



The
Carousel

News & Trader

October 2008
Vol. 24, No. 10
\$5.95

**Special
Band Organ
Issue**

INSIDE THIS ISSUE:

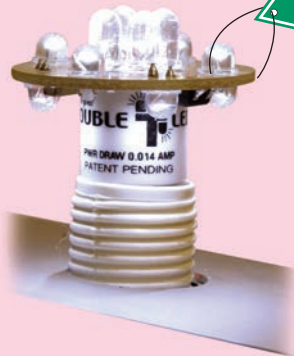
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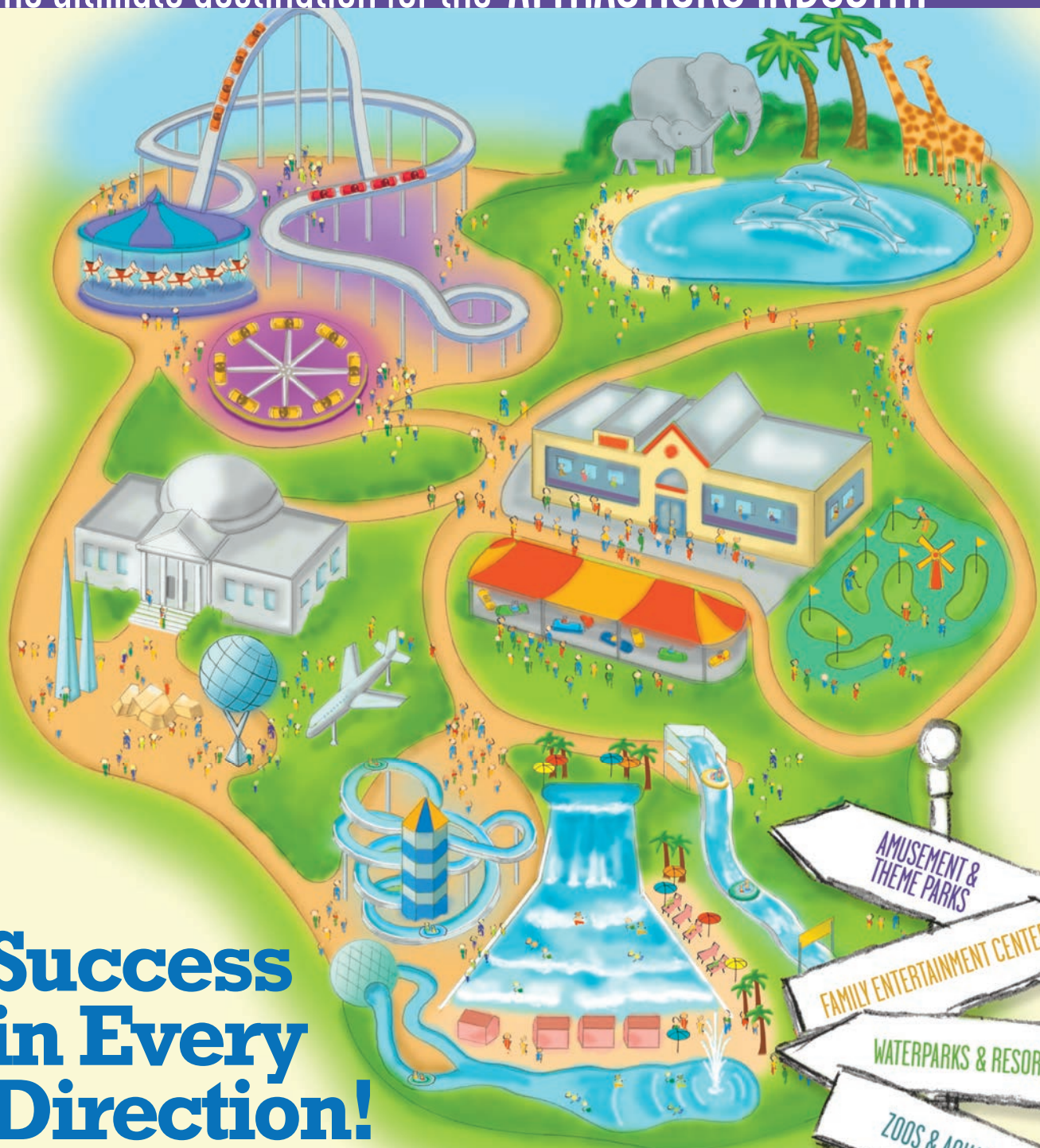
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ON THE COVER



October 2008
Vol. 24, No. 10

*The Ruth & Sohn
Style 38 Organ
aboard the Crescent
Park Looff Carousel in
Rhode Island.
(See more on pg. 8).*

Photo courtesy of
John Caruso

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Phone/Fax: 818-332-7944 • 800-558-7969

Email: sales@carouselnews.com

Web: http://www.carouselnews.com

Daniel Horenberger Publisher
Roland Hopkins Managing Editor
Ted McDonald Webmaster
Lisa McDonald Controller

Contributors:

Lourinda Bray, Leah Farnsworth, Marsha Schloesser,
John Caruso

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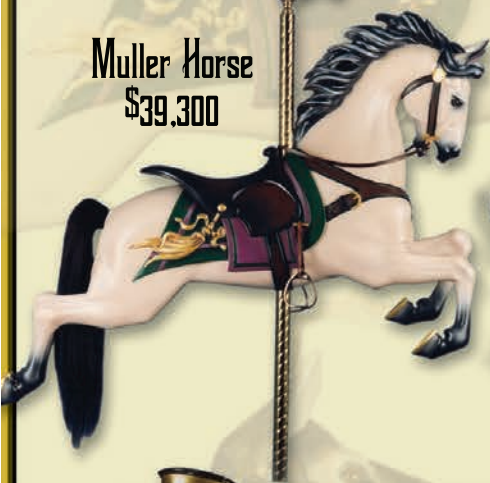
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From Dan's Desk

Message from the publisher,
Dan Horenberger

These are little bits of information that come across my desk. Some will become bigger stories in future issues of the CN&T, others are just passed-along information.



WOW, It's been a great summer. Sorry if you have been calling and not getting an answer. I was on the road for 10 weeks straight. I saw carousels from coast to coast, north to south but missed all of the Texas carousels that wanted me to visit. I'll be there before Thanksgiving, I promise.

I have to let everyone know that the "Staycations" worked. Our carousels all report great years. As always, visiting your local carousels are a great place to go when travel costs get too high, and it showed.

During the summer trip, while working on carousels I also had a chance to embark on a Route 66 trip from Chicago to Los Angeles. We covered every inch of it, open or

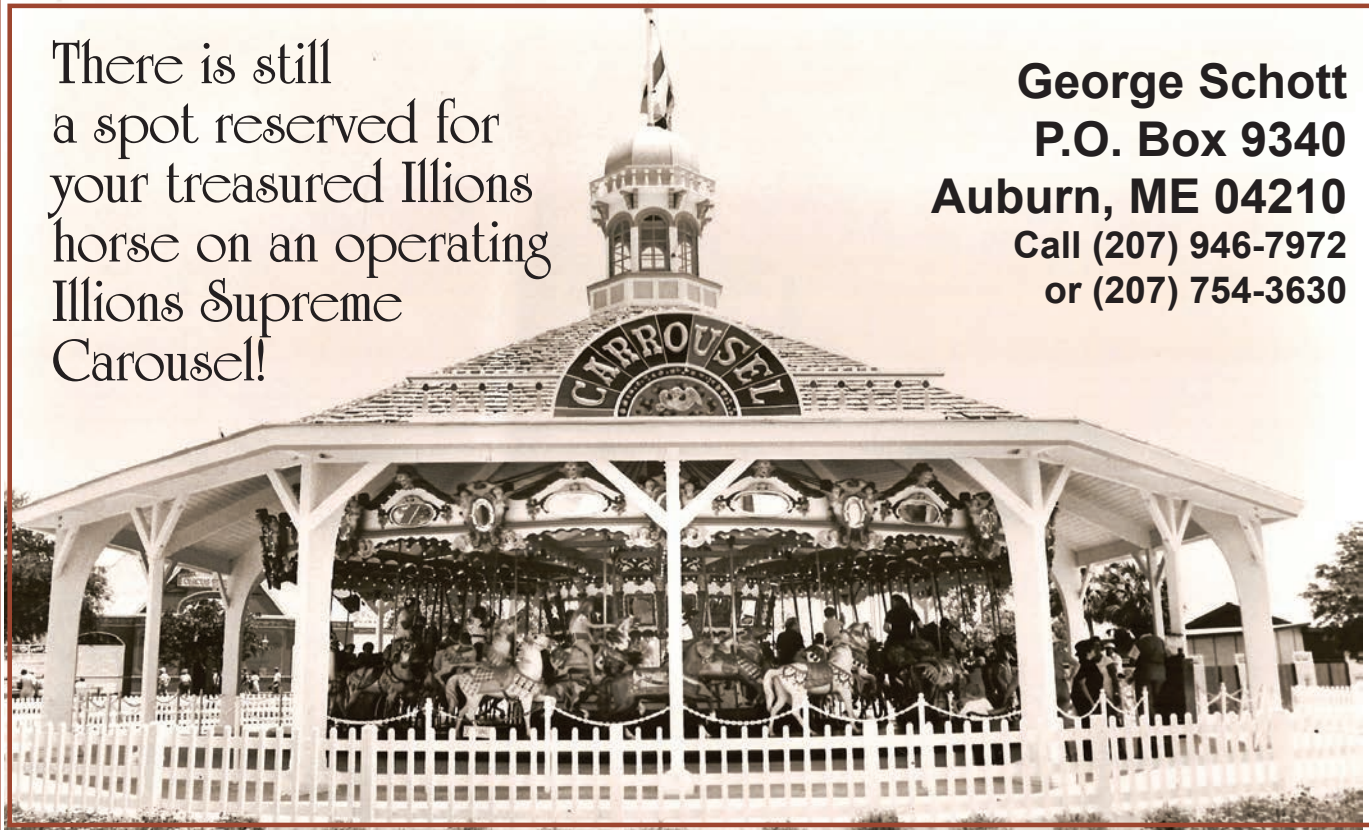


Dan, left, with Bill and Terri at the Blue Swallow Motel in Tucumcari, NM.

closed, for a book coming out next summer by my friend Hiroshi Hanamura. It was interesting standing in places where great carousels use to operate back in the day. The most fun was at "Chain of Rocks" in Missouri. Today you can walk across the original Route 66 bridge from Illinois to Missouri and stand at the foot of the once great amusement park. The most fun for me was talking to Michael Wallis the author of "Route 66: The Mother Road" and the voice of the sheriff in the Pixar movie "Cars." Believe it or not, he was a frequent visitor to the Chain of Rocks Park.

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Harley and Annabelle Russell.

For any true Route 66 experience you need to stay and see Bill and Terri at the **Blue Swallow Motel** in Tucumcari, NM, or Bob and Romona at the **Monger Moss** in Lebanon, MO. Have Ugly Crust Pie at the Midpoint Cafe in Adrian, TX. If you really need a show, stop by and see Harley and Anabelle in Erick, OK. Warning: you may want to Google **“Harley and Anabelle Route 66”** to see what you are in for before stopping. I have to thank them for putting up with us on their anniversary. I was honored to meet Angel Delgado in Seligman, AZ, the father of the movement to save and remember Route 66. The City of Seligman, AZ, and feeding the wild burrows in Oatman, AZ, are “must stops” on Route 66. There are hundreds of others place to see on the road that are just as important, and I’m sorry I can’t mention them all here. However, these are the “must see” places if you ever travel the “Mother Road.” For a detailed map of the real Route 66, get the **EZ66 Guide** by Jerry McClanahan. Without it we would have been lost most of the trip.

On the other end of the spectrum was seeing the small once a year, for one weekend, only Parker carousel at **Hinton, OK**. Local volunteers set up an entire amusement park just for one weekend. If it rains they did all that work for nothing. I want to thank the guys in Hinton for letting us play with their train. A killer Ottaway train. Right down the street (20 miles) the city of **Hydro, OK**, sets up its amusement park and carousel only a week earlier. We missed that show this year but have met their crew in years past. The same thing there. If it rains that weekend they do all of that work for nothing. That’s real community spirit.

