight edge is used to draw a line on the



Figure 58. The valve cover is on the left.



Figure 59 (above). Measuring and marking the valve cover gasket. Figure 60 (below). Punching holes in the valve cover gasket.



leather, marking this distance (in actuality, Jim draws the line a bit further in from the edge, to allow for some excess leather, a safety margin, which can be trimmed later). Now, the positions of the centers of the holes in the valve cover need to be marked on the leather, along the line just drawn. Rather than estimating the measurement to the exact center of each hole, Jim simply uses a combination square (tool), running along the edge of the valve cover, to mark the left side of each hole on the leather (**Figure 59**). Since the leather strip is longer than the valve cover, it is then repositioned to the right for alignment with the hole centers. Before punching the proper diameter holes in the leather gasket, Jim first punches a 1/16" hole where the marks cross, so that the centering pin of the large leather punch is precisely aligned. The holes can then be punched (**Figure 60**).

When rebuilding any instrument that is 100 or so years old, it's not unusual to come across challenges that have been created by previous work that has altered the instrument. The valve cover that Jim was addressing was such a case. When measuring the new gasket material, Jim thought it odd that the valve holes were so close to the edge of the valve cover, providing not much gasket material between the holes and the edge. Upon looking at the bottom of the bottom board (to which the valve cover attaches) it was clear that the valve cover was originally wider, but had been cut down to accommodate new magnets. The footprint of the original magnets had been smaller. Jim explained that failed magnets do not have to be replaced; the coils can be rebuilt with new windings. Had this occurred, the valve covers would not have required alteration. This provided Jim an opportunity to show me a couple examples of Wurlitzer pipe chest magnets (**Figure 61**).



Figure 61. Wurlitzer pipe chest magnets: white and black cap.

These electromagnets are composed of three pieces: the coil, the armature and the cap (**Figure 62**). The coil assembly is attached to the bottom board, with the coil protruding inside the pipe chest through a hole drilled in the bottom

board (this hole allows air pressure to reach the primary pneumatic). The armature, a thin metal disc, is sandwiched between the coil and the cap. The function of the magnet in a pipe chest is to control the passage of either air pressure or atmosphere to the primary pneumatic. When the armature in a magnet is at rest, it allows air pressure to enter the primary pneumatic. When the organist presses a key on the organ console, electric current is supplied to the coil, which attracts (raises) the armature. In the raised position, the armature cuts off air pressure to the primary pneumatic and opens it to atmosphere. Early Wurlitzer magnets with lead caps, referred to as "white cap" magnets, were discontinued in 1927 in favor of Bakelite cap magnets, known as "black cap."



Figure 62. The bottom of the magnet coil, cap and armature.

With Thanks

My day at the Stett's household was educational and rewarding, but flew by too quickly. Jim planned to address pallet valve re-leathering as well, but we ran out of time. He did relay that pallet leather is delivered double thickness (it's glued by the supplier). It is purchased in the width needed (determined by the length of the pallet valves) by the linear foot.

I am most thankful to Jim and Lorraine for their hospitality and friendship. I'm very grateful for Jim's patience, thoughtfulness and generosity. As someone who teaches my own trade to students, I feel blessed to have the opportunity to learn from a skilled craftsman. I'd also like to thank Russ Shaner and Allen Miller for providing information for this article.

For reference, I'd like to add that organ parts and supplies are available from the following firms:

Arndt Organ Supply Company, 1018 S. E. Lorenz Drive, PO Box 129, Ankeny, Iowa 50021, 1-877-964-1274; <http://www.arndtorgansupply.com/>

Organ Supply Industries, Inc., 2320 West 50th Street Erie, Pennsylvania 16506-4928, 1-800-374-3674; <http://www.organsupply.com/>

Tim Wagner works as a film technician in the motion picture department of George Eastman House International Museum of Photography and Film in Rochester, NY. Tim and his wife, Ruth, live in Fairport, NY along with *Finster Baby*, Tim's 3-year old Vienna Woods 20-note belly organ.

The DELEIKA® Drehorgelbau

Carlo Klemm

My name is Carlo Klemm, and I am a new barrel organ owner and grinder. I have also the privilege of being the sales partner/agent for DELEIKA® Drehorgelbau in both Canada and the USA. Being the “new” kid on the block, allow me to introduce you to the DELEIKA®.

Let’s start with a bit of historical information. The DELEIKA® barrel organ may be new in North America, but it has recently celebrated 30 years of success and popularity in Germany (**Figure 1**).



Figure 1. Announcing the 30th anniversary celebration with trumpet and a hearty mug.

Gerhard Fischer was born in 1939 in Stuttgart, Germany and grew up to be a mechanic by trade. In April of 1981, in his home town of Crailsheim, he started learning all about barrel organs from Carl Frei of Waldkirch. The early organs were aptly named Fischer Organs. Since then thousands of people have been happy to relive the old time memories in their living rooms, on the streets and elsewhere.

In 1986, just a scant five years after starting, the company was moved to Züttlingen and now fifteen people were employed in the manu-

facture of the barrel organs. During this time, Gerhard took complete control over everything there was to do with the manufacturing. It was also in 1986 that a new company name was chosen and all organs since then have been called “DELEIKA® Organs (DE-LEI-KA which stands for Deutscher-Leier-Kasten) **Figure 2**.



Figure 2. The Deleika logo.

Times were good but not great in Züttlingen and after being flooded out by the river “Jagst” twice, it was time to find higher and drier ground. Waldeck is a little village on the outskirts of Dinkelsbühl (**Figure 3**) in Bavaria, and it became the new home of DELEIKA® Drehorgelbau and remains as such to this day. The larger facilities have also allowed for a museum of technical instruments such as Weber, Hupfeld and other machines, as well as more space for the workshop.

Dinkelsbühl itself is a significant and historical city in Germany, mainly due to the fact that it is really old, dating back to its earliest memories in the 8th century. In 1826 Bavarian King Ludwig issued a decree prohibiting the destruction of the town walls and towers, thereby contributing to the preservation of the old town.

Dinkelsbühl survived the two world wars without damage. The perfectly preserved, historic old town is one of Europe’s most important cultural monuments. The town has been home to the head office of the “Romantic Road” since 1985. Dinkelsbühl became a “Grosse Kreisstadt” (district capital) in 1998.



