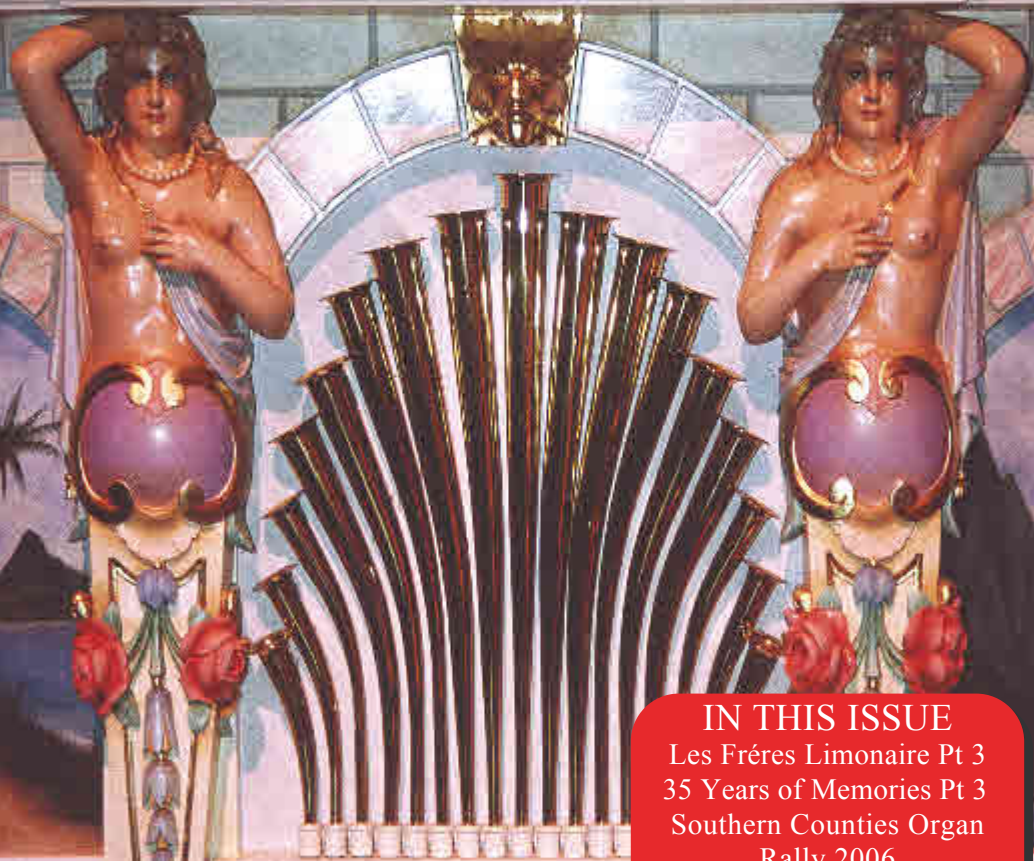


The Fair Organ Preservation Society

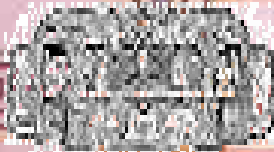
KEY FRAME

GEHR. BRUDER



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Les Frères Limonaire Pt 3
35 Years of Memories Pt 3
Southern Counties Organ
Rally 2006
Visit To Wisconsin
W.E.S.E.S. 51st Rally
And Much More



The Key Frame is published by the Fair Organ Preservation Society quarterly in March, June, September and December and distributed free to members of the Society. Back issues can be obtained from the Stock Controller.

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COVER PICTURES

80 keyless Gebrüder Bruder Fair
Organ in the Jasper Sanfillipo Organ
Collection, Chicago, U.S.A.
Photo: David Smith

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Important

Articles, obituaries and advertisements intended for inclusion in a particular edition of The Key Frame should be sent to the Editor to arrive by the dates shown below. Articles which arrive too late for inclusion in a particular edition will be held over for the following edition. Contributions are, of course, welcome at any time and will be published when space permits.

Letters to the Editor are welcome at any time and will be published in the first available edition after their receipt.

The dates below, are the copy dates for a whole year in advance, and are for the guidance of contributors and advertisers to assist the Editor in preparing the magazine in a timely manner; they are not deadlines, but the information given above should be borne in mind when preparing contributions. Regular contributors should continue to send their articles as early as possible.

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COPY DATES

KF2-06	21st April 2006
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KF4-06	20th October, 2006
KF1-07	26th January 2007

Chairman' Chatter

An extraordinary Meeting of your Committee was held in early July to discuss the implications of the news of the granting of an export license for the ex. Grays/Jonas 98 key Gavioli

The granting of such a license, which was done with the say so of Ian Trowell of the National Fairground Archive in Sheffield, places the entire stock of old instruments in this country in serious danger of suffering of a similar fate.

Quite why the body in London referred the matter to the N.F.A. and not the F.O.P.S which has for nearly fifty years been the main society with regard to Fairground Organs, remains a mystery. The people at Sheffield have no real qualifications where such an important matter is concerned or with regard to the Waverley Criteria, The criteria which has to be met before an export license can be granted at all.

Although stopping the above now seems unlikely, we as a Society have to be seen to be taking action to try to prevent similar events from occurring in the future. To this end a letter has been sent the relevant body expressing our displeasure at what has happened and requesting an urgent meeting with them with regard to any similar cases that might arise in the future.

That is it in a nutshell, an in-depth report of happenings will appear in this or future issue of the Key Frame.

The unfortunate incident of the charging of £1.04 for your last magazine was resolved very quickly indeed thanks to the printers putting their hands up straight away. Rowe the Printers who print the Key Frame have been more than

helpful over the matter and we thank them for that. All monies owed to you should be with you in this issue. (*see below*)

Thanks also to Kevin Meayers, our Public Relations Officer, for his time spent liaising with the Printers to bring about this outcome.

Ladies and Gentleman, mistakes can be made.

Happy Listening, *Peter Haywood.*

WE ARE PLEASED TO WELCOME THE FOLLOWING NEW MEMBERS TO OUR SOCIETY.

Mr D Evans,
Skelmersdale, West Lancs.

Mr & Mrs C Palmer,
Yeovil, Somerset.

Mr S Whittaker,
Brownhills, West Midlands.

Mr P Thomas,
Coventry, West Midlands.

Mr E Thomas,
Milton Keynes, Bucks.

Mr & Mrs ATipping,
Kidderminster, Worcs.