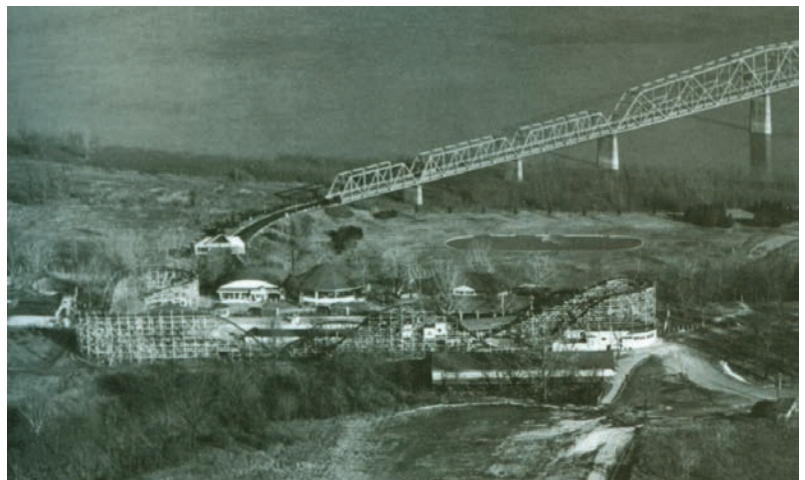
The amusement park in the city of Hydro, OK, that only works one weekend a year has a fun Route 66 history exhibit. Over 50 years ago a carnival set up next to the river. A flood came and the carnival, including the Allan Herschell Carousel, flooded down the river, along with the bridge that led from from Route 66 to the city. The state and the carnival aban-



Shown from left, Scott Fabbro and Dan Horenberger of Brass Ring Entertainment and Paul Ferguson, Rickey Hoehner, Darren McLemore.

doned their equipment. The citizens took it upon themselves to save the rides. The rides, now restored, are in buildings. They also saved the bridge and moved it to attach the park with the rides and a rodeo area. A true American story. The townspeople didn’t complain or ask for anything from anyone. They took what the storm took from them and made the best use of it on their own.

With all of the great history that is being saved, we are still losing plenty. **Astroland** at Coney Island is officially closed. **Geauga Lake** is gone, but the carousel is being restored and moved. A lot of amusement parks are close to closing but Staycations helped. Labor Day is the official start of a silly season for amusement parks. Are they staying or going? Selling or buying? Restoring or buying new? It all comes to close around the **IAAPA Exhibits** show. We’ll be there to report it all. The great thing is no antique carousel has been broken up since **Whalom Park** in November 2001. That’s thanks to you and all of your movements to save carousels. But you can’t rest now, there are a lot of carousels in danger of closing. If you have an area looking for a carousel, there are plenty available.



Chain of Rocks Amusement Park is gone, but the bridge remains.

LOOFF & SONS MEET RUTH & SOHN IN CRESCENT PARK, RHODE ISLAND



Crescent Park Looff Carousel in Rhode Island.

Photo by John Caruso

The cover band organ is the famous Style 38 Ruth & Sohn that has played on this carousel since it was new. The Looff Carousel, which is on the National Historic Register, is a four-row park model that was used by Charles Looff to showcase his work. Naturally, being an importer of Ruth fair organs, he chose the outstanding 96 keyless Style 38 to put on this fine carousel. To many carousel enthusiasts, the band organ is the “soul” of the carousel. It completes the carousel aura. A Ruth organ adds a sharp, vivid memorable edge to the carousel experience. Ruth fair organs were built in the Black Forest town of Waldkirch, Germany. Ruth built their organs to have a classic strident Germanic sound reminiscent of a German brass band. With several exceptions, Ruth stayed with this sound that was a favorite with German showmen. Ruth arrangements were stunning, if not thrilling, to listen to, especially the marches, concert waltzes, and overture selections. Richard Wagner’s exciting music found a special home on large Ruth fair organs. The Ruth facades were equally as spectacular as their music and usually featured heavy elegant carvings and numerous animated carved figures. The Crescent Park Ruth is an outstanding example of this. Today this Ruth plays Wurlitzer 165 rolls from a duplex roll frame. The organ patiently awaits the day when it will be returned to the 96 keyless format. At that point the electric thrill of riding this carousel will reach its zenith as Charles Looff intended many years ago.

—Tim Trager.

IN MEMORIAM
Cynthia Leigh Henning Hanks
1947-2008

The NCA sadly announces the passing of our friend Cynthia Leigh Henning Hanks.

Cyndy passed away at her home on Sept. 3, 2008 after a long battle with cancer. She was 61 years old.

Cyndy was very active in the NCA, and she served as editor of the *Merry-Go-Round-Up* for 15 years, from 1993 through 2007. Cyndy used her experience in layout and design along with her knowledge of carousels to turn out a high-quality publication for us during those years.

Cyndy used her talents to support carousels in many ways. She enjoyed researching carousels and carousel companies of upstate New York. In 2003, she authored the book, *Boulder Amusement Park: The Biography of a Carousel*. (Cyndy rode on the Boulder Amusement Park carousel in Indian Falls, NY, where she lived as a child.)

Cyndy served on the board of the Herschell Carousel Factory Museum in North Tonawanda, NY. She was an accredited member of the Public Relations Society of America (PRSA) and held active memberships in the National Amusement Park Historical Association, the Pembroke Historical Association in Genesee County, NY, and the George Eastman House and Eastman House Council in Rochester, NY.

Cyndy actively supported many of the carousels in New York, researching their history and sharing with them in their struggles and their successes.

A warrior for many things and a true friend to all, Cyndy sparkled with many facets of interest in her life. We all became aware of her great sense of courage and sense of humor in response to life's adversities.

In lieu of flowers, the family has requested that donations be made in her name to the St. John's Home. More information and an online guest book are available at the NCA website, www.nca-usa.org.

– Bette Largent



Carousel Calendar

SPECIAL EVENTS

Oct. 4-5, 2008

Santa Cruz, CA. *11th Annual Hot Rods at the Beach*. The Santa Cruz Beach Boardwalk shows off classic cars during the event to benefit the Santa Cruz City Police Officers' Association. Don't miss a ride on the historic Loeffl Carousel while you are there. 10am - 5pm, Admission is FREE. For information, visit www.hotrodsatthebeach.com or www.beachboardwalk.com.

Through Oct. 19, 2008

Dallas, TX. *State Fair of Texas*, Fair Park. Once-a-year chance to ride the historic 1920s Dentzel carousel. The largest state fair in the U.S., dating back to 1886, includes North America's largest ferris wheel. Also, plenty of live entertainment, livestock competitions, and the classic college football game at the Cotton Bowl. For information, call (214) 565-9931 or visit www.bigtex.com.

Through Oct. 26, 2008

Shelburne, VT. *Art in the Round*. Special exhibit of rare 1902 Dentzel carousel. In addition to conserved the amazingly carousel figures, the exhibition includes never before displayed hand-painted canvas carousel panels and rounding boards along with the band organ. For information, go to www.shelburnemuseum.org or call (802) 985-3346.

Through Oct. 30, 2008

Sandwich, MA. *A Short Life and Merry: Pirates of New England*. Special exhibit back for its second year joins the historic 1911 Loeffl carousel and the antique car museum, windmill, miles of walking paths through local flora and numerous activities for children and adults. For information, contact Heritage Museums & Gardens 67 Grove Street Sandwich, MA 02563. Call (508) 888-3300 or visit them at www.heritagemuseumsandgardens.org.

Through Oct. 31, 2008

Ontario, Canada. *The Art of the Carousel*. Multimedia exhibit of new hand-carved wooden carousel horses for an 18th century-style French carousel. The Alex Dufresne Gallery at the Callander Bay Heritage Museum. Tues.-Sun. 1-5 p.m. Tickets are \$8.00. For info, www.fff.info.

Nov. 17-21, 2008

Orlando, FL. *IAAPA Attractions Expo*. More than 1,100 exhibitors of products, services and rides for all aspects of the amusement and attractions industry. Theme parks, family entertainment centers, waterparks, zoos and aquariums, museums and science centers and casinos can find the latest trends in the industry and network with the leaders. For information, visit www.IAAPA.org.

SEND US YOUR EVENTS!

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CORRECTION:

Compiling a magazine every month is hard work.

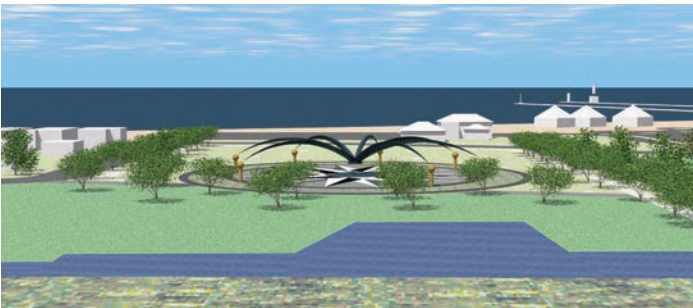
I do my best to make a good one.

I also do it pretty much all by myself. When doing such, you see what you think should be there, not what is actually there. In last month's issue, a photo caption from PTC #17 was credited to the Fred Frederick Archive as opposed to the Frederick Fried Archive. Ouch. Yes, I do know the difference.

SILVER BEACH GEARS UP FOR NEW HAND-CARVED WOODEN CAROUSEL



A rendering of the new carousel building above, and compass fountain below.



ST. JOSEPH, MICH. — St. Joseph's Silver Beach recently took its first step forward to return to the fun and excitement of the Silver Beach Amusement Park's storied past. Silver Beach Development officially broke ground this summer for a group of planned family attractions. The nearly \$20 million development is scheduled to officially open late summer 2009.

"This is an example of the 'We can do it attitude' of the people of this community," said D. Jeffery Noel, master of ceremonies and vice president of communications and community relations for Whirlpool Corporation. "In the future when you will travel to Louisville or Milwaukee or another large city and people ask where you're from, you'll say Benton Harbor or St. Joseph or Stevensville and they'll reply, 'Isn't that the place with that fountain right on Lake Michigan?'"

"My grandchildren and great-grandchildren will come here and say what great vision the people of this time must have had to plan and develop such a wonderful place," Noel said.

Situated on land donated to the City of St. Joseph by the

Gast and Schalon families and Whirlpool Corp., the new Silver Beach will include the dynamic Compass Rose Fountain that sprays water 35-feet into the air, a re-creation of the original old-fashioned boardwalk, the Curiosity Zone by the Curious Kids' Museum, Michigan's tallest kaleidoscope, a new Shadowland Ballroom for receptions and outings, and the new Silver Beach Carousel with 26 unique horses and 22 menagerie figures.

Silver Beach Development is a private-public partnership of the Gast, Schalon, Upton and Whitwam families, the Upton Foundation, the Silver Beach Carousel Society, the Curious Kids' Museum, the City of St. Joseph and Whirlpool Corp.

The Gast family founded Gast Manufacturing, providers of air motors for a variety of business applications; the



The Sea Serpent Chariot at the workshop of Carousel Works in Mansfield, OH.



Members of the Silver Beach Carousel Society unveil the new Roman Gladiator Horse at the groundbreaking.

Schalon family, also part of the Gast legacy, served as upper management at SPX Corporation; the Upton family founded Whirlpool Corp.

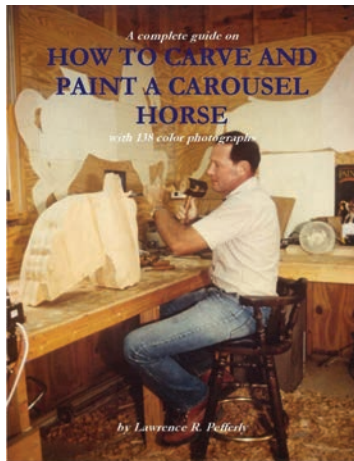
Al Pscholka, local representative of Congressman Fred Upton (R-MI 6th), opened the ceremony, presenting comments from Congressman Upton congratulating citizens on their fine effort and looking forward to enjoying the amenities, including the boardwalk and park with picnic space east of the fountain.

For information, visit www.silverbeachcarousel.org.

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THE CAROUSEL OF THE OLYMPIC SEA



Bill Dentzel, III takes a ride on his carousel.

By Lyn Brown

Special to The Carousel News & Trader

This past spring, a little six figure, hand-carved and hand-powered carousel traveled from the Olympic Peninsula town of Port Townsend, WA, to Waveland, MS. Hard hit by Hurricane Katrina in 2005, Waveland is still rebuilding. A carousel of their own will give the town's residents a reason to have fun again.

The Carousel of the Olympic Sea has been traveling for quite a while already, around in circles like any other carousel. A hippocampus leads the parade, followed by an elk, a frog, a rabbit, a bear and an Orca whale - all animals native to the Olympic Peninsula.

The odyssey began in 1991, in a high school wood shop class.

Students, under the supervision of master carver Bill Dentzel, III, constructed the hollow bodies and carved out legs and heads of the frog, elk, and bear. Over the years, class after class added their imagination and hard work, until at last the whale, the rabbit and the hippocampus came alive. Chariots came along, too. Swans form the sides of one, which has painted elephants marching across its back.

The second chariot is a finely-crafted little boat named Miss Beth, with a mouse as its figurehead.

In other Port Townsend schools, younger students from kindergarten through the elementary grades got in on the fun, decorating the scenery panels with "Alice's Adventures in Wonderland" and painting angels and mermaids alternately on the shields. The schoolchildren's signed and dated art work adds charm to the rounding boards.

The result is a folk art creation that incorporates a lot of student pride. All eight pieces, including the chariots, are carried on chains, so that the small riders fly out from the center as the carousel is turned by hand.

By now you've recognized the name Dentzel. Yes, it's



that family. William Dentzel, III, the man responsible for the Carousel of the Olympic Sea, comes from a genealogy rich with carvers. Bill's great-grandfather was Gustav Dentzel, the German immigrant carver who created the masterpieces we've all admired. A good example of his work is the Philadelphia-style carousel at Faust Park, near St. Louis, MO. Gustav's father (Bill's great-great-grandfather) Michael Dentzel built and operated carousels in southern Germany in the early-to-mid 19th century. Gustav's sons and grandsons assisted him in his carving business.