Figure 3. Dinkelsbühl, Bavaria: part of a tour given during the 30th anniversary events.

It was in the early 80’s that DELEIKA® started with a 20-note scale organ, and then added the 31-note scale organ in the mid 80s. In the 1990s 26-note scale organs became part of the product list. It was in the 2000s that the pride and masterpiece of the company came into existence with the 36-note scale, complete with a full percussion section (**Figure 4**).



Figure 4. Mr. Gerhard Fischer with the pride of Deleika, a 36-note scale organ with full percussion.



Figure 5. Deleika employees: Manfred Kraus, Kai Rafeldt, Rosemary Gary, Betty Greth, Hubert Reinwand, Hassan Mesilmani and Gerhard Fischer.

DELEIKA® Employees

Kai Rafeldt was born in 1966 and started to learn all about barrel organs from Mr Fischer in 1987. Just as Gerhard learned in 1981, Kai took it all in and in 2006 he became the new manager at DELEIKA®. Being manager means you do it all, office, workshop, sales, presentations, fair bookings and more.

Hubert Reinwand learned music from building cellos and other instruments in Bubenreuth and has been employed at DELEIKA® since 1989. He is the technical director and also is responsible for the pipes that make up the various organs.

Manfred Kraus is the engineer for electronics and is the man behind the “memory” system on the organs (Figure 6). He is also the “musician” as he is responsible for the music end of things, both paper rolls and electronics and has been with the company since 1990.

Hassan Mesilmani has also been with DELEIKA® since 1990 and most things revolving around the workshop and putting the organ together come under his attention.



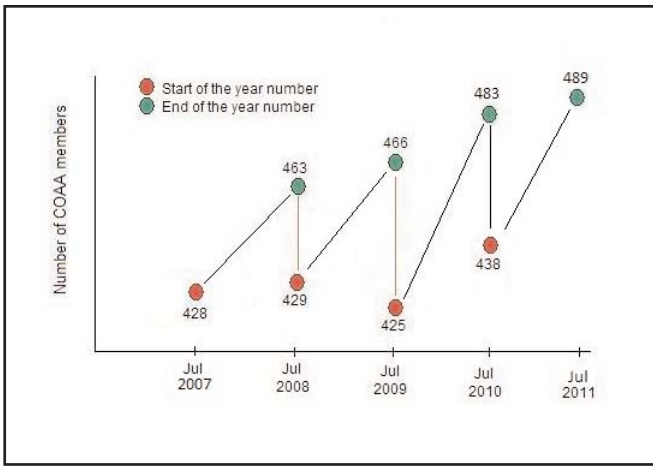
Figure 6. The barrel organs can, on request, be fitted with an integrated memory along with the music roll.

Rosemary Gary is the “artist.” When you notice the paint schemes on the organs, it has been her careful hand and watchful eye that has put the scenes together, meticulously, one instrument at a time. It is also her handiwork that shines through the custom paint requests the company gets. At just over 70, she loves her work and it shows in all she does and has done since joining the company in 2001.

A new employee since 2009, Betty Greth loves her work assembling the bellows on not only the manufactured organs from DELEIKA® but she also painstakingly helps in bellows restoration of restored pieces.

The company and its employees are proud of the fact that all that is DELEIKA® is made by them, by hand. They are proud to add that every DELEIKA® made, carries a piece of them. The company boasts of more than 30 years of top service, along with highest quality. COAA members are invited to visit the manufacturing facilities as well as the DELEIKA® museum in Germany (to view the various hurdy gurdy models and other musical instruments from the 19th and 20th century).

Carlo Klemm lives in Canada and is a new COAA member, hoping one day to host a rally in Alberta. He is a grandfather to five living in Finland. He also finds time to be a balloon animal maker and during the season he is Santa Edson.



Membership Report

The COAA membership continues to grow as shown in the attached graph (left). This growth is because we have a great product (the rallies & the journal) plus the members who work very hard to bring in new members. The winter meeting also brings in about a dozen new members each year.

Given the current economy, it is very important for everyone to work to bring in new members if COAA growth is to continue as it has over the past four plus years.

Dan Danko
COAA Membership Chairman

Miniature Band Organs

Eddie Evarts



Figure 1. Wurlitzer Model #125.



Figure 2. Wurlitzer Model #146.



Figure 3. Wurlitzer Model 105 (old style).

After Bernice completed her first miniature carousel, I decided to attempt building a miniature band organ to accompany the carousel. We live in North Tonawanda, which has a rich history of band organ manufacturing. The decision was to make a Wurlitzer Model # 125 (Figure 1). I was a tin smith at General Motors at the time and thought this would be a good challenge for me constructing the horns, etc. This model turned out very nice and soon people wanted me to build one for them.

I entered my first miniature in the New York State Fair and competed with entries from the entire state. I won the fourth place prize. After building about 20 of this model, I decided to expand to another model and then built a Wurlitzer Model # 146 (Figure 2). That also became popular and I built several of these and then on to the Model # 105 in both the old and new styles (Figures 3 & 4).

The latest model that we built was the Model # 153 which is also very popular and has created a lot of interest (Figure 5). Our hope was to try to build one of every model that Wurlitzer created but now we know this will never happen. There are just too many models and too little time.

Our latest creation that is in progress is a miniature of our Model # 58-M Stinson organ (Figure 7).. So far we have the facade done and are working on the rest of the organ. All our organs have lights, speakers and an MP3 player which is loaded with our original band organ music. They are approximately 8" high and 8" wide. This is our winter hobby. We do this during the cold snowy western New York winters. We have been building miniatures for over 20 years and have enjoyed the making of them.



Figure 7. Model #58-M Stinson Organ.



Figure 4. Wurlitzer Model 105 (new)



Figure 5. Wurlitzer #153



Figure 6. Carousel with organs lined up.

Using MIDIBoek as an Analytic Tool in Arranging*

Wally Venable

MIDIBoek is a free program for Windows computers which was developed for use in printing templates for organ rolls and books. I first used it for printing roll patterns for my John Smith 20-note organ, and I described those experiences in the April 2008 issue of the COAA magazine, *Carousel Organ*, in an article titled “Hand Punching My Own Rolls from Midiboek Templates.”