NOTICE

Apparently, it is not possible to buy a postal order for a sum as low as £1.04. It has therefore been decided to deduct that sum from your annual subscription and Rowe the Printers will reimburse the Society for the total sum involved.

Successful Third Southern Counties Rally

By Alan Roberts

The third annual Southern Counties Organ Festival was held at Twyford Waterworks Museum in Hampshire on the 4th of June. Set in rolling country-side just a couple of miles from the M3 motorway, the museum itself holds a fascinating history of potable water puming, filtration and supply to the surrounding area. Indeed, part of the Victorian building is still used by Southern Water.

There were, in total, some 27 organs of varying size attending; from the tiny 'Babe' built and presented by Paul McCarthy (who incidentally nearly got paid a mileage allowance, as he kept going around the building trying to find a pitch!) to Ray Bryant's 69 keyless WurliTzer system Dean 'Charlotte Rose', now recently tuned and fully at home in it's new transport.

The main body of organs were (in programme order):

Wilhelm Bruder model 74⁴ (actually an ex demonstration model) owned by Francis Stapleton, which had been completely rebuilt by Richard Dean last year; a beautiful 56 keyless Voigt belonging to Paul Kirrage that came originally from a German showman; 'De Angelina' a 55 keyless David Leach Dutch street organ built at the extreme end of 1999 owned by the very young but non-theless enthusiastic Ashley Spencer; the 54 keyless McCarthy 'Broadtown Belle'² owned by Mike Harris, also in new transport; a 52 key Verbeeck Dutch street organ built in 1982 and owned by Glyn and Mary Tisdall;³ 'De Harlequin',⁵ a 52 key street organ that started life as a Koenigsberg, rebuilt by Theo Heesbeen in 1989, then pipework replaced in 2004, owned by Graham Spencer; A colourful Wilhelm Bruder model 79 (48 keyless) organ owned by Dr Andrew Leach; 'Irene' a 42 keyless McCarthy owned by Cliff

Seamark; 'Bayford Belle', a 38 note David Leach hand turned organ, owned by Ray Bryant; the 36 key Pluer/ Krull Dutch street organ 'De Kleine Molen', owned by Ashley Spencer; (photo left) Dave and Joan Wright had their lovely Hopp hand turned organ



JUST
A
FEW
OF
THE
ORGANS
AT
TWYFORD
2006



The Broad Town Belle
Playing Methodist Old & New

actually inside the building right next to the triple expansion steam pumping engine...which thankfully was not working! In these acoustics, the Hopp sounded a lot larger.

The smaller type of organ was represented by Andy Hinds, who attended with his 31 note Alan Pell paper roll instrument; Robin Brailey brought along his 30 keyless Dean 'Cindy'; whilst Dave Deakin had an example of an Alan Pell 25 note paper roll organ on display; Dave Heritage and his Lady wife came from Banbury to present their 22 keyless McCarthy, and that young man, Ashley Spencer, gets yet another mention with his John Smith organ 'Classica'.

Whilst still with this lucky young man, it is worth mentioning that he also presented something a little different, namely a Williams MP3 player built to look (and sound) like a small hand turned organ, the creation of Nick Williams of Leintwardine, Shrops. It should be noted that Ashley is just ten years old!

To round off the instruments at Twyford, we must make mention of the collections owned and presented by Norman and Jane Dicker, and also of Brian and Joan Chapman. These hand turned, table top machines held quite a few people for some considerable time, such was their diversity.

The waterworks museum had laid on a free shuttle bus service to and from Winchester railway station, and this proved to be very popular, bringing in many folk (one even came from America to see the show, but not all the way on the bus, I might add).

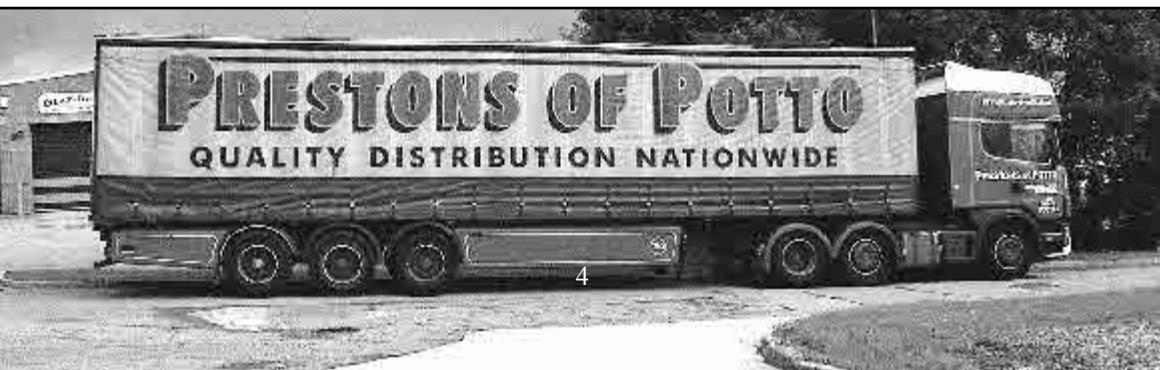
Fortunately, the weather behaved itself, and produced a very fine, hot and dry summers day. The latter was to prove trying for several instruments; as the relative humidity dropped they became more temperamental, and a couple even gave up altogether. Nevertheless, a great time was had by all.

I should like to finish by saying that Johnathon and Helmut Eckhardt (who produce the official GDSF video and DVD) filmed the whole event and they will be producing both a video and DVD of Twyford 2006 in due course.

Finally, a big 'thank you' to the museum and it's volunteer staff for having us all there. Both Graham Spencer and myself as co-organisers would like to thank all the organ owners and their helpers who came to support this growing event.

The details for next year's Southern Counties Organ Festival have yet to be finalised, but will be announced in due course. *I have no identification for the pretty little organ, (picture 1). Can you help ? Ed.*

Recently I looked out of the office window here in Cornwall and saw this lorry parked up opposite our entrance. How about sending the organ down next time Dick!!





CD Reviews by Michael Morris

I hope that members have had an enjoyable rally season so far and that the soaring summer temperatures haven't played havoc with the pipe-work or the 'Gaviman' sweltering at the back of the organ.

I have received one CD this time and hope that more will follow. If you have had a recording or DVD made recently, I will be pleased to give it a mention in these pages. My address is: 10 Church Lane, Barnwood, Gloucester. GL4 3HZ.