Today, Bill Dentzel, III carries on the tradition with a different emphasis. Bill has supervised the creation of 10 small carousels similar to The Carousel of the Olympic Sea. The little machines are mostly of the "flying horse" type, with the figures suspended on double chains. These carousels have



hand-crank, rope-pull, foot pedal and solar power options.

Bill's carousels are traveling ones in yet another sense. One each went to Mexico and Nicaragua. Four are in California, one in Connecticut, and one in McMinnville, TN. One of Bill's carousels remains in Washington.

The Carousel of the Olympic Sea ran for several years at Port Townsend's annual Wooden Boat Festival. Now the little carousel, long loved by the students who created it, is a gift to the town of Waveland. Bill Dentzel's home town of Port Townsend, WA, is sister city to Bay St. Louis, MS, adjacent to Waveland. Both were in the direct path of Hurricane Katrina. It was through the Port Townsend-Bay St. Louis connection that the link was made to Waveland.

The Port Townsend Carousel Association, headed by Dentzel, disassembled the Carousel of the Olympic Sea and loaded it onto a truck for delivery to Waveland. Bill has designed a simple pavilion, which will be built there by volunteers. The labor, construction and transportation are all donated by Port Townsend folks. The group hopes to have the carousel up and running soon.

For his work with the students who carved the figures and decorated the carousel, Bill Dentzel received an Excellence in Education Award from Woodring College. His ancestors would be proud.

For information, visit www.dentzel.com.



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– Craig Cooper "Gavioli", 61 Oxford Street, Church Gresley, Swadlincote, Derbyshire. DE11 9NB. ENGLAND. Or email to Dragons58@hotmail.com.

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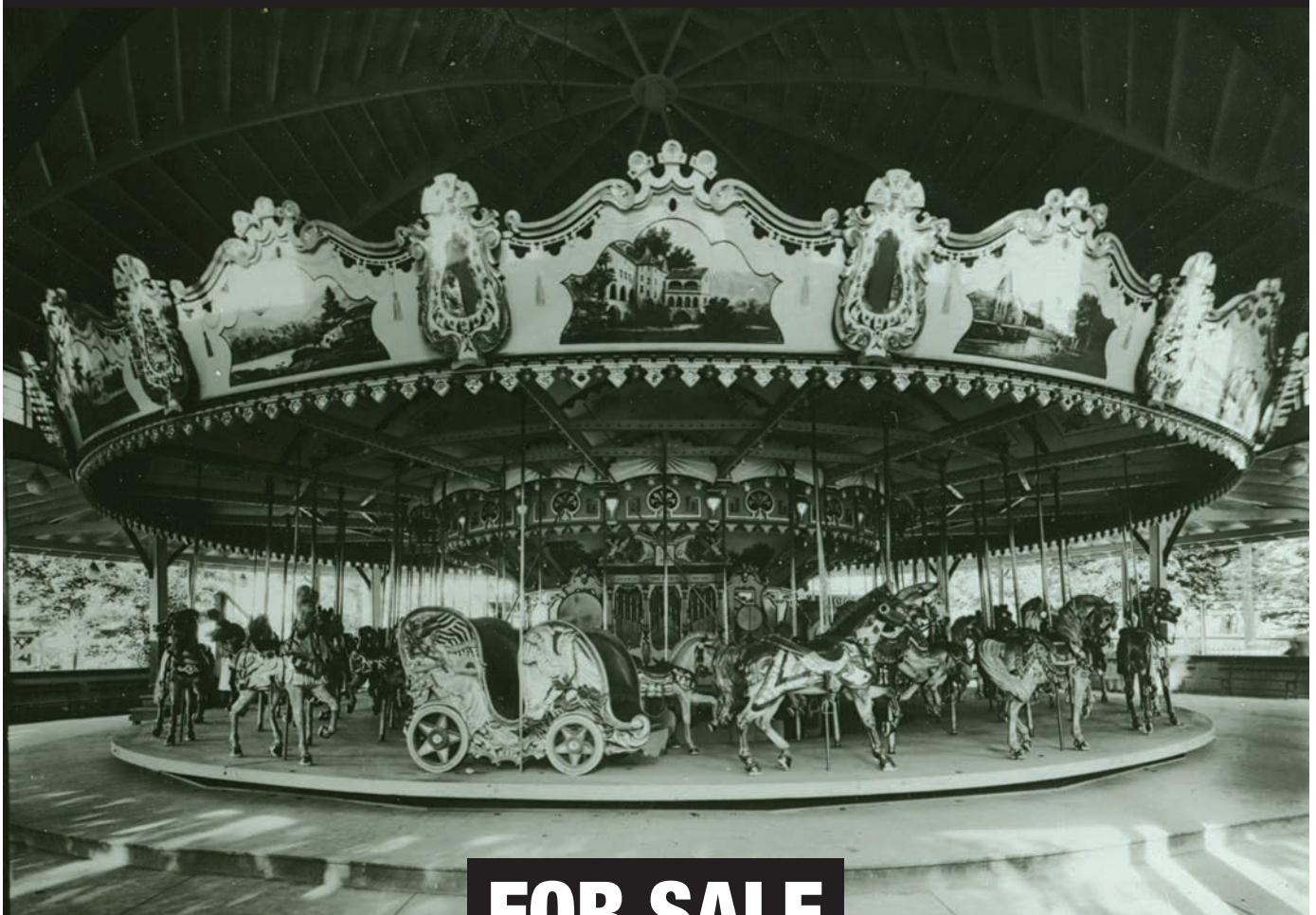
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LONG-LOST CAROUSELS

Skylon Tower E. Joy Morris, circa 1900



This circa 1900 E. Joy Morris Carousel operated at Skylon Tower, Niagara Falls, Ontario, Canada. These photos were taken in 1979 by Robert Guenther. Bob has a collection of 59 sets of photos of 44 different carousels. His rare photos are advertised for sale in our classified section. Many of his photo sets taken in the late 1970s and early 1980s are of carousels no longer in operation, like this E. Joy Morris machine. This carousel, whose figures included an unusual Looff leaping lion, was sold at auction intact. The buyer's originally planned to see the machine up and running in their hometown. When local politics squashed their plans, the machine was broken up and sold off to collectors.

1948 PTC Coaster from San Antonio, TX, Reborn in PA Phoenix Coaster at Knoebels Grove

By Jeffrey Seifert
Census Director, ACE

Knoebels Grove started as a picnic park back in 1926, and for over 50 years remained a secret, fun place for the people around Elysburg, PA. By the 1980s the park had grown into a full-fledged amusement park, but it was lacking a signature attraction, such as a large roller coaster.

Dick Knoebel wanted a wooden coaster, but steel coasters were all the rage during this time period. Very few wood coaster builders were left in the industry. Dick Knoebel looked into the possibility of moving an existing coaster, and in 1984 Sam High, the president of the Philadelphia Toboggan Company (PTC), mentioned a little-known coaster called The Rocket at Playland Park in San Antonio, TX.

The Rocket was designed by PTC's Herbert Schreck and built by Frank Hoover in 1948. The park closed in 1980 and the coaster, still in good shape, was standing idle. Around this same time Charlie Dinn, who used to work at Kings Island and helped build their wooden coasters, left and formed his own company. At first he was hesitant and suggested Knoebels build a new coaster. Dick Knoebel was insistent, and Dinn agreed to help rebuild the existing coaster. Frank Hoover, now retired, was living nearby and also contributed to the rebuilding effort.

Between January and June of 1985, the coaster was disassembled, loaded onto trucks, and reassembled in Elysburg. Much to their surprise, some of the vertical pieces of wood were 40-feet long—dimensions that could not be purchased in this day and age. On June 12, 1985, the first train rolled out of the station and successfully completed the course. Dick Knoebel christened his new ride Phoenix, after the mythical bird that is reborn from its ashes.

The Phoenix led to a rebirth of the wooden coaster industry. Following the success of Phoenix, several other classic wooden coasters were saved from the wrecking ball after being relocated to other parks. Several people involved with the reconstruction of the Phoenix stayed in the business. Charlie Dinn partnered with designer Curtis Summers, and the Dinn & Summers team built 10 new wooden coasters between 1988 and 1991. When the Dinn Corporation closed, Dinn's daughter Denise Dinn-Larrick formed Custom Coasters Incorporated, building 34 coasters from 1992 until the company closed in 2001.

Claire Hain, a carpenter on the Phoenix project teamed



up with Mike Boodley to form Great Coasters International Incorporated, which is still in business today. Several other carpenters and engineers have been involved with the construction or design of various wooden coasters over the last 25 years. Had it not been for the Phoenix project, it's very unlikely the wood coaster business would have seen such a resurgence, and over 100 wooden coasters built since that time might never have come to fruition.

As for the venerable Phoenix, it continues to be a favorite among coaster enthusiasts, delivering a smooth and fast ride that is filled with airtime. Year after year it garners one of the top-10 spots on *Amusement Today's* Golden Ticket Awards, placing third this year. Considering all the coasters that have been built since it was first constructed in 1948, this is a rather remarkable feat. It's safe to say that although Dick Knoebel knew he was getting a well-designed, well-built coaster, he had no idea just how popular his ride would become.

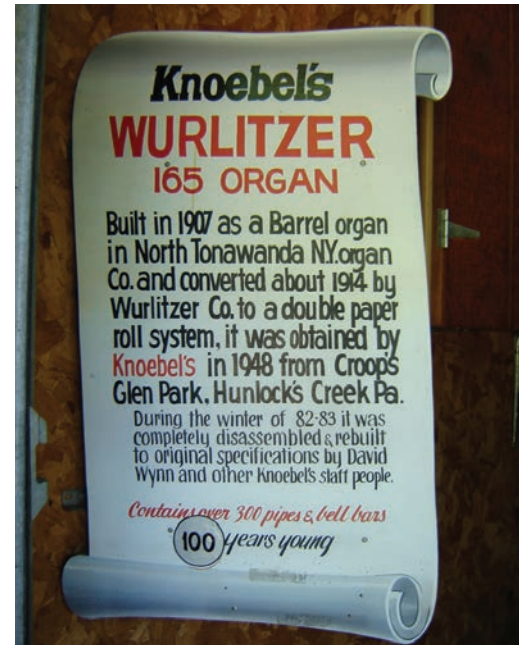
The American Coaster Enthusiasts, (ACE), was founded in 1978 as a not-for-profit, all volunteer club to foster and promote the conservation, appreciation, knowledge and enjoyment of the art of the classic wooden roller coaster and the contemporary steel coaster. The club has grown to nearly 7,000 members representing all 50 states, DC, and 12 countries. ACE publishes a bimonthly newsletter and a quarterly magazine. They also sponsor several events at parks each year. For information, visit www.aceonline.org or call (740) 450-1560.



Photos by Torrence Jenkins.

The Historic Park Hosts Two Carousels and Four Band Organs

Carousels and Organs at Knoebels



Above is the Wurlitzer 165 that entertains at the Beer Garden at Knoebels and below is the Wurlitzer 146 band organ at the Stein & Goldstein kiddie carousel. There is also a band organ entertaining the grand carousel and another on display at the historic amusement park.

Photos by Scott Fabbro



LeRoy H. Schumacher with his Wurlitzer 146A during the COAA Rally at Knoebels in June.

The Grand Carousel at Knoebels, (above), is a Kremers Carousel Works machine with carvings attributed to Carmel as well as Looff chariots. It is dated 1913. The kiddie carousel, (right), is a rare Stein & Goldstein dated 1910, which came to the park for a stint in the late 1940s and then returned for good in 1976.