MIDIBoek does the “drafting” work of laying out a template of a roll, book, or strip, as well as a lot of file checking. It uses an organ scale in the form of a “Gamma File,” a text file of the scale description saved with a .GAM extension. MIDIBoek prints only those notes which lie within the instrument scale, and lists those notes which do not fit. It also allows for transpositions when printing a template.

As I have become more involved in arranging music for crank organs, both as rolls for my John Smith Senior 20 and as 20-note MIDI files for the OSI Strasse Organ, I have come to appreciate that MIDIBoek is a powerful tool for analyzing MIDI files during the arranging process.

MIDIBoek is not a MIDI editor. **Figure 1** It can not make any changes in a MIDI file. To make changes, you also need a program such as my favorite PowerTracks or the well known Cakewalk program. There are also some free, but less powerful, editors such as Noteur, Aria Maestosa, and Anvil Studio which can be found through an internet search.

When you open a MIDI file in MIDIBoek you can immediately play it through your computer's MIDI output by clicking the “Play” symbol above the file name. If you are using the internal sound cards, all notes in the file will play, whether they are in the selected organ scale or not.

When you use the “Translate” button, the program offers both a preview of the book or roll which would be printed, and also a detailed listing of errors via the “Report” button.

There are two ways in which a template may be viewed: with notes displayed as “slots,” as it should be punched for a key operated organ or a John Smith busker, or as spaced holes as would be better when punching for a roll operated pneumatic organ like a Raffin. For use in arranging, the “slot,” or “piano roll” view is more useful, regardless of the type of roll or file which will be used for the final production.

Figure 2 shows the “Preview” window for a very simply arranged tune, the *Valse des cheveau de bois*, as set up for the 20-er Smith buster. (The MIDI file is also correct for

all other Carl Frei 20er scale organs.) This view tells us a good deal about the file which would be useful if we had imported it from some outside source. In particular: (1) It is a waltz, using a single bass note (at top) followed by two accompaniment chords (in middle), and an unornamented melody (at bottom). (2) The beats of the

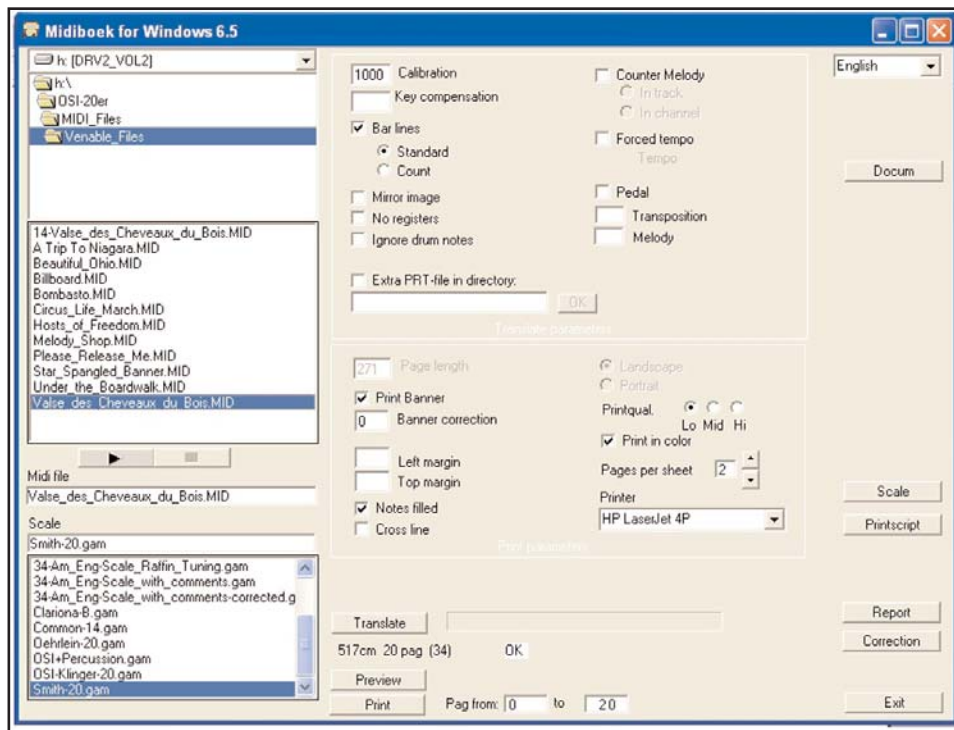


Figure 1. The main MIDIBoek screen.

music fit the time structure of the MIDI file correctly.

MIDIBoek is particularly useful in searching out a key transposition which will help fit an existing MIDI file to a particular organ scale.

The *Valse des cheveau de bois* shown above checks out as “OK” when we use the gamma files for the Smith/Raffin 20-er format, but if we look at the same file in the Common-14 scale used on some old “organettes,” we get a report of 379 notes as being “in error,” or “non-playing” on the organettes. **Figure 3** shows a portion of the “Report” of the errors which the program provides. If we enter a value of 2

*COAA Arrangers' Seminar Summary—Presented at the 2011 Gallipolis Rally

as a “Transposition” value, we get a reduction to 221 errors, or with +4 we get 112 errors. Searching further, and using -3 we can reduce the errors to 86. If we transpose from the key of F to D using our editor, and then shift the notes in error up or down an octave, we can produce a pleasant version of the tune with no errors.

As you gain skill, looking at the notes in the error list will quickly suggest how hard or easy it will be to obtain a decent arrangement through transposition to a particular key.

MIDIBoek allows the user to select the display color for each note in the gamma file. This is useful in letting you look at the various voices within a file. **Figure 4** shows a portion of a file in a new MIDI scale which I have developed for an extended version of the OSI Strasse Organ.

In the July 2011 issue of the *Carousel Organ* Jim Partrick described a new plug-in MIDI interface for the small OSI Strasse Organs. The new MIDI interface provides a potential expansion of the scale from 20 to 32 notes, but no way to play the additional notes on the organ. We can add solenoid driven sounds produced by an external unit in a relatively straight forward manner. In Figure 4, the 20 notes of the original Carl Frei scale played by the organ as built are at the top. Below them are three percussion “drum” notes. Below them are the notes for a 9-tone glockenspiel.

By looking closely at Figure 4 you can see that the rhythm of the notes and percussion does not fit evenly to the bar lines of the MIDI file, and that, in fact, the notes are somewhat raggedly spaced. This is evidence that the original file was probably generated by someone playing a keyboard by hand and recorded by a MIDI device, rather than created in a MIDI editor.