'Het Kleine Juweel', (The Little Gem), Volume 4' is the latest offering of music from the 56 Key Plover Dutch Street Organ belonging to Ian Crisp. This most enjoyable CD can be purchased from Ian at: The Cottage, Green End, Weston, Hitchin, Herts. SG4 7AL and the cost of £8.75, includes postage. With a fine recording by Graham Spencer of Royalmusic Recording Services this CD marks the debut of two young and gifted arrangers from Holland. Jeroen van Baden is from Hoon in North Holland and started arranging when 17 years old. Marco Hage began making organ books at the age of 14 and has also made his own compositions.

The organ works on the Casio digital music system while the pipe-work follows more traditional design and includes a rank of melodic piccolos to add sparkle to the music on this 2001 built

organ. The instrument uses the 56 key Limonaire scale with good effect to create a characteristic happy street organ sound.

At 63 minutes long and with 23 tracks this CD represents good value with a varied selection of musical styles. There is a bright and breezy foxtrot medley with *'A Little Love For Me'* and *'On Java The Girls Are Brown'*. A fine novelty piece is *'The Syncopated Clock'* which as you would

expect uses percussion to impersonate a ticking sound. *'The Peanut Vendor'* is a Cuban song from 1931 and one of its uses was in the movie, *'A Star Is Born'* with Judy Garland. From the U.S.A. we have the Everley Brothers 1958 hit *'All I Have To Do Is Dream'* which is a real joy to listen to on Het Kleine Juweel.

With most Dutch Street Organ recordings you expect to find a number of marches and dances. There are three marches with *'The March of The 99th Regiment'*, *'The Korfbal March'* and *'The Uncle Peter March'*. There are four dance tunes; a foxtrot, galop, waltz and a polka.

One of the tracks features a new composition by Marco Hage entitled *'Tante Heintje Waltz'*, which commemorates the famous organ grinder who together with her husband played on the streets of Amsterdam from around 1905 - 1940 and this tune is very characteristic of the music found on the streets of Amsterdam.



Les Frères Limonaire -AHistory-part 3

by Andrea Stadler,
translated by Björn Isebaert

This is the last of three articles which are the results of Andrea Stadler's research regarding the firm of the Limonaire Brothers, about whose history we hardly knew anything until now.

We would like to express our gratitude to her for having allowed us to re-produce them in the Key Frame. This series of articles which first appeared in the AAIMM magazine *'Musique Mécaniques Vivantes'* has now appeared in the journals of every major mechanical organ Society in the world and must be regarded as an important source of information regarding the Limonaire family of organ and piano builders. Apart from the photos by Andrea Stadler, we have had access to some genuine vintage documents from collections of different collectors, to whom we are very grateful.

(Philippe Rouillé)

Third part: Waldkirch 1908-1926, Paris 1921-1936

1. Limonaire Frères, Waldkirch: In search of new markets

In 1902, Limonaire Brs. advertised in *'Der Komet'*, the German showmen's journal. Was this a reaction to the international activities of Gavioli? Was it the answer to the attempts of German organ builders to establish themselves in the French market? The largest centre of organ building in Germany was to be found in Waldkirch, in the Black Forest, where the Bruder family was the most important and most famous family of organ builders. It was by inheritance that Richard Bruder (1862-1912) entered into the business of the Bruder Brothers firm. When Richard's nephews managed to get rid of him in 1895, he was looking for new employment, and for vengeance. He bought the inn *'Zum Rebstock'* and shortly afterwards, he was to be found with his organ and swings on the fair-

grounds to introduce himself to his future clients, the showmen. In 1896, he rented the largest room of his inn to Gavioli of Paris and became the manager of this branch of the company.⁶²



Figure 23 : “Zum Rebstock”, Waldkirch, Lange Strasse 46 (photo: Stadler).

The Bruder establishments now had international competitors, entering the field which they thought they dominated. Today, we know that this confrontation was very creative in generating changes and positive results on both sides. The reaction of the Bruder Brothers soon followed in 1897 when a large advertisement appeared in the January issue of *'L'Industriel*

Forain'.⁶³ Unfortunately, this publicity was not enough to convince the French clients and after some weeks, the German firm disappeared from the advertisement



Figure 24: German Limonaire book label

But another organ building firm was observing with interest the commercial activities of Gavioli and Bruder in France and Germany. In *'Der Komet'* of 1902, German showmen could choose between Bruder Brothers-Waldkirch, Gavioli-Waldkirch and Limonaire Frères Paris. Due to a lack of success on the German market, the Limonaire Frères did not renew their publicity campaign. It is only from 1908 onwards that showmen can find their name regularly in *'Der Komet'*, because the branch of Gavioli in Waldkirch then belonged to Limonaire Frères under the management of Richard Bruder. Why was it that the Gavioli firm

On 1st June 1905, the firm became a public company, the Public Corporation of the former company Gavioli and Co., with a capital of 1,100,000 F which would be raised to 1,400,000 F in 1906 and a large number of the shares were available on the stock exchange. The financial press, very aware of the momentary success of a product that depends on a trend, stressed above all the importance of export as a means to improving productivity. Therefore the Gavioli Cie. planned the creation of branches abroad, especially in Belgium, in order to be able to supply the American market more efficiently than the Parisian establishments.

Unfortunately, the year 1907 proved to be disastrous for the company as the economical and financial crisis in the USA had a negative influence on the firm. The contract with the manager of the Waldkirch branch ended on 31 December 1907 and Mr. Gavioli resigned. By 1909, the question of reducing the Company's nominal capital arose and although it stood at 280,000F in 1911, by 1912 liquidation was inevitable. Limonaire Frères et a Cie. then bought the remains of the Gavioli firm. On the one hand, the Gavioli firm was unable in 1908 to keep its German branch open, on the other, the German manager had a great interest in signing a contract with a more dependable company. The Limonaire Frères firm was entered in the Waldkirch trade register on 1 January 1908. Business was going well and a new factory was built where the house of Richard Bruder, who died in 1912 was located. His widow and son Alfred (1889-1937) sold part of their land to Limonaire Frères and Eugène Limonaire travelled from Paris to sign the relevant papers in September 1912.



Figure 25. The house of the Gebr. Bruder, Waldkirch, Kandelstrasse 10 (photo: Stadler)

Figure 26. Cover of a Limonaire catalogue issued by the German branch in Waldkirch, Manager



Early on in 1913, the new manager Alfred Bruder detected a deficit and fired some of the employees. In 1914, he asked the municipal Council for a tax reduction because fearing that the parent company might break with the branch and transform it into a simple agency like the ones in Berlin, Dresden, Düsseldorf and Lübeck resulting in the unemployment of the 12 workmen.