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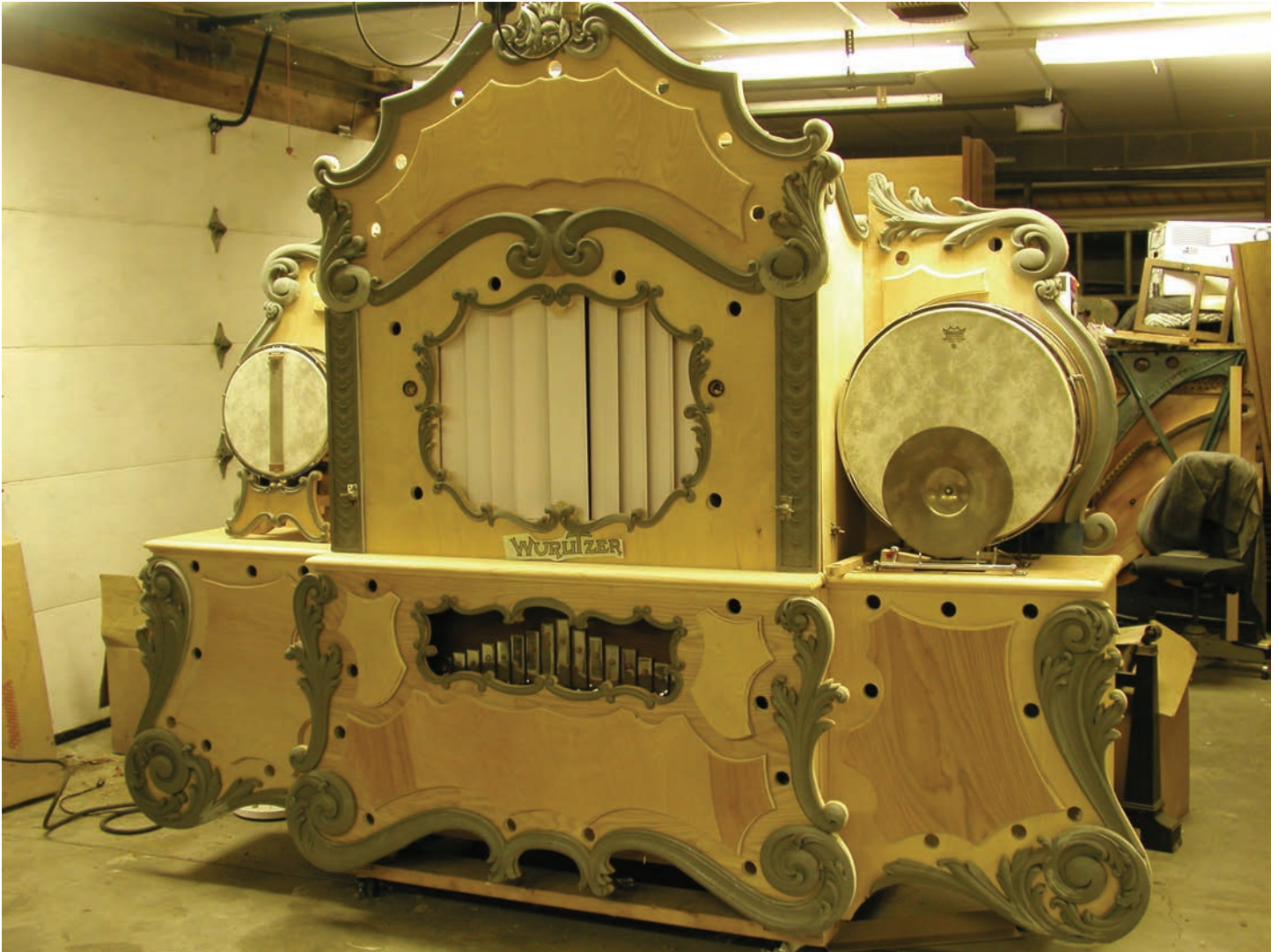
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ALL THINGS CAROUSEL FOR OVER 35 YEARS

Other Musical Treasures Fill The One Time Home of Charles Brown, III

Bayernhof Musuem Outside Pittsburgh Hosts Two Wurlitzer Band Organs



Wurlitzer 153 band organ.

By Jim Weaver

Special to The Carousel News & Trader

The Bayernhof Museum in suburban Pittsburgh, PA, is home to two fine examples of band organs. The collection includes a significant number of mechanical musical instruments, many in good working condition.

The Wurlitzer Military Band Organ Style 153 is a duplex orchestral organ featuring 164 wooden pipes and 16 bell bars. A medium size organ with automatic pipe register controls, it has 54 keys and uses Wurlitzer Style 150 band organ rolls, which are similar to player piano rolls but usually have 10 tunes instead of just one. A beautiful organ both in sound and appearance, the front is heavily carved with scroll work. This particular band organ is from the personal



The Bayernhof Museum and grounds.

collection of Bayernhof Museum Curator Tony Marsico.

The Style 153 was built by the Rudolph Wurlitzer Company of North Tonawanda, NY, in the 1920s. It was designed as an orchestral organ suitable for three-abreast carousels



This Wurlitzer 125 is assumed to be a Style 18 converted to play 125 rolls.

and open air dance pavilions.

The 164 pipes consist of trumpet, trombone, flute, violin and cello voices. The melody division has a 13-note glockenspiel (bells). The volume (expression) is provided by swell shutters in the front of the organ and by extra violin and flute ranks. All controlled by register perforations in the paper music roll.

Wind to blow the pipes and to operate the player mechanism and percussions is provided by a 1.5 horsepower blower. In order to provide continuous music, the band organ uses dual-roll frames for its Wurlitzer-Style 150 rolls. While one role rewinds, the other plays. This band organ weighs about 1,300 pounds.

Most band organs, including the Style 153, are not fully chromatic, with many of the sharps and flats missing. Done to save money, this limits the music arrangements to one or two keys. Familiar tunes sometimes sound out of tune since the arranger had to substitute a natural note for a missing sharp or flat. The bass register is even more severely limited since this organ has only three bass notes.

The Wurlitzer Military Band Organ Style 125 is a skating rink or carousel organ featuring 26 brass pipes and 75 wooden pipes. It has 44 keys and plays Style 125 band organ rolls. It weighs about 800 pounds. A powerful little instrument with a full rich volume of brass tones it was frequently used in small to medium size skating rinks as well as for amusement rides. The case is oak veneered and the

brass pipe work is exposed.

The Style 125 is voiced very loudly for outdoor use so it can be heard over the machinery and crowd noise. Its 101 pipes can be somewhat overpowering indoors. This band organ has pipes of many voices including trumpets, violins, flutes, flageolets, and piccolos. In addition it has percussion in the form of a bass drum, snare drum, and top mounted cymbal. Wurlitzer made band organs in several sizes, the larger ones sometimes have trombone and saxophone pipes, bells, castanets, and crash cymbals as well as a larger number of pipes.

The Style 125 at Bayernhof Museum is actually a Style 18 barrel organ converted to play 125 rolls. Marsico doesn't believe it was a Wurlitzer retrofit because he says, "the chest looks too new." He was treated to a cacophony of trumpets and piccolos the first time he turned it on. He believes museum founder Charles Brown acquired it from Leroy Plyer of Taylorville, NC, but does not know its prior history.

"It seemed like a very good restoration and played well when Plyer had it," he said. Later Marsico noticed a problem with some pipes playing all the time. That told him the vacuum chest was cracked internally.

According to museum curator, there's no way to open the chest to fix internal cracks. There's only two ways this repair can be made. One is build a new chest. The other is to pull the player action and removed the blocks and pneumatic deck which Marsico did.

"I taped off all of the holes with duct tape and filled cracks in the chest with pvc-e glue. This is a white elastic glue that is usually used to attach nylon pneumatic cloth and resists changes in humidity. After replacing the wooden block valves and the pneumatics, the vacuum chest worked fine.

Marsico is not sure if museum founder Charles Brown commissioned it, but the Style 125 band organ sits on a matching roll cabinet, making it impressively tall. It is the loudest organ in the collection. The multi-car garage at the Bayernhof Museum has been converted to a workshop where Marsico repairs and maintains the collection.

MUSEUM HISTORY:

Charles Brown, III developed a passion for collecting old, rare automatic musical instruments. That collection is now part of the Bayernhof Museum.

His collection is displayed in almost every room in the house. There are many antique music boxes, "monkey" organs, the Wurlitzer carousel organs, a Reproduco Piano-Pipe organ used in funeral homes and theaters, an Encore Automatic Banjo. There is also a Mills Deluxe Violano Virtuoso player violin and piano combination, a Knabe Ampico reproducing grand piano that faithfully "reproduces" the playing of the artist who originally recorded the roll and a huge Seeburg Pipe Organ Orchestra that was once used to accompany silent films to name just a few.

In his will, Charles Brown III directed that his instruments be restored and his house opened to the public as a museum. He died in 1999.

The museum is open to the public by appointment. To learn more visit www.bayernhofmuseum.com, or call Tony Marsico at 412-782-4231.

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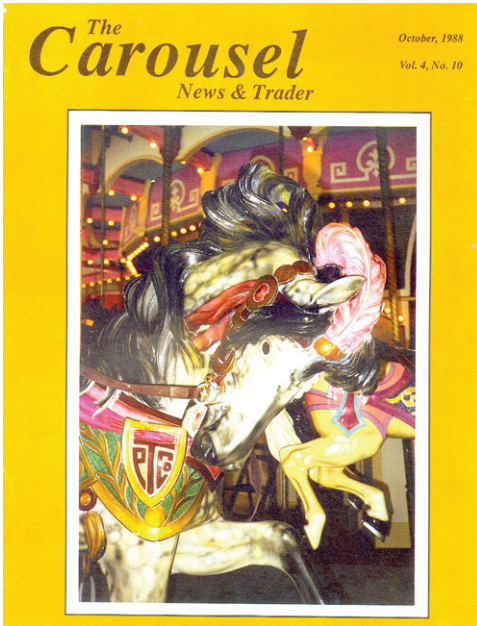
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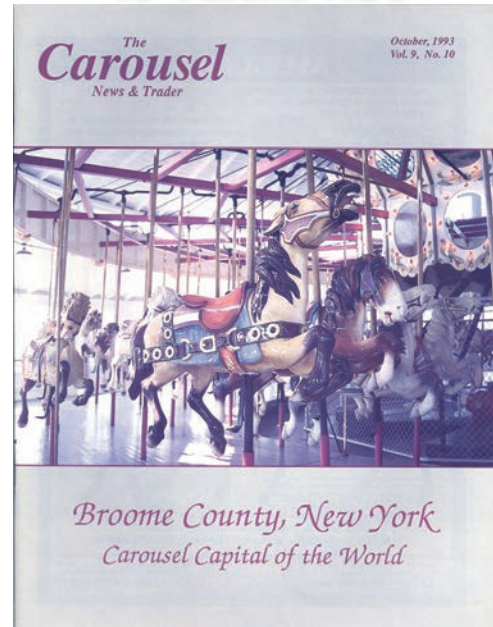
Carousel News & Trader Through The Years

20 YEARS AGO



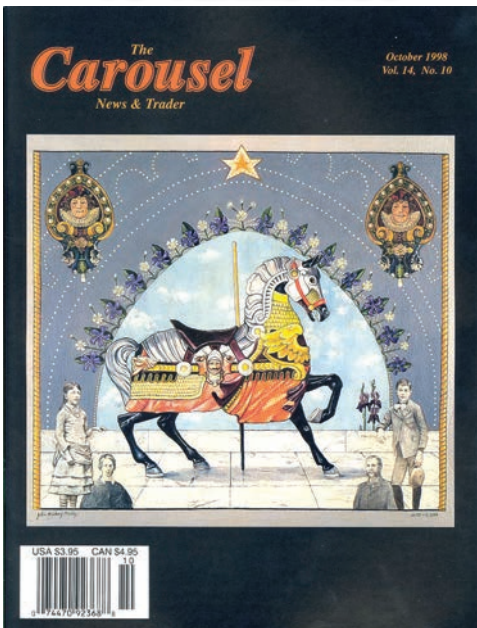
COVER: PTC #83 Circus Horse
1988 NCA Convention in Pittsburgh • Tobin Fraley
Editorial • Dede Lifgren profile • Antique C.W.
Parker carousel sells for \$242,300 in Pennsylvania

15 YEARS AGO



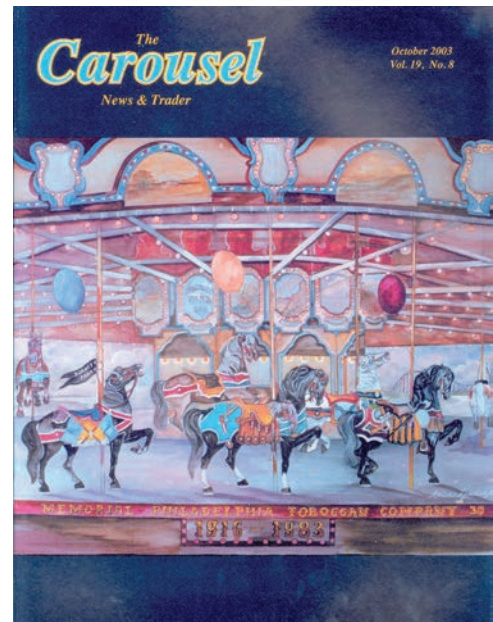
COVER: 1923 Herschell • Swen Swenson obituary
Idora Park Hopes to Reopen • 1914 Spillman Agassiz
Village Carousel sells at Auction in West Poland, ME
NCA Convention in Broome County, NY

10 YEARS AGO



COVER: John Anthony Kraley horse painting
Santa's Village auction report • The Golden Gate
Park carousel • Photo feature on the International
Museum of Carousel Art

5 YEARS AGO



COVER: Arlene Landers Artwork • Carousels by
Burke • Some Changes at Fabricon • Balboa Park
Carousel to Relocate • Stinson Organ Notes • Rocky
Springs and Pottstown Carousels

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Euclid Beach had Four Great Organs Including the Four-Ton Gavioli

The Rich History Of The Euclid Beach Amusement Park Organs



The Euclid Beach Gavioli remains the only surviving 110 key Gavioli in its complete factory built format. The Gavioli still in beautiful original condition is now in the Trager Collection in Illinois where it awaits restoration.

Gavioli Photo Used with Permission, Copyright: Trager Archives.