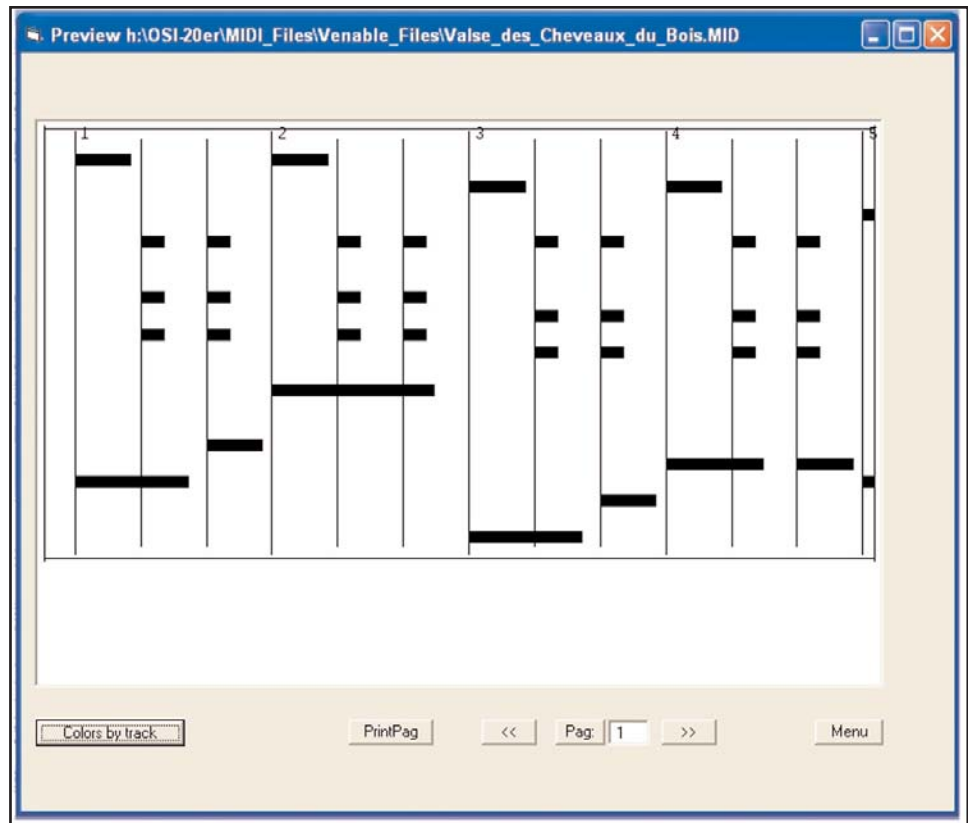


Figure 2. The preview screen for a simple tune, as arranged for the John Smith busker organ.

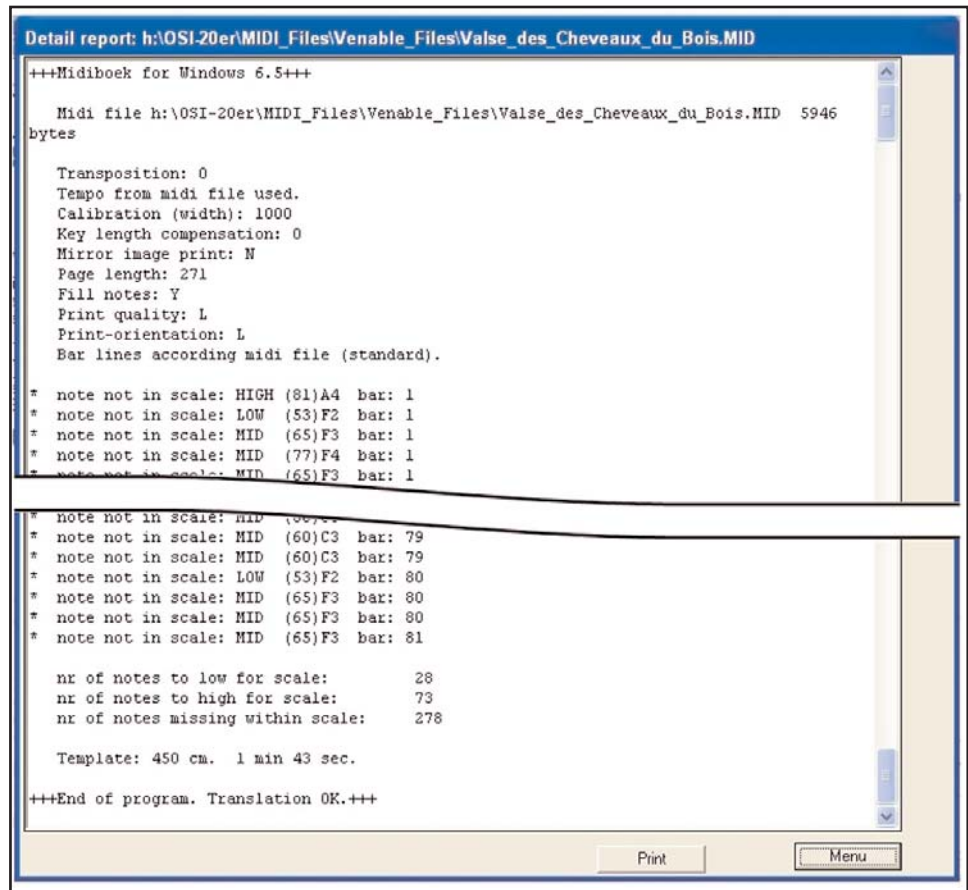


Figure 3. A portion of the error “Report” for the 20 note version of *Valse des cheveau de bois* as it would be punched for a 14-note organette.