However, the Great War resolved the problem when, in 1916, the Secretary of the Interior decided to replace the manager, and in 1917, the Germans enforced the liquidation of all French properties. The expropriated properties were then purchased at the resulting auction by Richard Bruder's widow. In 1921, after the war, Germany returned the property to Limonaire, but they never used their former branch again because Eugène Limonaire had retired from business and his brother Camille died in 1920. On 23 May 1924, the name of Limonaire Frères was crossed off the Waldkirch trade register and in 1926, Alfred Bruder repurchased from the Limonaire brothers the property on which his parental home was located. He continued to build instruments until 1937.

During the sale, Eugène was represented by Victor Flament, the son in law of Camille Limonaire.⁶⁶ It was in this way that the international cooperation was ended.

2. The successors of Limonaire Frères, Paris

We don't know the exact date on which Eugène decided to end his professional activities. Neither do we know why he sold the shares that



Figure 26.: large Limonaire organ with 68 keys and 320 pipes, manufactured in Waldkirch around 1910 by the German branch of the Limonaire firm (documentation: Musée des Gets)

connected him with the 'Company for the Manufacture of Pneumatic Instruments'? (Formerly the LIMONAIRE FRERES Company) which was created by Eugène Limonaire and his brother Camille (who died in December 1920). It was probably to assure the continuation of their family company, from which they wanted to retire for reasons of age and health. Established in 1920 by the Limonaire brothers, Lucien Moreau and René Savoye, this company with a capital of 3,000,000 F⁶⁷ had its main office in Paris, at 5 avenue de l'Opéra⁶⁸. It united the Limonaire Frères Company (which owned the Gavioli brand name) and the firm of the so-called Cantola⁶⁹ of which Savoye was the inventor while Moreau occupied himself with manufacture and sales. Both Messrs. Limonaire were entitled to the position of manager of the section 'Instruments, Music and Fairground Articles' for a period of two years. Mr. René SAVOYE was appointed by statute

Figure 27. A Limonaire jazzbandophone dating from the 1920s (documentation: A.Quier; more details in the journal of the AAIMM, nr.13, 1981). These instruments are more often found without visible percussion, marked with the name Lemoine or even Poroit (see MMV 24 and 34).



as technical and artistic director of the Company for a duration of fifteen years and 68% of the shares were to be sold on the stock exchange. 16% of them would be owned by the Limonaire Figure



Figure 28. *Frères Limonaire* publicity from 1932, avenue Opéra (documentation: private collection).

For some time, this company did good business.⁷⁰ In 1926, the capital was raised to 3,140,000 F, and the company's base was transferred to 166 avenue Daumesnil.⁷¹

The managers between 1920 and 1926 who succeeded the Limonaire brothers were Charles Albert Demouts and later Louis Moutier and the commercial and financial strength of the company permitted the taking-over of the following competing firms which had become bankrupt:⁷²

1921 Magnan Frères, Nogent le Rotrou (Eure-et-Loir) (the firm continues to manufacture products),

1922 Lemoine et Dryvers, Lille (firm closed),⁷³

1922 Public Corporation of French pneumatic pianos, Thouvenot and Limonaire Brs., Paris (firm closed),

1928 Foucher-Gasparini-Butel, Paris, rue de la Vége 17-19 (bankrupt in 1927).

But the Former Limonaire Frères Company also suffered in the general economic crisis and from the decline in the mechanical organ industry⁷⁴ as new forms of recreation (e.g. sports) as well as new inventions such as the gramophone, 'talkies' and, some timelater, radio became real threats. The Bottin of 1925⁷⁵ no

longer mentioned Limonaire in the merry-go-round-section, although fair-ground articles could still be purchased from the firm; and for automatic pianos from 1924, the Crédit Industriel and Automobile offered hire purchase arrangements for all models of automatic pianos manufactured by the Limonaire Frères. Therefore, we can conclude that the demand for merry-go-rounds was down while the automatic piano has to be 'marketed using all available means. To find new clients among the less well off populace, a financial firm occupied itself with the sales side in order to free the manufacturer of the economical risks. In 1928, the nominal capital was reduced to 1,000,000 F and on 17 May 1929, the liquidation became official. Victor Flament, son-in-law of Camille Limonaire, and Paul Paillard acted as liquidators. But this wasn't the end of Limonaire. The company was sold on 15 June 1930 to the Consortium Général de l'Industrie Foraine which put advertisements in the Bottin of 1930 and 1935 under the name of The New Limonaire Frères Company. Among the

founders of this company, which was established on 20 June 1930, we find some persons who were responsible for the society during its liquidation,⁷⁶ company managers or lawyers.

Times seem to have changed, the people managing the company were no longer craft or industry specialists but administration specialists and for the owners, the expertise of the economical market had replaced the knowledge of product fabrication. The product range had become so varied that one can no



longer talk of a specialised company.⁷⁷

Figure 29. A present day view of 79-97, rue Claude Decaen, Paris (photo: Stadler)

The nominal capital was established at 100,000 F and was divided into a thousand parts belonging to seven associates. There were no shares for public sale and the company base was now to be found at 79 rue Claude-Decaen in Paris.

It must have been this company which bought Gaudin and Cie., successor of Ch. Marengi and Cie., after the liquidation of that firm in 1932. Therefore, we read in the Bottin of 1932 the following:

ORCHESTRAL ORGANS

New company

LIMONAIRE BRS.

successor of

Limonaire Brs.

Gavioli and Cy.

Marengi, Gaudin & Cy.

Gasparini

A. Lemoine

instruments played by perforated cardboard or paper

rue Claude-Decaen 79bis

(12th arrondissement)

The property in the rue Claude-Decaen, owned by the Limonaire family, had already been partly sold to piano manufacturer Joseph Julesin 1926. In 1930 and 1931 – exactly during the inflation – the Office Public of the City of Paris⁷⁸ bought 79 rue Claude-Decaen and several adjoining properties to build houses. *The Avenir Forain* of January 1932 published the following advertisement: *Organs – Limonaire Brs. Company. (Management change) before stock-taking and removal for reasons of expropriation by the city of Paris. At this very moment: sale of all models of new and second-hand organs – Exceptionally with a discount of 15% – Perforated cardboard for all types of organs – All kinds of fairground material. Merry-go-rounds. Attractions. Rue Claude Decaen 79bis.*⁷⁹

It seems that the Poirot Brothers. company in Mirecourt (Vosges) took over all that remained of Limonaire Frères as a settlement of debts.⁸⁰

The buildings in the avenue Daumesnil are demolished in 1936. And two years later, the Lacroix brothers sold the property to a firm producing filters



— Bonne table, vins fins, musique agréable de cet excellent « Pianos Limonaire » voilà de quoi justifier le succès de cet hôtel. — Limonaire frères, 166, avenue Daumesnil, Paris.