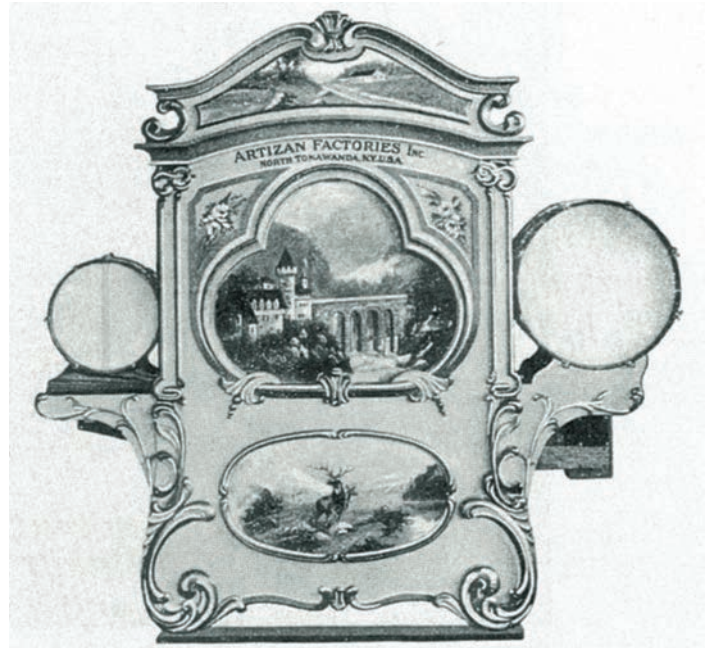
By Howard Kast

With article revisions courtesy of Tim Trager
Special to *The Carousel News & Trader*

Euclid Beach was located on the shores of Lake Erie in Cleveland, OH. The park was a walk-in park (no admission) and one of the finest amusement parks in Ohio. It was located on 72-acres that had lots of shade trees, benches and pavilions so families could bring picnics to enjoy the sights, sounds and wonderful rides.

The Humphrey family that owned the park made sure the park was always family-oriented by not allowing alcoholic beverages or games of chance, which stayed in effect until the park's closing on Sept. 29, 1969.

The park had four band organs. There was the Style A Artizan 46 keyless Band Organ (shown right), which was the first organ you would hear when entering the park from the parking lot. It was located under the platform of the Rock-





α. Rut
Wal



h & Sohn
d Kirch

1922 Ruth & Sohn 36b
Photo by Brian Steptoe



You can just see the top of the Artizan organ under the ride at the bottom of the picture. Photo courtesy of Howard Kast.

et Ships that was near the lake. People riding the Rocket Ships had the best of three worlds, listening to the Artizan organ, cooling off on those hot days of summer, and the view of the lake as the three rocket ships soared 50-feet in the air as they whirled around the 101' 5" tower. The Artizan was purchased after the park closed in 1969 by a gentleman who played it for friends until he passed away. It was stored in a garage until just recently when it was purchased by the present owner who has lots of memorabilia from Euclid Beach. It is currently being restored so it will once again play the sounds people enjoyed in the hey-day of the park.

The Artizan was manufactured by the Artizan Factories, Inc. of North Tonawanda, NY. Artizans were well made and

CENTER-SPREAD PHOTO:

This is a 1922 Ruth Organ built in 1922 at Waldkirch, Germany. It is a model 36b, 78 keyless organ operated from card book music. It was bought by its present owners Paul and Alison Kirrage from Surrey, England, in July 2007. It was first used in France with a large fairground show. It survived World War II and in 1946 was used in a carousel by a German showman. After several changes of owners and some time in storage, it was acquired by Jan Hoefnagels and then it passed to the Kirrages. It was played at the Amersham, England, Organ Museum last winter. These photos were taken by me at the Hollycombe Fairground and Organ Weekend In July 2008.

– Brian Steptoe

June 21, 1927.

C. MAERTEN, JR

1,633,487

AUTOMATIC MUSICAL INSTRUMENT

Filed June 16, 1924

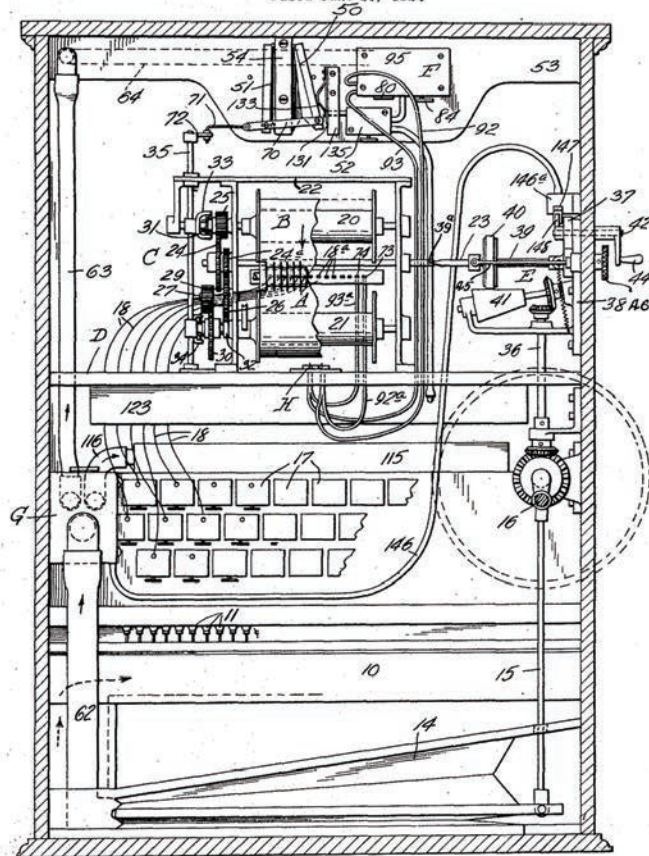


Fig. 1

INVENTOR
Christian Maerten Jr.
By Parker, Prochman & Bean
ATTORNEYS.

Photo Used with Permission, Copyright: Trager Archives.

were highly regarded for their good musical arrangements and finely voiced pipes. This company, which operated during the 1920s, was essentially a regrouping of the former employees of the North Tonawanda Musical Instrument Works under the guidance of the Christian Maerten.

Maerten was an innovative designer of band organ mechanisms and designed the pressure pneumatic system which the Artizan organs used. The organs were less mechanically complicated than the vacuum system organs, which required a large vacuum bellows. The pressure system dispensed with the periodic need to clean the tracker bar screen, which was not needed. See the above patent view.

North Tonawanda Musical Instrument Works 87 keyless Band Organ

The second band organ you would hear was located on the wonderful Euclid Beach Carrousel, which was near the center of the park. PTC #19 is a magnificent 54-horse machine with four rows of horses including full-size horses on the outside row. The carousel operated on a 90-foot diameter platform while at Euclid Beach. PTC #19 was installed



The original facade of the Euclid Beach Carrousel organ.

in 1910 and had an 87 keyless North Tonawanda band organ that had an unusual sound for a 87 key instrument because, for the 10 years I worked at the park, they used the rolls from the 46 keyless Artizan. I do not ever remember hearing the organ play the 82 key music. I am not a band organ expert and am not sure if they were able to use the tracking bar on the North Tonawanda instrument to play the Artizen style "A" rolls of music which is the music the organ was intended to play. I worked on the Rocket Ships and would hear the same music from the Artizen on the North Tonawanda organ.

The North Tonawanda organ was sold when the park closed in 1969. It was purchased by Alex Jordan for his House on the Rock attraction. It was never used in the attraction and later sold to John Daniels of California. The instrument was completely rebuilt by Mike Argain and remained there until, I believe, 2005 or 2006 when a Vince Aveni from northeast Ohio acquired it for his extensive collection of musical instruments.

Aveni had the instrument completely gone over and voiced for his music room. I was honored to be one of the first to hear the magnificent sounds of the fully restored 87 keyless North Tonawanda organ. The instrument has 293



The restored facade of the Euclid Beach organ today.



Euclid Beach PTC #19 Carrousel.

pipes, bass drum, snare drum, and cymbal. When Aveni turned it on, the sound was magnificent. I realized then that I had never heard the real organ and told my friend with a smile it could not be the same instrument I heard for all those years. The only thing I can say is the public really missed out on the wonderful sounds that organ could have been giving the riders of the magnificent Euclid Beach Carrousel for all those years. The North Tonawanda band organ is truly one of the finest sounding instruments I have every heard. The picture below is what it looks like today.

Euclid Beach also had another 87 keyless North Tonawanda Band Organ that was on the Flying Pony ride which was erected for the summer of 1903 and the new band organ was added in 1909. After the Flying Pony ride was sold, this North Tonawanda Organ went into storage, and then passed through the hands of several owners. The organ was eventually restored by John Hovancak for the *Place de la Musique* Collection (www.placedelamusique.org) in Barrington Hills, IL.

The North Tonawanda Musical Instrument Works incorporated in 1906. It was comprised of many of Eugene DeKleist's top employees, including Frank Morganti, who came with DeKleist from England, and Henry Tussing, the noted music arranger and leader of the North Tonawanda band. Euclid Beach Park was a prime customer having early on purchased two large organs including a Style 1316 "Grand Military Band Organ" for the skating rink. An early North Tonawanda Musical Instrument Works catalog featured a glowing testimonial from Euclid Beach Park. Later these organs were replaced by the Gavioli and the two 87 keyless North Tonawandas were purchased by the park. The 87 keyless roll was the spooled version of the earlier 82 keyless endless roll. The rolls were very well arranged for this scale.

110 Key Gavioli Concert Organ

As you walked to the far end of the park you would start hearing the wonderful sounds of the King of Organs, which was in the roller skating rink. The Gavioli had 110 keys and was said to have been built to replicate a 120 piece orchestra. It was 13-feet high and 18-feet long and weighed about 4-tons (actually it still does). The music was produced by books of music rather than rolls like the Artizen and North Tonawanda instruments, and the book music weighed up to 12 pounds each. The books were made of a very heavy



The Gavioli organ at the Euclid Beach skating rink. The rink was 200 feet by 100 feet with shutters that opened up to the outside. Photo Used with Permission, Copyright: Trager Archives.

type of cardboard with holes in it that produced the music. The Gavioli had 843 pipes and produced extensive ensembles of registrations such as violins, saxophones, piccolos, basses and contra basses, baritone, hooded trumpets, clarinets and percussion which included xylophone, bass drum, cymbal, castanets, triangle, and 22 chimes. The instrument was powered by a 3 HP motor and developed 10-inches of

wind pressure. The key frame is operated by a 1/4 HP electric motor via a variable speed belt drive allowing changes in tempo. The organ was installed in the skating rink in 1910 after a very short stay at the Humphrey-owned Elysium Ice Skating Rink.

The organ did not go over very well at the Elysium and was moved to the Euclid Beach Roller Rink where it was a huge success. The music was played at a slower tempo than written to keep the skaters from going too fast. It played there until 1962 when the skating rink was closed and an Antique Car ride was installed in the rink. The organ played only occasionally when the ride was operating, but then it went silent and remained in the rink (ride) until the park closed in 1969.

The organ is now in the Chicago area in a warehouse. At one time the present owner said he was going to rebuild it so it could be heard once more, but, as with the Artizen that sat silent for so many years, the Gavioli is just sitting there waiting the day that it's wonderful sounds will be heard again. It is a shame that such a wonderful instrument may possibly never be played again for people to enjoy the sounds of the bygone era.

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BIOGRAPHY:

The Last Band Organ Factory Operation in the U.S.

Don Stinson - Band Organ Aficionado, Builder and Restorer for Over 40 Years



A completed facade-style Stinson 29 in the collection of Carl and Sharon Curtis. This organ is frequently seen at COAA rallies.

Photos courtesy of The COAA.

By Ron Bopp

Reprinted courtesy of "Carousel Organ"

Donald N. Stinson is an aficionado and owner of the only factory operation left in the United States dedicated solely to the repair, restoration and building of new band organs. I first became aware of the new organs made by Don Stinson in the late 1970s when Bill Eicher (Dayton, OH) brought what looked like a new Wurlitzer Caliola to a Mid-Am MBSI band organ rally in Coshocton, OH.

Concurrently, my good friend of Joplin, MO, Gerold Koehler, also had invested in one of these neat machines. These two Stinson "Caliolas" or later, the Stinson Model 52, were the first of such production-line machines manufactured (of 23 total).

Soon, other Stinson organs appeared at rallies, including a different-looking organ brought by George Kallis at the Zoar, OH, rally in 1979. This was what was later referred to, as the Style 57.



Don Stinson, founder and owner of Stinson Band Organ Company of Bellefontaine, OH.



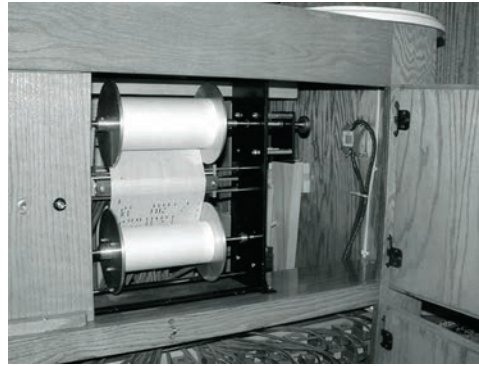
A Stinson "Caliola," or later the Model 52, in the collection of Gerold and Linda Koehler, Joplin, MO

Early Stinson Organs were designated by "Style"— later organs by "Model." The origins of the Stinson Organ Company, however, began years earlier in 1965.