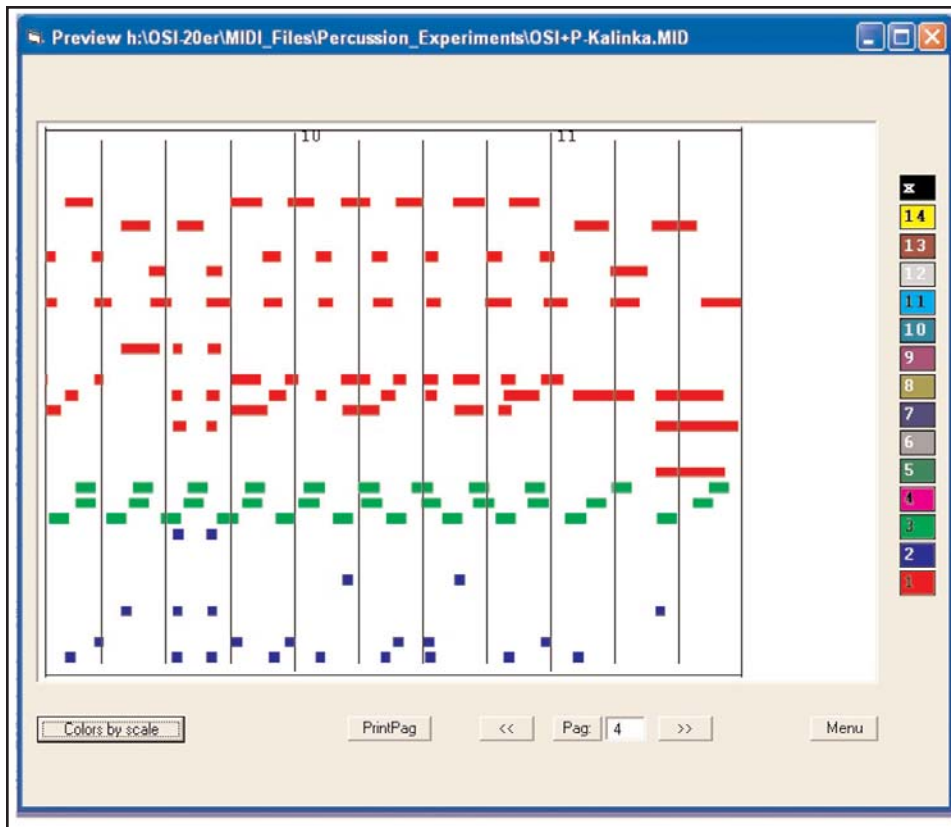


Figure 4. A portion of a tune for an OSI 20 note Strasse Organ with three additional “drum” notes and a nine-tone glockenspiel. Each voice is in a different color. This “roll” is simply an analytical tool since the organ will play directly from a 32-note MIDI driver board.

MIDIBoek allows viewing much more complex book structures. There are a number of gamma files for traditional European book organs provided at the distribution site which can help the novice arranger learn more about large organ scales.

In this brief note I have only summarized a few of the features to be found in MIDIBoek. If you are experimenting with arranging, you can download the MIDIBoek for Windows software and the editor, Noteur, from <http://huizen.daxis.nl/~Ppaardekam> and give them an audition. The authors distribute the programs for free!

Wally Venable focuses his mechanical music interests on 20-note crank organs.

COAA Rally with ***Soulé Steam Fest and Rail Fest*** *Meridian, Mississippi*

November 4-5, 2011 Venture into the old “Old South” and join us as we partner with the Soulé Steam Festival and Rail Fest in Meridian, Mississippi for the last rally of the season. This will be the first COAA event in Mississippi and the southernmost location for a rally. We will be pairing up with two festivals for a perfect combination of steam engines, rail fans, and mechanical music. Step back in time when travel by train was preferred, the steam engine was king, and mechanical music was all the rage.

We have quite a lineup of evening activities planned for you this time. The Temple Theater, a 1927 movie palace, is our host for dinner on Friday. Owner Roger Smith will provide a tour with demonstrations of some of his private collection of mechanical instruments on display in the lobby, followed by dinner in the ballroom. The stage of the Temple Theater was the 2nd largest in the country after the Roxy in New York in 1927!

The rally is on Friday & Saturday but you will want to arrive by Thursday evening for some special pre-rally activities. Meridian is the home of a historic Dentzel carousel and is housed in the only remaining building built from Dentzel blueprints. Both are fully restored. Thursday evening we are invited for a box lunch and to ride this jewel that was built for the 1904 St. Louis World’s Fair. Bring your small organs to play inside the carousel building. We plan on having the local TV station available to provide publicity. After the carousel we will move to The Temple Theater for a concert on the original Morton Organ performed by Mr. Ronnie White followed by a special screening of some silent films with the organ accompaniment.

Our host hotel will be the beautiful new Holiday Inn located just minutes from all the activities. They have extended a group rate of \$79.00 plus tax. Call **601-693-0160** to make your reservation and mention “**Carousel Organ Association**” to receive the group rate.

Check out the rally web site for additional information at www.steamfest.weebly.com or contact your rally host Ted Guillaum at 615-226-5098.

Norman Baker's General Merchandise Catalog (1929)

Ron Bopp

Looking up information for a collector about the Tangley Calliaphone in my archived hobby material gave me the opportunity to inspect an otherwise-forgotten catalog, one without an exact title but with writing in script saying "Hello Folks" "'K-TNT'"; signed by N. Baker and at the bottom more script *This is my 1929 catalogue, and it chuck full of bargains. P.S.-address use Muscatine Iowa Best luck Norman* (Figure 1). Dated 1929 this is the only such catalog that I am

aware of that was produced by Norman Baker for general merchandise.

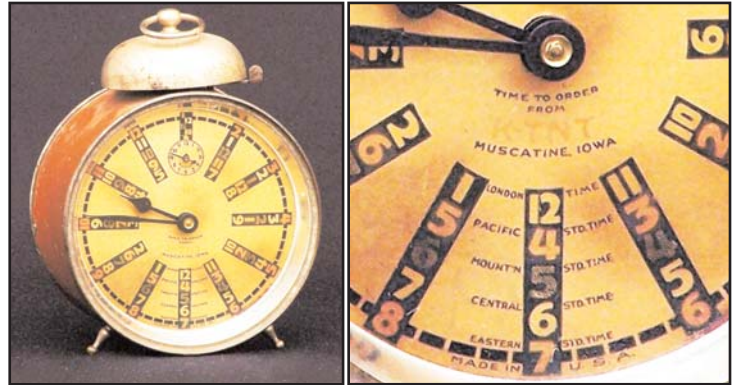
As elucidated in my article "Norman Baker (A Life History)" which appeared in issue #28 of the *Carousel Organ* (July, 2006), Norman Baker had his interests in many different activities besides the well-known-to-us Tangley Calliaphone. Some of these included the Tangley school of Art; the radio station, KTNT; the Tangley Tire Company; his magazine *TNT: The Naked Truth* and of course, his later endeavors into the medical field.