Figure 30. Limonaire advertisement for a mechanical piano in a worldly situation, documentation: Aressy, Perforons la Musique



Today, not a single trace reminds us of the production locations of the Limonaire Frères companies. Every attempt to bring back the memories of this company (street name, a small plate at the avenue Daumesnil 166) has hitherto failed. All that remains are the rare examples of organs and merry-go-rounds and the family name which is to be found in French dictionaries: 'a Limonaire is a barrel organ mainly used for carousel music'.

Figure 31. 166 Avenue Daumesnil, Paris - the location of the former Limonaire Frères piano and organ company

Author's Note: I would like to thank everyone who has supported my research, particularly Françoise Mustelier, Denise Limonaire, Wolfgang Brommer, Florian Dering, Jan van Dinteren, Dr. Evelyn Flögel, Zeev Gourarier, Hervé Lefèbvre, Fabienne and François Marchal, Jos Roelandt and Philippe Rouillé.

This three part history of the Limonaire Family, written by Andrea Stadler, first appeared in *Musique Mécaniques Vivantes*, the journal of AAImm and we would like to thank them and everyone concerned for granting us permission to re-print it in the *Key Frame*.

Reference Notes...

62. RAMBACH (Hermann)/WERNET (Otto), *Waldkircher Orgelbauer*, Waldkirch, 1984, p.76-82.

HEIZMANN (Valesca), *Die Orgelbauerfamilie Bruder*, Waldkirch, 2002, p.15-16.

63. Unfortunately, the journals of showmen in the Bibliothèque Nationale are very incomplete. We don't know if this attempt by the Bruder Brs. was the only one.

64. In the "organ" section, these three firms are not the only ones, but only these are of interest to us in this article.

65. CAMT (Centre des Archives du Monde du Travail), Roubaix

66. Municipal archives of Waldkirch.

67. In 1886: 80,000 F; in 1908: 500,000 F. In 1920, the Limonaire brothers contribute 800,000 F cash to the new company. In addition, they own 500,000 F worth of shares.

68. This is the address of the Moreau company.

69. Statutes of the firm, CAMT Roubaix. Cantola, invented by R. Savote and U. Dryvers, is a special device for playing a church organ.

70. The *Bottin* of 1922 mentions that the Church organs and salon organs of the Abbey firm, which was located in Versailles during the previous year, will be sold at the address of the Former Limonaire Brs. Company. The telephone number of both firms is identical.

71. The detailed registry of the Parisian Archives contains a list of people allowed to govern, manage or sign for the company, manage or sign for the company from 20 July 1920 onwards: (illegible name), Pierre Tabourin, Charles Demouts, Jean Ginier, Claude Gayet, Eugène Limonaire, Camille Limonaire (who dies a few months after the establishment of the company in December 1920), Eugène Fournier, Henri Heidsieck/Reims, Claude Thévenet/Château Chinon, César-Lévi/Strasbourg (the last three names have been added later, probably in 1926).

72. Deed of sale in the *Consortium Général de l'Industrie Foraine* of 1930 and liquidation registries in the Parisian Archives.

73. Eugène Limonaire was one of the co-liquidators.

74. Serious incidents may also have attributed to the decline. Marcel Bartier, who probably worked as a music arranger for Limonaire until 1923 – "the year of the fire in the factory" – mentions such an incident (MEIJER (Tom), Muziek uit België (1), in: *Het Pierement*, vol.47, no.1, January 2000, p.18).

75. The manufacturers of automatic pianos fill two pages in the *Bottin* with their large, competing advertisements. So,

A 56 key Limonaire Jazzbandophone. photo: David S, Smith



these instruments are still quite popular.

76. P.J.Tabourin, P.Paillard, L.Moutier, A. and P.Pignot, Meyer de Stadtelfhofen/ Geneva, and Henry Vallée, who replaces H.Heidsieck/Reims (Company statutes, Services de l'Enregistrement in Aubervilliers).

77. Company statutes of 20 June 1930 (*Archives de l'Enregistrement in Aubervilliers*): The aim of the Company is the management in any form – even by caretaking and representation – the acquisition, sale and creation of all enterprises manufacturing any kind of musical instrument – pneumatic, mechanical, electrical or other – and of any other material which could be used by showmen or in amusement parks;

The management – direct or indirect – of any patent, trademark, model or construction process of devices used for the reproduction or transmission of sounds or images, such as: gramophones, records, film equipment, silent or talking

movies, loudspeakers, record-players, amplifiers, radios, etc.

The trade and manufacture of all accessories connected with the objects mentioned above;

The management of all factories where games, toys, trinkets, furniture and body-work are made, as well as the management of all workshops dealing with the manufacture of furniture, carpentry, wooden or metal trusses, mechanisms, electrical apparatus, etc. (...)

78. In 1914, the City of Paris creates the Office Public for cheap housing (OPHBM) (...) In 1932, the superior Committee for the general arrangement and organization of the Parisian region entrusts Henri Prost with the drawing up of the Plan of the arrangement director (documentation of the

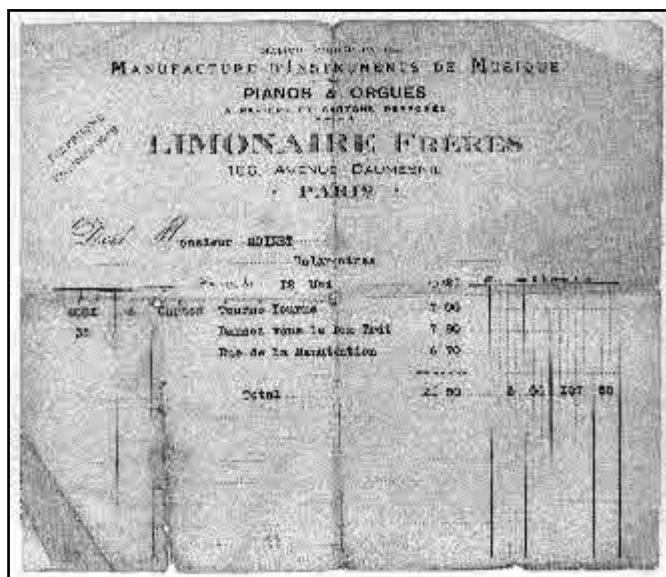
Pavillon de l'Arsenal, Paris, 04/06/2004).