In Don Stinson's own words:

"I had just finished doing some house wiring for my father-in-law and he had an old pump organ on his back porch which was in very bad condition. He gave me the organ and that is where I started my life in music. I rebuilt the organ and installed it in our home where others admired it and asked me to rebuild one for them. It was not long before I was doing pump organs in almost all of my spare time. Then came the player piano phase, and I will explain how it led me, by accident, to the band organ business. I started getting requests to repair player piano actions, which at that time was a new challenge."

Don continues, "After rebuilding several player pianos, I found that no matter how well they were rebuilt, they needed tuning to complete the job and make my work complete. This



The Stinson newly-designed roll frame used for all Stinson and 165 rolls.

Photos courtesy of the COAA unless otherwise noted.

is when I decided to learn to tune the piano and put out a complete job on the player pianos. This led to a very extensive sideline business, and I ended up with my own customers from three music stores as well. I was self-taught and made many mistakes in the early days, which I always corrected at my own expense, and eventually became a very competent piano technician and tuner."

"It was while I was tuning a piano at the old Russel's Point Amusement Park, [Russell's Point, OH] that I came in close contact with my first band organ, Don says. "Mr. [George] Quatman, who owned the park, asked me if I could repair his band organ [located on the merry-go-round], and I agreed to look at it. I had never seen inside a band organ, and I didn't even know how to put the music roll on it, but I had just opened the door, which has now led to the Stinson [Band] Organ Company."

Leading up to these times, Don had graduated from high school in Lewistown, OH, and found employment locally with the New York Central Railroad, Bellefontaine, OH, Branch.

Facing the military draft, Don decided to voluntarily enlist in the United States Air Force. Halfway through his Air Force service, Don returned home (on military leave) to marry his high school sweetheart, Phyllis. When honorably discharged in 1955, Don and Phyllis returned home to Bellefontaine.

Don was able to get his old job back at the New York Central Railroad and also became the proud father of a daughter, Brenda.

When he was employed with the New York Central Railroad, before going into the Air Force, he enjoyed the glorious days of steam. When he returned four years later, those days had dwindled and a new age of diesel was on the horizon requiring Don to learn new skills. He served a four year apprenticeship as a diesel locomotive electrician. Then, crisis struck as the announcement was made that the New York Central Railroad Branch in Bellefontaine would close forever. This forced Don to seek other work. He found full-time work in factory maintenance, learning wiring, plumbing, welding and repair of broken machinery. Don believes that this may have been a "blessing in disguise" because the knowledge gained during this particular time in his life became quite useful in the building of organs.

At first, organs were bought by hobbyists and collectors seeking new mechanical music machines for band organ rallies or home use. Only later would organs be built for commercial and special applications, such as carnivals and amusement parks. The early organs were not given a model



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One of Don Stinson's early organs was the "furniture front" organ which played Wurlitzer 165 rolls.

number as Don didn't feel, at the time, this would even develop into a full fledged company.

"My first organ was not good as I had no knowledge of the instrument and did many things in the player piano fashion only to find they do not work on band organs," Don says. "But it was a very good place to start. I was able to make this old 153 Wurlitzer (San Juan Amusement Park, Russels Point, OH) play very well. Other clients started coming here for band organ repair, and after a few years I had an established band organ business."

Over the next 10 years Don felt that the high maintenance cost and repair of the complicated original band organs were factors causing the gradual disappearance of these great musical machines from the carousel/fairground scene. Skip Doyle, a former Stinson employee, wrote the following excerpt on the Stinson Band Organ Company on the company's web site in 2001:

"High maintenance and repair costs had started to become responsible for many magnificent mechanical band organs to slip into the background. Don became more determined than ever to design and produce magnificent new mechanical band organs that would overcome fallacies of the past. New designs facilitated replacement of components without major disassembly. This reduced maintenance costs and more repairs were facilitated with ease in the field. Brushless air and vacuum motors were introduced to overcome maintenance of bellows and crankshafts. Demand started to return."

Also a new paper roll frame was designed and perfected for all organ scales. Later this roll frame became one of the signature highlights of owning a Stinson band organ. The entire roll frame was manufactured in the Stinson Factory to include the intricate drilling and vacuum piping of the brass tracker bar. Efficient adjustable speed drive motors and faster-than-normal rewind motors negated the need for dual roll frames, previously in high demand on organs to ensure continuous play, especially on merry-go-rounds.



One of Don Stinson's early organs was the "furniture front" organ which played Wurlitzer 165 rolls.

THE ORGANS

At first, the Stinson organs resembled popular Wurlitzer organs. Early on, Don had a desire to build a calliope and went to the Columbus Zoo Amusement Park, which was owned and operated by the Gooding Amusement Company, to seek information on parts he would need to start. Eventually, the first such production organ was the Stinson C-52, very similar in appearance to the Wurlitzer Caliola.

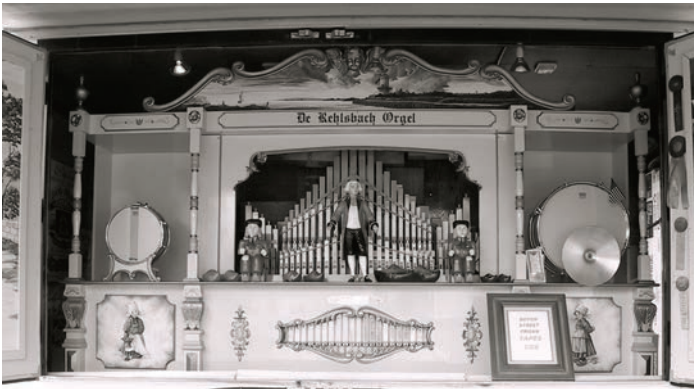
The Model C-52 was available in a cream or red case with either loudly- or softly-voiced flute pipes, a set of bells, drums, and a conductor figure.

Playing the Wurlitzer Caliola roll as well as Wurlitzer's APP (Automatic Player Piano) roll, the C-52 found instant success and 23 were produced. A vintage Stinson Organ Company promotional advertising piece, circa 1978, promoted the C-52 as "The Sound of the old Wurlitzer Caliola with a three-movement conductor...all for \$5,800."

Another early Stinson organ was the "furniture front" organ, a large organ that utilized the Wurlitzer Style 165 roll and the usual percussion instruments. At least 12 were made and appear often at organ rallies. In the 1980s, it was not unusual to see two or three of these large, attractive organs at a single rally.

As time progressed, the Stinson band organs appeared to become more standardized. From 1985 to 1997 the Style 57 organ was produced. According to factory records, 15 of these attractive organs were produced. A few of these organs (and even some other Stinson Models) for a time, were produced with only the Stinson special scale paper roll frame, capable of playing only the Stinson European-style music. Others were manufactured to play both the Stinson scale and the traditional Wurlitzer 165 scale.

The Style 57 was a decorative organ with exposed pipes and drums highlighted on semi-open shelves. A familiar organ at COAA rallies is Len Railsback's Stinson Style 57-2, a modified (extended bass and bourdon pipes) Stinson Style 57, which often will be heard playing Dutch music, as well as the recognizable Wurlitzer music. This organ marveled many with the ability to play the familiar 165 Wurlitzer musical arrangements of the past and, with mere switching con-



A Stinson Style 57-2 in the collection of Len Railsback.

trol, suddenly revealing that the same organ could activate idle standby voices that would play the organ similar to a Dutch street organ.

THE STINSON JB66 BAND ORGAN

A new band organ was introduced in September 1990 and premiered at an American Band Organ Association Organ Rally in Chillicothe, OH, in Yoctangee Park, hosted by Neil Smith of Chillicothe. Many remember Don arriving at the rally pulling a rustic old horse trailer. Soon it seemed that everyone there eventually gave a helping hand to unload the contents, which was not a horse but a brand new, beautiful band organ called a Stinson Model JB66 Merry-Go-Round Band Organ. It was similar in size to a Wurlitzer 153, had a lighted replica Wurlitzer 153 Special facade, and played the Wurlitzer Style 150 paper roll. The Style JB66 was an organ modeled after the Wurlitzer 153 Special (more detailed information on this organ can be seen in, *The America Carousel Organ—An Illustrated Encyclopedia*).

The Style JB66 was manufactured and named after Don's close friend, the late Jerry Betts, who often accompanied Don in the early days on organ repair trips. The Model Number JB stood for Jerry Betts and the 66 was the year that Don had met Jerry. Six JB66 Band Organs were made from 1990 to 1994 and the model is still being offered today. During the closing events of the rally, Don tearfully presented a plaque to Mrs. Jerry Betts dedicating this new band organ in Jerry's remembrance.



Don Stinson presenting a plaque to Freda Betts in honor of her late husband, Jerry Betts. Behind is the new JB66 organ.

Photo: CN&T, October, 1990.



A Stinson Model JB66 in the collection of the late Art Eltzroth.

Don's thoughts and comments regarding band organs were quite folksy, as noted in his past, monthly musings in *The Carousel News & Trader*. One such comment, regarding his good friend, Jerry Betts, went as follows:

"I remember the time Jerry Betts, a dear friend, carousel and band organ aficionado (now deceased), called and said he would be at my place early the next morning. He instructed me not to fix breakfast as he was bringing the coffee and rolls. When he arrived with his thermos bottle and a stack of green 125 [Wurlitzer Style 125] rolls he wanted me to play on the Carpenter Bros. Organ...I knew I'd been had!"

ON TO LARGER ORGANS

The Stinson Organ Company also made larger organs, one of the most popular being the Style 87, which was modeled after the popular Wurlitzer Style 157 band organ. The Model 87 measures over 13-feet long, 4-feet deep and 8-feet high. Don had a great desire to expand what he had accomplished on smaller organs on to the larger Stinson Band Organs, wondering what he could really do. His diligence for this desire would again take the company in a still yet another brand new direction.

A Model 87 Stinson Band Organ was designed with an



Jerry Betts inspecting a new Wurlitzer band organ roll.



Jerry Betts mans the Stinson Band Organ table at an early NCA Convention. CN&T Archive Photo.

87-note Stinson roll frame. The new model would have two roll frames. One roll frame was designed to play the Wurlitzer 165 roll (75-note) and through the use of ingenious coupler system (normally six- to eight-foot long, coupling all notes of the scale), a second Stinson roll frame (87-note) was designed and installed. Stinson then added the required European pipe voices to the organ. The second roll frame became commonly known as the Stinson 87-note scale. This roll was special made and was approximately four-inches wider than a 165 Wurlitzer roll. It would allow Stinson band organs to play European-like tunes.

Now, a Stinson organ had been built that was actually two organs in one organ case. Play the roll frame on the right side and you could enjoy 165 Wurlitzer (the American sound) and then play the roll frame on the left and enjoy the Stinson scale with European voices (the European sound). Stinson also had several special tunes arranged in his new scale. These tunes became signature tunes if you owned a Stinson band organ.

They are *Mary Poppins*, *Sound of Music*, *Notre Dame Fight Song* and the *Wizard of Oz*. For a Model 87 Stinson Band Organ manufactured for an amusement park in Japan, Don had their park theme song arranged so they could play it on the organ in Stinson 87-note scale.

In the late 1990s the Stinson Factory redesigned this system, which resulted in still yet a better way to continue building organs with both the American and European playing voices. The new system consisted of electronic switching. The acquisition for special musical arrangements and European-style music was accomplished, and the music was taken back to the 75-note scale. The new rolls were custom-punched for the Stinson Band Organ Company by Mike Grant in Columbia City, IN.

Originally the rolls were not registered during the punching process. Don registered each roll personally for each Stinson organ manufactured. This method fully personalized the roll to the exact organ that it would play on. Later on, all previous organs, to include the Ambassador Band Organ, were returned to the factory to receive, at no cost, a new modified tracker bar that was 75 notes.

An example of the large scale Stinson Rolls is historically carried on the Ambassador Band Organ for viewing. Also,



A Style 87 band organ from the collection of the late Art Eltzroth. Art's sense of humor can be depicted by the presence of sunglasses on the organ figurines.

the late Frank Rider music collection has a complete set of the original large 87-note Stinson scale paper rolls and roll boxes, (now maintained by Hope Rider in Wabash, IN) for historical preservation.

The new tracker bar was re-tubed and the 87-note tracker bar was removed. With the new musical arrangements provided, and the new special arrangements made exclusively for the Stinson Systems, the company returning to the 75-note scale was a major accomplishment. Fifty Stinson European style paper music rolls were created for the new system. The design allowed the new system to work on a single tracker bar in all new Stinson band organs, and the electronic switching operated the special registration and pipe voice changes to change the organ from the American sound to the European sound. All large organs could now be played with both the Style 165 Wurlitzer music roll and the special Stinson roll (the 75-note Stinson Roll has the same spacing as the Style 165 but includes eight bass, 22 melody, 20 counter melody and 10 accompaniment notes, for a more European sound). Five animated figures and oil paintings on the façade of the Style 87 make this organ a show piece.

In 1991, an expanded version of the Style 87, the Model 187, was custom ordered and manufactured. Owner Larry Kern displays his organ often at rallies and exhibitions, To date, this would be the largest band organ that Don had ever built at 16-feet long, 5-feet deep and 10-feet high.



Larry Kern's Stinson "Ambassador" Organ built in 1991.



A Stinson 2000M housed and played for the Eastern States Exposition in West Springfield, MA.