This general merchandise catalogue hit home with many domestic articles that most households probably needed. Some of these have survived today. One such item of interest is what was advertised as a "Radio Clock" on page two (Figure 2). The title is misleading if the reader interprets this as a combination radio and clock. What is meant, after reading the description, is that the clock helps you tell time when listening to a radio station in a different time zone. The advertisement notes *It's nice to know the exact time in different places when hearing a distant station*. Interestingly enough this clock would be useful for those of us calling Europe, such as the many times I had occasion to do when scheduling trip events for the recent Bumbling Bruder Tour.

Actually it is quite an attractive clock (Figures 3 & 4) and the statement at the end of the advertisement on page two of the



Figure 1. The 1929 general merchandise catalog.



Figures 3 (left) & 4 (right). An existing example of Baker's Radio Clock. Figure 4 details the time zones including London time.

catalog follows through with the notation: "Makes a dandy souvenir of "K-TNT." All for just \$1.25. Of concern, however is the addition of "London" on the time ring—were American listeners able to listen to a London radio station? According to COAA member and ham radio operator, Burl Updyke, the BBC began shortwave broadcasts in 1932. Other amateur shortwave operators began about a decade earlier according to Burl "it was not something the average person would have been engaged in."



A second item in the catalog that has some crossover interests with mechanical music collectors is the Tangley Radio (Figure 5). The radio pic-

Figure 5 (left). The Tangley Radio.

Figure 6 (below, left). The Tangley radio as advertised.

Figure 7 (below, right). The "TNT" Midget radio.



RADIO CLOCK

Tells the time in all parts of the country. You need one.

Every listener needs this clock. Regular size alarm clock, good time keeper. The dial is arranged so that immediately you can tell the time in different parts of the country. It automatically gives Eastern, Central, Mountain, Pacific and London time. It's nice to know the exact time in different places when hearing a distant station. Use it for an alarm clock and daily time keeper. Comes in beautiful colors, Red, Blue, Green, etc. Makes a dandy souvenir of "K-TNT." Prepaid.....

\$1.25

Figure 2. Advertisement of the Radio Clock.

"All Electric 7"



Model 85A10
Complete with Dynamic Speaker
\$98.00

"Master 6"



Model 15
Battery Console with Magnetic Speaker
Unusual Selectivity... "Coast to Coast"
\$59.95

"All Electric 7"



\$54.95



"TNT" Midget
Accomplishes All and More
PREPAID WITH TUBE... anywhere...
\$58.95

This Challenges All Battery Sets
Try it... If You Don't Like it -- Don't Buy it
6 TUBE - SCREEN GRID DYNAMIC SPEAKER. A PEER



PREPAID with tube and batteries...
\$69.95
TNT MAGAZINE CO.

tured as well as a second radio are in the collection of the Muscatine Art Center. Although not exactly as pictured in Norman Baker's catalog (Figure 6) it is similar and has the Tangley decal on the front. Featured are three large Bakelite dials ("Tuner's 1, 2 & 3") as well as two smaller dials for "Filament Control" and "Volume." On the left is the speaker grill.

A second page of radios (Figure 7) advertises the "TNT" Midget, a tabletop radio that "accomplishes all and more." Priced at \$58.95 I would certainly hope so.



Figure 8. Two varieties of Tangley brand of coffee.

Leaving the mechanical and electronic items an interesting food item found is the Tangley coffee (Figure 8). Offered both "Culture Ripened" and "Melo-Ripened" the coffee was advertised to *not affect your sleep – not a headache in a carload*. Catalog advertisements can be seen in Figures 9 & 10. It is noted that if you buy a 3 Lb. *Can that you may try enough for two meals and if not satisfied, return the balance and all money refunded*. On the same page you can save money by buying five pounds of coffee in a towel sack and perhaps use the sack later (*Sacks of good toweling, makes towel worth 10 to 18 cents*).

Folks, listen a minute . . .
Here's Bakers Melo-Ripened
COFFEE
With the excess acids neutralized. Does not affect your sleep—not a headache in a carload

BAKER'S MELO-RIPENED COFFEE is the purest because all excess acids are neutralized by a special ripening process consisting of ripening the coffee in high temperature rooms for 14 days, with fungus growth. The same fungus growth that rots your fruits. The fungus growth tries to rot the green bean coffee, but first brings it to a ripening stage, and when it is ripe we take it out before it over ripens. Then roasted just the right length of time. We do in 14 days almost what nature requires one year in ripening. Drink it before retiring, it won't keep you awake. No headache or heart burn. Delicious taste and pleasing aroma of Old Government Java.

5 POUNDS
A dandy container with 5 lbs. packed in a tin bucket with airtight lid. Order your first 5 lbs. in a bucket to get a good airtight container, then order in towel sacks, saving 9c per pound.

ONLY . . . \$2.54
(Postage 15c Extra)

5 POUNDS
Save 9c by ordering 5 lbs. in towel sack. If you have no airtight container for 5 lbs., order first 5 lb. order in tin bucket above. Sacks of good toweling, makes towel worth 10 to 18c.

PRICE ONLY . . . \$1.55
(Postage 15c Extra)

ONLY . . . \$2.45
(Postage 17c Extra)

10 POUNDS
The right quantity for large family, comes in sack made of good grade toweling, making

Figures 9 (left) & 10 (right). Catalog advertising for the "Cultured" and "Melo-ripened" coffee.

Another consumable product offered by the Baker catalog was the flour product. Catalog advertisement (Figure 11) promotes this flour as "Baker's Best," noting that *you ladies will surely fall in love with this flour*.

Figure 12, however, is a photograph of K-T-N-T flour that boasts (by Norman Baker) *If he says it – it's true!* Well, we know he lived up to the quality of the Tangley Calliophone.

Not many catalog items survive—these are just a few of the products that were offered in the catalog of 1929. Figure 13 is a collage of several pages from the catalog. While not mechanical music it is interesting to see what was offered by the man who made the calliope famous. The general merchandising is just one aspect of his fantastic life history.

FLOUR
Baker's "All-Purpose" Hard, Winter Wheat

You ladies will surely fall in love with this flour. You will like it because each sack is uniform, and batch after batch of your baking will come out alike. Made of the finest choice and selected hard winter wheat. This flour mill is located at the edge of the wheat belt, where they have first choice of the finest wheat shipments and can be "choicy." Mills located outside the wheat belt cannot be so particular. I could sell you a cheaper flour, but I choose not to do so.