79. We sincerely thank Fabienne and François Marchal for providing us with this untraceable text in the National Library.


80. MARCHAL (Fabienne and François), *L'Art Forain*, Paris, 2002, p.132. All what remains of the Limonaire company archives is now located in the Musée de la Musique Mécanique in Les Gets.



Figure 31. Cover of a French Limonaire catalogue from 1921, mentioning at the bottom several branch stores in France and abroad (documentation: Ph.Corbin)



Figures 32 & 33. A Limonaire invoice and receipt from 1921, each showing the firm's heading (collection: H.Lefebvre)]



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Members Pics from the camera of Belgian member, Rudy Nijs.

*A very happy organ grinder with a
Gebrüder Bruder barrel Organ
outside the Jäger and Brommer
workshop in Waldkirch.*

*right: A.Ruth & Söhne Barrel Organ seen
at the 2006 Waldkirch Organ Festival.*



*left: Another Gebrüder Bruder
Barrel Organ, again seen at
the Wladkirch Organ Festival.*



above: Limonaire organ inside a carousel seen at Bakkersmolen.

below: Gebrüder Bruder organ owned by Piet Kuindersma photographed at Arnhem May 2005.



Visit To Wisconsin U.S.A. June 2006

by Dave Smith

I am lucky to have relatives in America, even more lucky that they live in an area where there are some well known organ collections and individuals who are involved in the work of restoring mechanical musical instruments or in researching their fascinating past.

It is some years now since I first made the acquaintance of Fred Dahlinger Jr. whose work sometimes appears in the pages of this magazine. Fred was Director of the Circus World Museum's Library and Research Centre in Baraboo, Wisconsin and as the museum is only about an hour or so away from where my folks live, it has always, (much to my American relative's amusement!) been a favourite choice of mine for a day out and to re-new the acquaintance with Fred.

However Fred no longer works at the museum which meant that a trip there would mean that I could enjoy the items on show, but not see him. When he heard that I was going to be in Wisconsin, Fred kindly invited me to get in touch and he would try to make arrangements for me to see some things that I had not seen before so I decided that for the first time ever, I would be in Wisconsin and not visit the Circus World Museum.

Now I am not that confident a driver in America, it's not so much the fact that they all drive on the wrong side of the road, I just can't get the hang of not having street names and so on and I looked forward with not a little trepidation to having to find my way down to Baraboo to Fred's place on my own, (I knew that none of the family

would be interested in coming along). I was therefore delighted when Fred said that a friend of his would like to join us and as he would be passing quite close to where we were staying, he could pick me up and drive me down. I was doubly delighted when I was told that I was being picked up by Dick Lokemoen, the well known restorer of organs and mechanical instruments whom I had never met. A visit had been arranged by Fred but when Dick and I arrived, we were told that the person at our destination had been in touch to request that we delay our visit by an hour. Dick suggested that we could take a quick trip to the CWM after all to see the 89 key Gavioli there, which is one of the instruments that has been restored by him.

The museum is situated on the historic site of the Ringling Brothers Circus winter quarters and is home to a vast and unique collection of horse drawn circus parade wagons. Enormous, beautifully carved vehicles used as bandwagons, tableaux or animal wagons as well as sometimes plainer, but still fascinating baggage wagons. Also there is a portable type of carousel and about five or six organs, all of which are maintained under the watchful eye of Dick Lokemoen.

The Gavioli has been in the ownership of the Sedlmayr family since 1955 and is known as the Royal American Shows (circus) Grand Gavioli Band Organ. Much of its early history is unknown, but it is thought that it might originally have been imported into the States in the early 1900s

by one of the Berni Bros. in New York. The earliest proof of it being in America is a photo taken around 1911 when in the possession of C.W.Parker, the manufacturer of amusement devices, including carousels. When Parker's travelling carnivals ceased operations, the organ was stored in a Kansas farm barn for 35 years until its acquisition by the Sedlmayrs when the organ underwent a major restoration programme under the auspices of Antonio 'Tony' L. Crescio a German immigrant who had worked for Bacigalupo in New York.

At some time the organ had been converted to play A. Ruth & Son Model 36 scale music and in 1965 it was again converted to play from a duplex WurliTzer 165 roll mechanism. The organ travelled with the circus for several years until 1977 when it was stored in the winter quarters in Tampa, Florida. In 1992 it came to the CWM on a long term basis. There a total restoration of the organ was planned with the intention of returning the instrument to its original scale and to restore the facade to how it was when it first appeared with the Royal American Shows in the 50s. The work was accomplished by new acquaintance, Dick and the work on the facade was carried out by Rosa Ragan, an expert in fair-ground art restoration. Whilst on holiday I purchased a book by about Rosa's work in restoring the Glen Echo Park Carousel in Maryland, a book I can thoroughly recommend. I was to see more of Rosa's work that day during the visit that had been arranged by Fred. Dick also played the museum's Style 165 WurliTzer for me. Built in 1916 and one of only six that were built this organ was owned at one time by Skerbeck Shows of Wisconsin.

It was great to hear both of these instruments again, although Dick's trained ear detected tonal discrepancies that I could not hear, but then, that is how one becomes an expert in one's field! Then it was back to Fred's where we prepared to leave for the next stage of my day out.

During the journey I was asked what the British organ fraternity thinks about the sale of the Cornish Gavioli to an American collection. I hope I was discreet in my replies, but it is difficult to express our disappointment at its loss in the face of such evident interest in it arriving just down the road so to speak.

On arrival at our destination, we were ushered into a small factory complex which was deceptive as at the back of the buildings there was a veritable Aladdin's cave of Mechanical musical marvels. carousel figures and antique items and curiosities such as you can hardly imagine. I was over-awed by the grandeur and beauty of some of the many objects on display here and will allow the photos I took to do the talking for me as I failed to take in so many of the details that I was given. Enjoy the pictures!

It only remains for me to thank our host and also Fred Dahlinger and Dick Lokomoen for having been such great company and for their invitations to do it all again some time in the future. I was disappointed that family matters meant that I was unable to take Dick up on his invitation to visit his work-shop where he is presently undertaking the restoration of a 65 key Gavioli, besides having one or two organs of his own. I am hoping that I can persuade Dick to let us have an article about his work on the Gavioli at some date in the future and I sincerely hope I can take him up on his offer to visit him.



above: Dick Lokemoen tweaking the Royal American Shows 89 key Gavioli.

right: Fred Dahlinger, yours truly and Dick Lokemoen

below: a view through the wagon shed showing just a few of the many wagons on show





Two of the magnificent Circus Parade Wagons at the Circus World Museum, Baraboo, Wisconsin, USA. above, The Two Hemispheres Band-wagon, Dick can be seen approaching the Style 165 WurliTzer. below, The Band-wagon from the Pawnee Bill Show.