The large ornate façade and organ were ordered for commercial application and incorporated more moving figures than ever placed on a Stinson organ before. Included was a three-action maestro in the center, two cherub harp angels, two cherub bell ringers and two full-body bell ringer band organ figures. This organ also introduced the use of static horn blower band organ figures and action cherub drummer boy-like figures for the first time on Stinson band organs.

Known as "The Ambassador," this organ travels six to seven months every year throughout the entire United States

to band organ rallies, festivals, fairs and trade shows. For example, one of Kern's most popular events is the Eastern States Exposition (home of the "Big E") in West Springfield, MA, where it has entertained millions of fair visitors.

Kern recalls that when he asked Don why he designated the number 187 to his new organ, Don said, "Well, the last model down in size is my Style 87 and now that this stands before me, I realize this is at least 100 times better than that model, so I am going to call it the Stinson Model 187."

One more Model 187 band organ was manufactured and this organ went to Mexico City, Mexico. With this organ, the paper roll frames would be replaced with state of the art MIDI systems and paper roll frames would become an additional option only (but highly discouraged). The new organs of this design would be designated Stinson Model 2000M.

The very first Stinson Model 2000M all-MIDI band organ, with no paper roll configuration installed, would be built for the Astro Amusement Company, an elite traveling carnival based out of Chicago, IL.

In the year 2000, the Stinson Model 187 "Ambassador," was once again returned to the Stinson Factory and became the first large Stinson band organ to be modified to add a MIDI music system. This was merely an additional system being added to the organ and the ability to still play paper music rolls would still remain. Coincidentally the new Astro band organ was nearing its final assembly at the Stinson factory at the same time. Events played out as to where the "Ambassador" actually became modified before the full completion of the first 2000M and Don was able to hear the full results of his new MIDI system first on the "Ambassador"

Don was so impressed with his accomplishment and the fact that paper rolls were getting harder to acquire, that Don made an on spot decision; he was no longer going to offer the paper roll frame as an option. The entire factory operation would move forward from that day manufacturing only MIDI Band Organs.

Since the mid-1990s the Stinson Organ Company has accommodated collectors with a smaller band organ capable of playing either the Wurlitzer Style 125 or Style 150 rolls. Offered as a Style 27 without drums or Style 29 with drums and bells, this organ is compact and is often transported via van or small truck. Similar to the Wurlitzer Style 50 ("Kiddie Organ") the compact organ is as functional as it is attractive. These models are now only available with the Stinson MIDI 75-note system.

The Stinson Band Organ Company continues to make additions and improvements to their line of organs. The Style 35M is available as the 30M-1 (playing the traditional 46-notes of the Wurlitzer Style 150 roll) or the 30M-2, which incorporates additional instrumentation, making it capable of playing 75-note Wurlitzer and Stinson 165 music via MIDI. In addition, there is the Style 59M (an example is the organ owned by the late Frank Rider and shown above, right). Note that this façade is different— any type of custom façade can be built, according to the customer's wishes.

In late 2000 and early 2001, two more Model 2000M's were manufactured and a new Model 3000M was announced. The sale of a second Model 2000M went to the

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A Stinson Style 59M displaying a different facade. This organ is in the Hope Rider collection.

“Big E” (Eastern States Exposition) in West Springfield, MA. The third Model 2000M was manufactured for COAA member Dr. Ted Waflart for inclusion in the wonderful Dr. Ted’s Musical Marvels Museum, located near Dale, IN.

This would also be Dr. Ted’s second Stinson instrument with the previous purchase of a Stinson Caliola. (For information on Dr. Ted’s Museum, visit www.drteds.com.)

Following suit, the Model 2000M Organ became a very popular model with four more being manufactured and it is currently the leading model of Stinson band organs today. The organ is 16-feet long, 5-feet deep and towers 10-feet high. The organ plays both the American and European voices and uses the state-of-the-art MIDI operating system as well as the “System Diagnostic Monitoring Panel.” Com-

pleted at the end of 2001, the “Mighty 3000M” is the largest band organ manufactured by the Stinson Band Organ Company. Named “Broadway,” the organ fits in well in a Las Vegas-style complex billed as “Times Square,” all within the world’s largest hotel, the First World Hotel and Resorts complex in Payang, Malaysia.

Custom organ building is the norm at the Stinson Band Organ Co. More proof of this comes with the unique Castle Organ, “Treveris,” custom built specifically for Mike and Liz Barnhart, Dayton, OH.

Combining the talents of Mike and the diversity of the Stinson, this organ, (shown above), is a “must see.”



THE WAVE OF THE FUTURE: MIDI

Enter the 21st century, and the role of paper music rolls and cardboard books become obsolete. Where the barrel-operated system of the fair organ was, practically speaking, replaced by the cardboard book music at the turn of the 20th century. Later, roll-operated paper organs became much more practical than those operated by cardboard books. Now, another technique is on the horizon to replace all of these—the MIDI (Musical Instrument Digital Interface) system. The Stinson Band Organ Company’s approach to the MIDI way of supplying music is summarized in the following comment:

“Utilization of Stinson’s new MIDI Operating Systems

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has opened a whole new field of operation, especially for commercial applications. In addition to eliminating opportunities for roll frame mechanical failures to occur, plus negating opportunities for operators to mess with tempo and such, redundancy of tunes (6 to 12 tunes per paper roll), which is probably as annoying as loudness to carousel operators or those situated within close proximity of a band organ for many hours, can be eliminated. MIDI music media (diskettes) can be loaded with up to 70 tunes and can be played in sequence, randomly, or selectively. Operators, riders, and guests alike can now enjoy a much wider selection of the "Happiest Music on Earth" without necessity and sometimes hassle to change paper rolls or books. Stinson's MIDI Library contains hundreds of enhanced tunes for 125, 150 and 165 formats."

All organs offered by the Stinson Band Organ Company are now offered only as MIDI as the standard operating feature. All models, from the Model C 52M (Caliola model), the Style JB66M (Wurlitzer 153 Special) to the Model 2000M & 3000M, and all other Stinson models, have the letter "M" afterward to designate that. Although no new Stinson band organs are now manufactured with paper roll systems, the company does still modify vintage band organs with state-of-the-art MIDI systems with great care as not to compromise the historical book or paper roll systems contained in them.

For example, in July 2006, the company restored and added a MIDI system to the famous Model 38 Ruth fair organ located in Myrtle Beach, SC.

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1920 Allan Herschell. 42 horses. 3-row. All wood. In very nice condition. \$175,000.

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1956 Allan Herschell. 30 Horse. Aluminum. 3-row. Nice clean machine with fitted trailer. \$75,000.

(1) 1949 and (1) 1951 Allan Herschell 40', 36 Horses. Aluminum. 3-rows. '49 has Spillman-style scenery, '51 has AH-style scenery. \$75,000 each.

1949 Allan Herschell. 30 Horses. Aluminum. 3-row. Good condition. Loaded in semi. \$40,000.

Older Allan Herschell Little Beauty. 20 Horses. \$5,000.

Allan Herschell. 30 Horses. All aluminum. 36'. T.M. center with air brakes. New center T base. Oilless bearings. \$100,000.

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THE STINSON EXPERIENCE

Selling and repairing band organs for over 40 years has brought about many interesting band organ stories, one of which will be related here. Many of these stories appeared in past issues of *The Carousel News and Trader* and can also be seen on the Stinson Band Organ web page.

One story that I can relate to personally is about the Wurlitzer 153 located at the Columbus Park Zoo—this is an organ that I used for inclusion in *The American Carousel Organ-An Illustrated Encyclopedia*. Don's story is as follows:

"Some time ago I installed the 153 organ at the Columbus Zoo. The carousel and organ have been at the old Zoo Park for as long as I can remember, until the Columbus Zoo acquired it this year. I had the privilege of working with my friends at the Carousel Works in Mansfield, OH, on this project. I brought the organ to our shop on the same day they dismantled the carousel. The facade went to their location, as they wanted it to match the same style painting as they were doing on the carousel. There is a lot of organ history behind this organ and I will take time to relate part of it. When Gooding Amusement was running the park this 153 was the top organ in their collection and was kept in very fine form by the late Erwin Heller who I have mentioned earlier. At some time in the past he had observed someone climbing on the organ and painted a sign on the side which read:

"Don't use this organ as a stepladder!"

"When we refinished the case we sadly sanded the sign away and part of organ history is gone forever. The carousel and organ are now in the hands of the Columbus Zoo and after working with the maintenance staff there, I can assure you this piece of history will be very well taken care of from this time on. I also consider the carousel restoration as another fine carousel saved from extinction."

THE FUTURE

The Stinson Band Organ Company, Inc. still manufactures new band organs and many different models are available in all kinds of affordable price ranges. The company also restores and modifies vintage band organs, with great care as to not compromise the organ in any way from the original operating system, with new state of the art MIDI systems. The company has manufactured over 200 new band organs that are located throughout the world, including the United States, Canada, Japan, Mexico, Taiwan and Malaysia. Don Stinson is a true American band organ builder and is making tomorrow's history today.

Thank's to Mike Barnhart, Len Railsback, and Don Stinson for their aid and input in developing this article. I especially wish to thank Larry Kern, who added a lot of valuable information to make the history factual.

Ron Bopp is the editor/publisher of the "Carousel Organ." He and Mary Jo have enjoyed organs (the music and the rally experience) since 1978. His first organ was a Wurlitzer Style 125 Military Band Organ.

CN&T EDITOR'S NOTE: In order to make room in the space allotted for pictures as well as text, this original article was abridged slightly. For the entire article, see *Carousel Organ*, Issue No. 33, October 07. www.coaa.us.

Late 1800s European Organ Now Traveling the States and Canada

The Diamond Jubilee 89-Key Gavioli Organ, A Newcomer to America



The Diamond Jubilee today. Painting will be completed this winter and a new proscenium added in the coming year.

By Roger C. Wiegand

Special to The Carousel News & Trader

The Diamond Jubilee Organ is a newcomer to American shores. It is an 89-key Gavioli organ playing the violin-baritone (or VB) scale. It is thought to be only the second organ playing this scale, which is quite common in England, in the Americas. The Jubilee was purchased by the author in 2007, restored in England, and is now beginning to play at fairs, festivals, and other events in the United States and Canada.

The Jubilee was built as an 87-key organ by Gavioli in Paris, probably between 1895 and 1899 – we've arbitrarily declared its birth year to be 1897, the year of Queen Victoria's Diamond Jubilee. Like most of Gavioli's production of those years, it was probably built for the British export market. According to British fairground historian Philip Upchurch, it is speculated that the organ was first owned by Mr. Fred Gray of Hampstead, London, and was paired with a spinning top gondola switchback ride. The organ and ride changed hands several times, and the organ was moved to different rides over the years, ending up in a permanent installation in a gallopers (carousel) at Wonderland, in the seaside town of Cleethorpes in Yorkshire, probably in the 1930s.

In 1952 the organ was converted to the 89-key VB scale by Victor Chiappa, adding the violin and baritone pipes that give the scale its name, as well as adding a register box



The Gavioli prior to conversion to 89 keys in the 3-abreast gallopers at Wonderland Amusement Park, Cleethorpes. Photo courtesy of Philip Upchurch.

to turn those pipes on and off from the cardboard books. The saxophone register control wasn't implemented during the conversion; the pipes played continuously. It was also redecorated, with musical notes painted on the front. The organ played in the center of a steam-driven gallopers at Wonderland until 1975 when it was sold to the Sreetons.

The Sreeton family, showmen of Barton-upon-Humber, purchased the organ and an unused ride engine from the park and initiated restoration work. Some organ work was

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The gallopers at Wonderland, Cleethorpes, with the Gavioli mounted in the center. Photo is probably from the 1960s.

done, the carvings were repainted by the well-known fair-ground artist, James Tiller, but the project stalled. The carvings and organ parts were stored safely, but the case, with the main bellows, was allowed to sit out in the weather and were gradually destroyed.

The organ came onto the market in early 2007 and was purchased with the intent of returning the organ to "like new"

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condition and traveling it to fairs, festivals, and rallies across the country. With the help of Brian Wells (restoration joiner and owner of the "American" Gavioli) the organ was transported to Brian's shop and restoration work was begun by Andrew Whitehead.

Andrew took parts of the organ to his shop near Stratford for re-leathering and fine adjustment. Brian, with partner Dave Heritage, set about building new casework to house the organ in their shop in Banbury. The main case had been completely lost, replaced with a crude plywood box, while the drum cases were severely damaged by the weather and finished off by the crowning indignity of getting sawn in half. Fortunately, Brian's instrument is a close match to this one and it was possible to essentially build an exact replica of Brian's case to fit the new instrument. In addition to the main case and drum cases, the drums had been lost over time and the box pipes in the baritone were missing and had to be made new. The new brass drums are exact replications of the old drums, made by hand in the exact way that they would have been originally.

With restoration complete, the Jubilee was crated and shipped to the United States where it was mounted into a display trailer custom-built by M Manufacturing of Austintown, OH. The trailer is all aluminum, in the European-style with a hydraulically operated roof. It mounts an RV-style quiet diesel generator to provide power to the organ blower and lighting.