\$3.75 Per 98 lb. sack
\$7.20 Per Barrel (contains two 98 lb. sacks)

Figures 11 & 12 detailing the K-T-N-T flour.

Baker
If He Says It - It's True!

K-T-N-T
Highest Quality Hard Wheat - FLOUR -
Manufactured Exclusively for
NORMAN BAKER
MUSCATINE, IOWA.

BLEACHED
K-T-N-T

The author wishes to thank Brian Walter, Muscatine, IA and Virginia Cooper, Registrar, Muscatine Art Center, Muscatine, IA for allowing me to use photographs from the Norman Baker Collection.

Drink Water Your Eyes With Pure Light
COFFEE FLOUR
Every Home Needs These - real bargains
Absolute FOOT COMFORT

3000 TYPewriters For \$27.50
1000 Men's Sweater Coats
Nice Things for Dad and the Boys
Super Overalls

Protection Against Any Road Hazards
BAKER PAINTS
Roofing Bargains

FREE
FREE
FREE
FREE

FREE
FREE
FREE
FREE

27 Figure 13. Several pages of the general merchandise catalog.

In memory of . . . Walter Moore

My Dad, Walter Moore, died on July 12, 2011 in Dallas, Texas, his home town for all of his life. Walter and his Wife Jessie became interested in Mechanical Music in the early 1980s when Jessie purchased a pump organ that was completely disassembled. Mom refinished the case and Dad figured out how to get the works back together. From there, the collection grew to include pump organs, player organs and many organettes. It was the organettes that captured Dad's fancy and he soon learned to restore them for his collection and for others.



Mom and Dad joined the MBSI in 1984 and later AMICA and the COAA. They made many great friends and we had great fun at many local and national meetings and organ rallies. For the 1994 MBSI meeting in Houston, Dad volunteered to design and make the table favors, 300 miniature street organs with tiny brass pipes, mounted on a little push cart with wheels. He had to cut out many of the pieces on a scroll saw. With the help of his son Kevin, granddaughter Jessica and a just a bit from the rest of the family, the little street organs were assembled. It was a labor of love.

Dad treasured the friendships he made at meetings around the country and through the restoration of organettes for other collectors. We will miss him greatly.

Charles Moore

In memory of . . . Fritz Gellerman

The COAA has lost one of our great ones. Robert (Fritz) Gellerman passed away suddenly on June 13, 2011, at age 82. Many of us knew Fritz well from his years of attendance at musical box meetings and his talks (lectures). He was one of the world's experts on reed organs, having written at least four books on the subject, the last being *The American Reed Organ and the Harmonium*, published in 1996 by Vestal Press.



Fritz was an enthusiast of all organs, big and small, and was always willing to bring his expertise to discussions of the same. He formerly owned a North Tonawanda band organ that he brought to a number of band organ rallies.

Fritz was born in Minnesota and graduated from University of Minnesota with a degree in electrical engineering. He spent his working career in telecommunications, with many years in Latin America, chiefly Panama.

He lived in Florida after retirement and in Gainesville, Florida, for the last two years.

Although not known for his smile, Fritz had a great sense of humor and was a devoted companion to Nita in his last ten years.

He will be greatly missed by all.

Howard Sanford

In memory of . . . Bill Gresham

Bill Gresham of Fort Wayne, Indiana passed away at the age of 89. Bill was an employee of Norfolk and Western Railway. He helped restore full sized circus wagons in Peru, IN. In addition he built the largest miniature circus in Indiana. He played his Tangley calliope, in its blue and gold wagon, at Midwest organ rallies and at COAA rallies in Holland, MI. He is survived by his wife, Helen, two children and several grandchildren.



Hope Rider

In memory of . . . Jere Van Wormer

Jere A. Van Wormer, age 80, of Belleville, MI, passed away Friday, August 5, 2011 at his home. He was born April 8, 1931 in Ypsilanti, MI, son of the late Florus J. & Nellie J. (Turner) Van Wormer. Jere retired from Ford Motor Company Ypsilanti plant after more than 30 years of loyal service. He was an true Ford guy who loved to collect antiques, like juke boxes, player pianos and band organs.



While only occasionally attending a COAA rally Jere has been on the organ scene for years, attending rallies in the late 1970s just when I was just entering the hobby.

Ron Bopp

COAA Contacts

Money Matters (membership renewals & ad payments):

Pay (PayPal) at COAA@swbell.net or Mike Schoeppner, 12906 Raytown Rd, Kansas City 64149

Merchandise (to purchase any COAA-produced items except past journals):

Danell Mauldin at COAA.mdse@yahoo.com or 501-920-1828

Advertising (to place a classified or box ad in the journal)/**Organ Rallies** (to schedule an organ rally):

Angelo Rulli at angelorulli@gmail.com or Angelo Rulli, 4550 Evergreen Dr., St. Paul, MN 55127

Chat Group (member notices, messages, and of course, chat as well as the free on-line directory):

<http://groups.yahoo.com/group/CarouselOrganAssociation/>

COAA Web Site (to view rally dates, see new COAA news and information on your computer):

www.COAA.us

Organ Related Articles (new articles; letters to the editor, etc.):

bopp@peoplepc.com or Ron Bopp, 4725 Montrose Drive, Bradenton, FL 34210; 918-527-0589

Band, Fair and Street Organ CD's For Sale

(All prices include shipping in the US - contact seller for overseas shipping fees)

Terry Bender:	<i>Marvelous Marches</i> (Miner-Tangley ST-58 Calliaphone)	\$13
	<i>From Rags to Riches</i> (31-note Raffin street organ)	\$13
Ron Bopp:	<i>De Waterjuffer</i> (a 45-key Verbeeck Dutch street organ)	\$13
Ed O'Brien:	<i>Three Roses</i> (a Dutch band organ playing popular selections)	\$15
Angelo Rulli:	<i>An Antique Music Box Christmas</i> (music boxes & organettes)	\$10
Roger Wiegand:	<i>Diamond Jubilee</i> (89-Key Gavioli organ playing "riding music")	\$18

To purchase a CD, contact the seller(s) directly. Their contact information can be obtained from the Membership Directory (<http://groups.yahoo.com/group/CarouselOrganAssociation>) or from the Membership Chairman, Dan Danko, at 509-783-7113 or jked11@yahoo.com.