Four of the delights seen in the USA. above: A 101 key Mortier and a delightful very large 114 key Gaudin dance hall organ. below: 65 key Gavioli from a PTC 5 abreast Carousel, one of several with a carved moth on the facade and a completely original 67 key Gasparini.



35Years Of Memories. Part 3

recounted by Andy Hinds.

Photographs by Dave Deakin and Andy Hinds

1977, oh dear. Another year, another hoo-hah. We had by now settled into a yearly pattern of events where good organ music could be heard, and I now had a car! There were still plenty of LPs available to be purchased, and it was about an LP that there was this hoo-hah. A new one appeared on the market, on the Jaycee label and the picture cover was a reversed photograph of Jimmy Williams' first gallopers, (*below*) so it gave nothing away. The recording itself was of an organ cyphering on occasion, with a bit of background noise, so not the best recording you ever heard. In the FOPS notes in the Worlds Fair a discussion began as to whose organ was on the record. The most ludicrous suggestions were made by people who, I can only assume were either deaf or who had not heard the record. The recording was quite clearly of the Noyce's 89-key Gavioli on their gallopers.

The FOPS, and I'm sure I'm remembering this correctly, decided that one side was Noyce's and the other was Don Robinson's 89-key Gavioli, although not specifying which was which. Sheer madness, as it is obviously the same organ on both sides.

We purchased this record at the Hullbridge Rally in Essex, but everywhere we went for weeks afterwards there were signs proclaiming 'No recording due to piracy'. It seemed as if it was a bandwagon that many organ owners were keen to jump on, but things returned surprisingly quickly to an even keel, although there remained a certain amount of suspicion as to who was responsible for the recording. We would like to reiterate here and now that it was not us. At Hullbridge the programme had an entry for a '52-key Breeder organ'. (Answers on a postcard, please).

The big event for us in the south in

1977 was the Queen's Silver Jubilee Rally on Clapham Common. There was a good organ attendance with the highlight being Bill Hunt with the Wonderland Marengi. The organ was in good voice and at the end of the day played 6 overtures on the spin and strangely the more overtures played, the



larger the crowd became. I don't know why this happens, but it still happens today. There is something about a well played piece of classical music that grabs a passing customer by the lapels and shouts 'Oi! Listen to this', and they do.

It was around this time, although I cannot confirm the year, that the Mammoth Gavioli sprouted a bandmaster. This almost life-size figure stood just behind the fence at the front of the organ and beat time with the music, without, it seemed, being connected to the organ in any way. Naturally, it had a tube, which had been hidden in a trench, but on asking George Parmley where he got it from, he insisted that it came with the organ when new. Now, I enjoy ajoke probably more than anyone, but to deliberately mislead in such a manner is not good when it is so obviously not true.

Funnily enough, we came across this phenomenon again when we started exhibiting models in the 1980s.

You would come across a model organ quite obviously made from drinking straws, milk bottle tops and numerous unwanted Xmas decorations and case carvings which looked like they had been trampled over by a dog, with an exquisitely carved bandmaster and bell-ringers. When asked where the exhibitor got the figures from he would answer 'I carved them myself', instead of the truth, which was obviously 'I bought them from so-and-so'. Then, when the follow up question of "Why didn't you do the case carvings, then" was asked, one was generally met with abuse. The moral: why not just tell the truth about something when lying just makes you look silly?

1978 was very much a routine year,

89-key Gavioli for the first time at Banbury. I was amazed to find that he only had 4 books of music at this rally, but whether he did not load the books on or not, I don't know, but he did borrow heavily from Ted Reed. The organ played OK, but not a patch on what it sounds like now fully restored.

Blow me down if we did not see the organ again later in the year.

Jack

Wharton had decided to initiate an end of season 'do' at his premises, and I do mean end of season as they were held in November. Noyce's gallopers were there and all the organs played well, as they should do in a 40 mph gale and temperature approaching freezing point!

Another back end of the season event was the organ festival at Hadlow Down. This event always seemed to have an organ or two from miles away, and the odd thing that you would not expect to see. In 1978 there was Cyril Woodend's 61-key Verbeeck from 'way oop north', Duncan

Price's Gavioli, Ted Reed's

Gavioli and Forrests 65-key Gavioli out of their gallopers have all been there over the years. Another visitor in the early 1970s was the 101-key Mortier '*The Bandmaster*', which has been

recently restored. It was at this event that we first came across the 72-key Carl Frei street organ '*De Moriaan*', then owned by George Marsh. At the time the organ always played too slowly, but always sweetly. Dave asked George if he would play a typically Dutch tune, so he played the Dutch national anthem. Now there's a sense of humour! I have a picture of '*De Moriaan*' on the picture sleeve of an LP of '*De Grote Gavioli*'. Who knows why.



Hadlow Down Rally. 1978

owner that is Arthur Clarke. It all started really in the 80s, and we were at Hadlow Down listening to Arthur's 84-key Gavioli. The books kept stopping in the

keyframe and so we went to see what was wrong. Arthur had gone off for a break leaving someone else in charge, who did not know what was wrong. Dave saw that the problem was that the keyframe drive wheel was slipping, so we dis-mantled it and put it back together again just in time for Arthur to come back and wonder why his pride and joy was not playing. We put a book on and away she went. After that we spent many an enjoyable hour at the Gavioli's keyframe with Arthur, who seemed to have an endless supply of lager and cigars.

It is also an enduring memory to see Arthur clog dancing along the front of the Gavioli to '*Hits of the Black and White Minstrels*'. One year at Hadlow Down, we had to turn off the organ for a flying and parachuting display. The moment the display had finished and during the crowd's applause, Dave put on

I've never seen Arthur laugh so much. If there was no-one in front of the organ, he would say 'Put the magnet on'. The magnet is Steve Clarke's arrangement of '*The Dancing Dustman*' and it is absolutely true that every time we put this book on, people came to listen to the organ.