The Jubilee currently plays only traditional cardboard



The Gavioli mounted in a smaller gallopers post-conversion to the 89 VB scale, probably in the 1960s. The violin pipes are removed from the organ in this photo. Photo courtesy of Rosie Screeton Armitage.

book music. The library originally associated with the organ was destroyed in a salt water flood so it has been necessary

The Carousel

News & Trader

A R C H I V E S

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CN&T/Fraley Archive Photo

Early photo of an unidentified Illions Carousel and band organ. If you can ID this carousel, we'd love to hear from you.

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The Diamond Jubilee organ open and ready for business in the new display trailer. Signage on the trailer is in the works.

to acquire all new music from Andrew and Joan Whitehead. The library is currently comprised of marches, waltzes, and classical overtures typical of a British fairground organ. A non-invasive MIDI system is currently being installed that will permit a greatly expanded repertoire.

The Diamond Jubilee organ is now available for fairs, festivals, events and celebrations of any kind anywhere in the U.S. or Canada. Visit www.carouselorgan.com for details or contact the author at (508) 358-2563 or email info@carouselorgan.com.

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The Wurlitzer 146b is Not Original to the Carousel, but has Plenty of History

Paragon Carousel Band Organ: Preserving the Past for the Future



Overview of the restored 1926 Wurlitzer Band Organ at the Paragon Carousel in Hull, MA.

By David Buge

Special to The Carousel News & Trader

On Aug. 17, 2008, faces in the crowd lit up as James Hardison removed the cover and threw the switch to bring the Paragon Carousel's band organ to life after four years of repair and restoration. People clapped and cheered as they recognized an old friend with a new face. As the rousing music played, the carousel took on a different persona; one of newfound joy and happiness.

The Paragon Carousel band organ is not original to the carousel in Hull, MA, but was purchased for it in 1986. As a separate entity, it has its own history, one which involves many people and events.

The organ is a Wurlitzer Model 146b built in North Tonawanda, NY, in 1926. Only 40 146b organs were built which makes the model quite rare. The orchestra consists of 78 instruments: 59 horns and trumpets, 16 bells, two drums, and a cymbal.

The organ's mechanism is driven by an electric motor connected by belts and gears to multiple bellows. The model 146b has two Type 150 paper music rolls, activated by a complex drive mechanism which lets one roll rewind while the other is playing. The music is controlled by perforations in the paper, much like a player piano. Each roll has rows of 54 perforations for controlling the melody, accompaniment, and percussion sections.

The carousel's Model 146b organ is unique in that it sports the façade of a Model 153. This facade is larger than the original Model 146b facade and has open drum wings. Wurlitzer built 116 Model 153s between 1916 and 1936. They were designed for "three-abreast carousels and open-air dance pavilions," according to sales information published by Wurlitzer.



Francine and Paul Townsend and grandchildren (original members of the Carousel Under the Clock partnership left), James Hardison (restoration artist for Friends of the Paragon Carousel, right), and Judeth Van Hamm (founder of Friends of the Paragon Carousel) at the unveiling.

The music produced by band organs has been called "the world's happiest music," probably because most of the tunes are up-tempo to synchronize with the rotational speed of the carousel. The music must play loudly enough to be heard over the noise of the carousel, and as there is no volume control, the music is always played at full volume.

The carousel owns many old paper music rolls, which contain obscure and forgotten songs that are of great interest to band organ collectors and admirers. There are also rolls of new songs recognizable by any child who has watched Disney movies, or who has visited Disneyland or Disney World.

We do not know the band organ's earliest history, but Bill Luca, who is the creative director of "Laff in the Dark," a website for dark rides, saw it when it was part of a traveling carnival, the Lawrence Carr Amusements, which toured the east coast.

"I remember seeing it back when I was a kid," recalled Bill. "It used to play every year in my hometown of Salem, MA. I would go down to the lot several times a week when the show was in town to listen to the organ. It was set up on a small Herschell carousel."

Luca went on to explain how he came to own this part of his childhood memory,

"In 1979 Lawrence Carr, Sr. passed away and much of his equipment was being sold off, so I contacted Larry Carr, Jr. who confirmed that two organs were for sale. Both had fallen into disrepair and were in storage."

"As I walked up the access road to the storage, I could hear 'Beer Barrel Polka' playing," continued Luca. "Max No-



Bob Newman of RA Newman Co. adjusting the drum before the Aug. 2008 unveiling.

wicki was there trying to get the organs into playable condition. There was a Wurlitzer 146b and a 145. The 146b had its original butterfly front and the 145 had a 153 facade on it.”

“I wanted the larger 146 organ and figured that as long as the 153

front wasn't appropriate to the 145, I'd like to take it for use on the 146,” Luca remembered. “We agreed to the swap and I purchased it on Aug. 13, 1979.”

Luca mounted the organ on a trailer for playing at local exhibitions and reworked the facade, which had been painted red, white, and blue over many layers of earlier paint.

“I contacted Bob Newman of the R.A. Newman Organ Company,” says Luca. “And he did some work on the playing action, the bells, and the drums.”

After a couple of years, Newman was looking for a replacement for the band organ at Crescent Park, R.I.

“I asked Bill Luca if he would lease it to them for awhile,” said Newman. As a result, the organ spent two years at Crescent Park and even appears in photographs there. (*Painted Ponies: American Carousel Art*, pg. 108-109.)

In 1986, Luca sold the band organ to the partnership, Carousel Under the Clock. The partnership had purchased the carousel when Paragon Park closed in 1985, saving it from being moved away. The band organ added more authenticity to the carousel than the recorded music then being used. Two of the original partners, Francine and Paul Townsend, were on hand at the recent unveiling, happy to see their organ restored and playing once again.

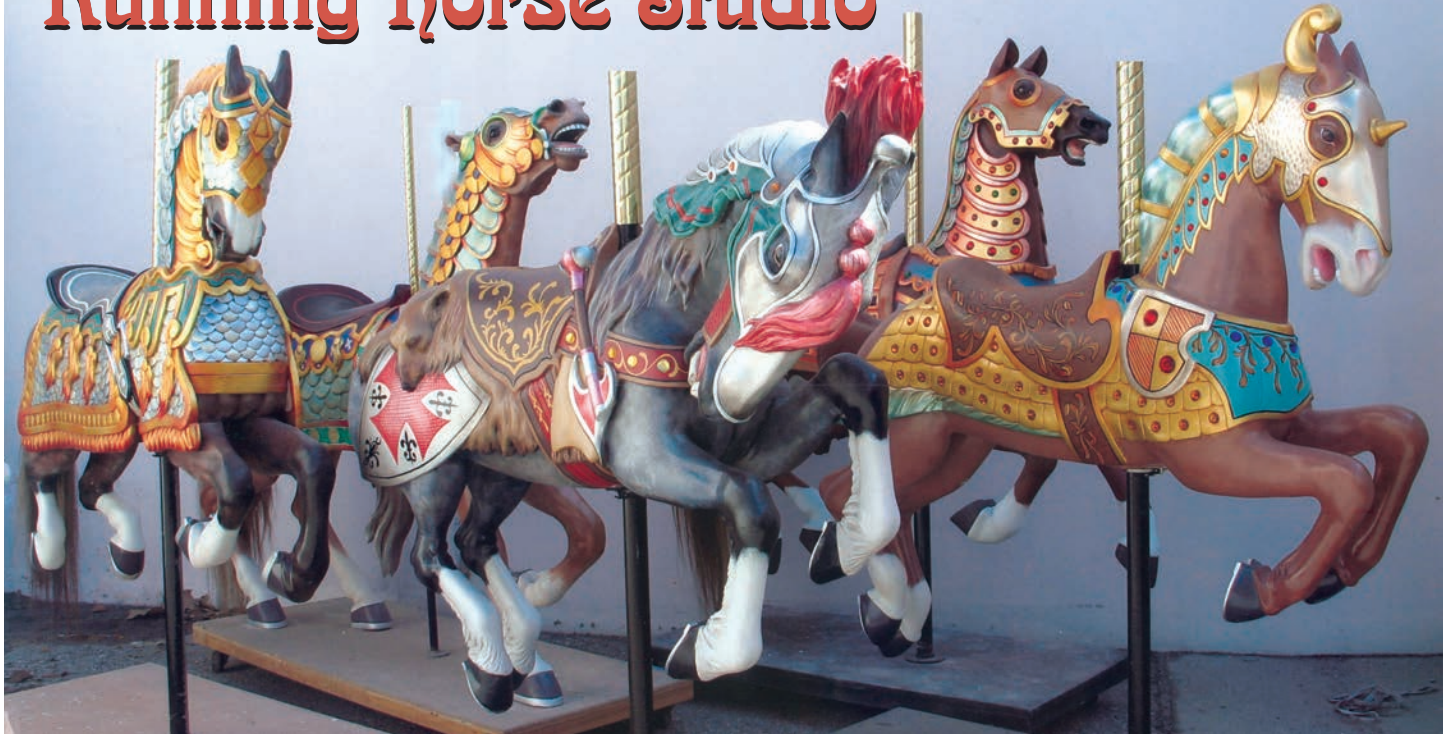
In 1998, the Carousel Under the Clock partners held an auction to sell off the carousel. The organ was included in the sale to Friends of the Paragon Carousel, an organization started by Judeth Van Hamm to save this much-loved local icon.

The current restoration project includes repairs to the drive mechanism by Bob Newman and complete restoration of the facade by James Hardison. Hardison rebuilt the crown and hand-carved its decorations from solid wood using patterns he developed during his research of other historic Model 153 facades.

Once the carving was completed and the case was primed with white paint, Hardison applied gold leaf and bronze powder to the scrollwork and blended color into the scrolls to give them even greater depth. He painted

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James Hardison applying gold leaf to the decorations.

the scenery panels with depictions of local landscapes and landmarks. Hardison has even replicated the style of the original paintings.

"I call it carousel-style," says Hardison. "Even though it was done quickly, the artistry shows through in perspective, choice of colors, and technique."

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Bob Newman, James Hardison, and Bill Luca (original owner who saved the organ and sold it to Carousel Under the Clock partners.)

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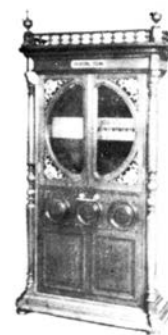
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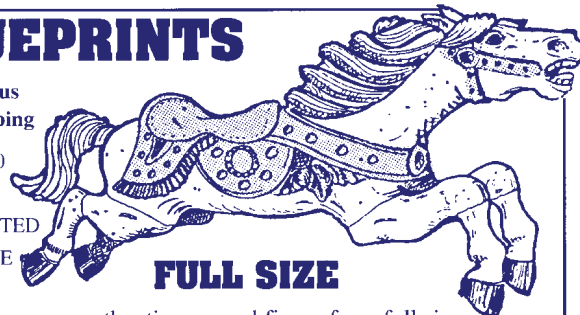
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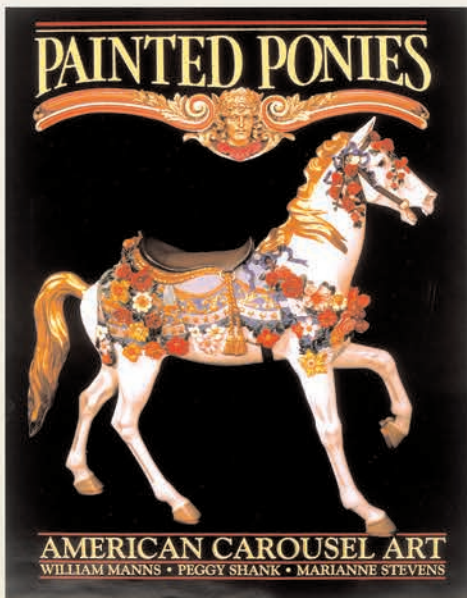
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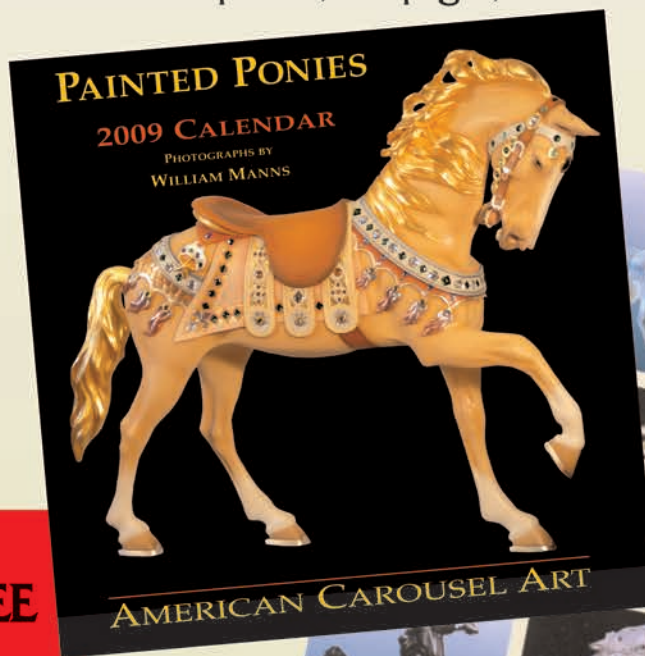
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