Disclaimer: The COAA has no involvement with the actual buying or selling of a CD and is not responsible for the quality of the CD.

If you have a CD you wish to sell, contact Dan Danko to place an ad in the journal. Ads run for four issues and cost \$10 for the first CD. Additional CDs will cost \$4 (e.g., an ad for two CDs would cost \$14; three would be \$18, etc.



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5. THE GIGGLER - RAG
6. MELODYSHOP - MARCH
7. E PLURIBUS UNUM - MARCH
8. ROLLING THUNDER - MARCH
9. CIRCUS DAY IN DIXIE - ONE-STEP
10. CLOWN CONFERENCE - MARCH ABSURDITY

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NOT A RE-ISSUE of an
original roll.

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'Secret Life of an Organ Builder'





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Business Card (\$25.00); 1/4 page (\$60.00); 1/2 page (\$100.00); and one page (\$195.00).

Color Advertising: 1/2 page (125.00—one issue only); and one page (\$195.00—one issue only).

Send copy and payment to:
 angelorulli@gmail.com or call

Angelo Rulli
 4550 Evergreen Drive
 St. Paul, MN 55127
 651-775-7575

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All classified ads (and payment) should be mailed to COAA Advertising Manager, Angelo Rulli, 4550 Evergreen Dr., St. Paul, MN 55127 before the first of December, March, June or September. Phone inquiries may be made to Angelo at 651-775-7575 or email at angelorulli@gmail.com. Ads may be paid by check, Money Order, or by PayPal (COAA@swbell.net) The members name must appear in the ad content as well as the price. The ads should be limited to organs, calliopes and/or other outdoor mechanical musical instruments or related products and/or services.

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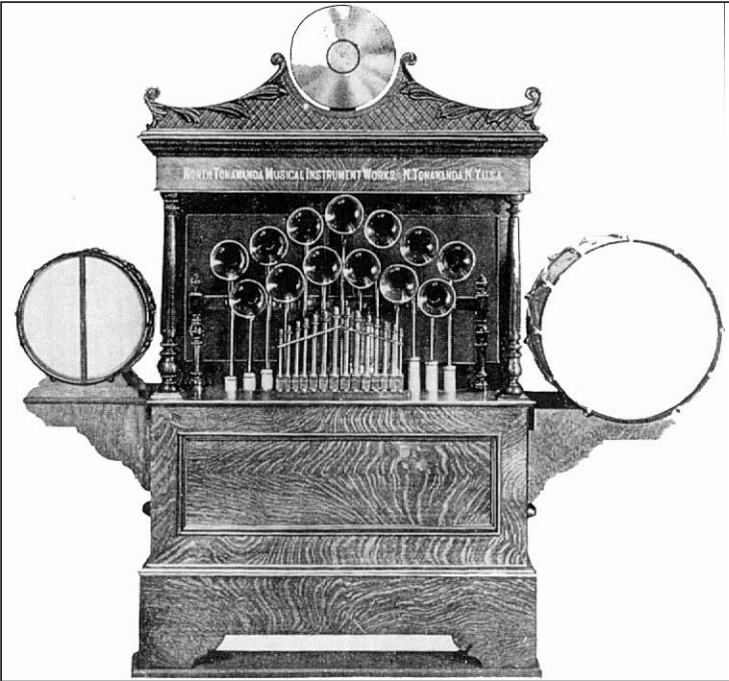
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Meet Your Members - Bernice and Eddie Evarts

I [Bernice] became a fan of band organs at a very early age without even realizing it. Whenever a circus or carnival came to our little town, I practically lived on the site from the time they arrived until they pulled up stakes and left. I loved the carousel best because I enjoyed the music that came from it. It took me several years to realize that the carousel music that I loved so much



was actually coming from the band organ that I always believed was a part of the actual carousel. I also visited every amusement part in the area that I could get someone to take me to. I never got sick of the band organ music and over the years purchased records, tapes and CD's that are too numerous to list.

chased my first copy of Ron Bopp's book (*The American Carousel*) Organ he really got hooked and did a lot of research on his own, finding all the homes and factories of the original band organ builders; and was amazed to find that they actually resided in the neighborhood that we now live in. We then joined the COAA.

When we moved to North Tonawanda my interest in carousels and band organs increased to the point where I joined both the National and American Carousel Societies and also the MBSI. We started going to all the different events and rallies we could and Eddie started to love and appreciate band organs as much as I did. When I pur-

rallies as we could get to and then we traveled around looking for an organ of our own. Because we had no knowledge of the workings of the older ones that all seemed to need some kind of restoration we decided to purchase a new organ from Don Stinson. We purchased a Model M-58 which to this date is a one of a kind new model and we have been extremely pleased with our organ. We hope we can continue to attend as many events and rallies as we can as we enjoy the fellowship and all the happy faces of the people who come out to hear the wonderful music.

Renew your COAA membership
 by using PayPal (COAA@swbell.net)
 or send a check to
Mike Schoeppner, 12906 Raytown Rd.
Kansas City, MO 64149

2011-2012 Organ Rally Dates			
2011 COAA Rally #7	Eastern States Exposition West Springfield, MA	Roger Wiegand 508-358-2563	Sept. 30 - Oct. 1, 2011 roger@carouselorgan.com
2011 COAA Rally #8	Soulé Steam Fest & Rail Fest Meridian, Mississippi	Ted Guillaum 615-226-5098	November 4-5, 2011 Organgrinderted@bellsouth.net
2012 COAA Rally #1	Lake Winnepesaukah ("Winnie") Rossville, GA	Jonathan Bopp 706-266-4061	May 26-28, 2012 jbopp@berry.edu
2012 COAA Rally #2	Knoebels Amusement Park Elysburg, PA	Tim Wagner 585-425-7072	June 8-9, 2012 filmtechnician@gmail.com
2012 COAA Rally #3	Conneaut Lake Park Conneaut Lake, PA	David Wasson 814-833-8586	June 23-24, 2012 trudy578@roadrunner.com
2012 COAA Rally #4	Quassy Amusement Park Middlebury, CT	Ron Gustafson 203-758-2913	August 25-26, 2012 Ron@quassy.com