1979 looked like a quiet year. The programme for the Andover Rally shows the first (that I can find) mention of a small Dean organ at a rally, although I do not remember it at all. It was at Knowl Hill that year that I had my only sighting of Jack

Hardwick's 87-key Bursens organ. Suffice to say, it was not playing at any time I went past it, and since then I have not seen it again. (Reader question - I believe that this organ was recently sold. Does anyone know where it can be heard, if at all?). Yes, it was Hardwick's as in Hardwick's of Ewell, the yard from which came many a restorable engine in the earlier days of preservation. The family used to come into the greengrocer's where I had a Saturday job. They were smashing people and they had the longest Mercedes car I had ever seen.

At Peterborough Expo that year, we had our first chance to see Bill Sykes' (now Reeder Bros.) 89-key Gavioli. Without the brass resonators that were installed a few years later, the organ was a bit quiet but very pleasant to listen to. I had a favourite on this organ, which was a strange little tune called *'Tsin-Tsin Waltzraum'*, and it was so good it was got rid of. I believe that Bert Epton's organ now plays it.

It was in the last year of the decade that we visited the 84-key Van Der Beeck organ in Ray Beardow's Gallopers at Woburn Abbey (*below*). Having purchased the Decca LPs, it had to be done. It looked a picture framed in the courtyard door-frame as you approached it from the house. The organ was playing well at this time, but there was only a small amount of music on the organ, the rest being stacked in a random manner in the corner of the amusement arcade. In the following years, the ride was relegated to the fair at the end of the Safari Park drive and the organ went downhill from then on. It is better now though, following restoration.

Strangely, it seems, that from 1980 I did not buy any more rally programmes, but from photos and tapes I have built up a picture of the highlights and important happenings.

Firstly, in 1980, Brian Oram again! We were at the Alexandra Palace Rally, and Brian was there with *'La Cascade'*. It was a big site and this organ was placed fairly centrally and despite earlier altercations we were on nodding terms with Brian. Having walked around the site for a while, a sit down was welcome and we plonked down in front of *'La Cascade'*. Brian, who was also seated on the bench, turned, saw us, saw our tape recorders and ran to the keyframe, shut the organ off mid-book and closed the door. Now, obviously, knowing Brian's attitude to recording, we would not have dreamed to even consider recording his organ, but I suppose he did not know that. What is stranger, though, is that about two hours later we happened by again, sat down with tape recorders off, facing away from the organ, on the floor, between our legs.

It appears that Brian was some distance away, but once again he ran, further this time - about 50 yards - and stopped the organ mid-book. Presumably, if we had sat there all day, he would not have played the organ at all. We have also recounted this to Boz Oram, and again, he laughed until he didn't.

It was at Peterborough Expo in 1981, that we saw the debut of Goff Radcliffe's 89-key Marengi, along with a personal appearance



for the weekend by Arthur Prinsen, who had restored the organ. This organ, as everyone will know, I expect, came from Bill Barlow's collection, where it was a 98-key organ called '*The Scenic*'. There was some good old music to be heard, but most bizarrely the organ had obviously had several books with either no end, no beginning or neither, and someone had joined batches of them together as '*Radcliffe's favourites*'. For example, you could be standing listening to an excerpt from '*Zampa*', and the organ would go seamlessly into '*Ever So Goosey*', and from there into a march, all within the same book without pausing for breath. It was quite fascinating, as you did not know from one second to the next what you would be listening to.

I believe that these books have been restored since, and it is good to hear the organ on CD. Having done two march discs, it must now surely be time to break open some of the old-time songs and record them. (I'd like '*Barking Creek*', if that's alright).

In 1983, we saw the opening of Turner's Musical Merry-go-Round in Northampton. We visited during the first year and were very impressed, especially personally with the 105-key robot Decap, although as stated previously, the Hooghuys was not playing. All the other organs were played for varying periods, and were all quite impressive. But, as with other collections, over the years the emphasis on the mechanical organ decreased in favour of the cinema organ that had been given a new home. On our last visit, Nicholas Martin played for two hours and there was an intermission for a ride on the gallopers and one tune from each of the organs that were still playing.

The total intermission was 20 minutes, at most, so it was a good job that we also like the Wurlitzer. We did not visit after that, but perhaps the collection will have a new lease of life with the Saunders team.

There was a very good cassette released of the Turner collection of mechanical organs in the 90s. It was well recorded with decent tunes, and proudly announced itself to be Volume 1. To be honest, I do not know why people bother to put 'Volume 1' on a recording, because in 95% of cases, there is never a further volume, so we get all excited over nothing. A second volume of this collection would have been something to look forward to.

It was also that year, I think, that the Wookey Hole fairground collection opened in Somerset, as part of the Wookey Hole experience. This was a very good collection of fairground artefacts, based around the Lady Bangor collection, which used to be exhibited in a shop in Portobello Road market in London. It was a strange set up, as you had to negotiate the cave system and have the history of paper making drummed into you before you got to the interesting bit.

On our first journey there started in Surrey in brilliant sunshine and ended in Somerset in a snow blizzard. The snow had the effect of our being the only ones in the collection for a long period, which enabled us to have the 49-key Marengi organ played for us for about an hour. The organ was not 100% perfect, but played well enough and had some interesting music.

Readers will know that this collection was sold off, and the organ can now be seen at Ted Reed's where it appears as a guest organ. Prior to the move to Ted's, the organ has only been



The Tussaud Group's 49 key Marengi at Wookey Hole.

seen in public when there is a 'K' in the month.

Reading the Keyframe article about the 'Gavioli Gathering' recently reminded me that in the mid-80s at the Parham Steam

Rally, we were present at the country's only ever 'Gasparini Gathering', when all the remaining Gasparini organs appeared. These were Phil Read (the organiser's) 52-key, Jim North's 52-key, Paul Kirrage's 46-key and a 52-key owned by a Mr Gammage from Weymouth.

The last organ appeared very rarely in public, and it was a bit of a coup to have it there. It was excellent, with lots of its original features and original Gasparini music, but the only problem was that the owner believed that it was totally acceptable to play one tune every 20 minutes, so we had to time our walk pasts

carefully. Paul Kirrage's organ was a Chiappa rebuild, and had some good old Chiappa music. I particularly liked 'Robin Hood', which Paul hated! There were also some Carl Frei arrangements on this organ, but the books were on grey card and stamped with the word 'Bever'. (Obvious reader question: Does anyone know who, or what, Bever was?).

It also turned out that Jim North's organ had a short piece of about one minute of original Gasparini music. When this was played the organsounded completely different from its Prinsenesque sound. Phil Read's organ is a Leach and Overington rebuild, and in its early days after restoration had a selection of quality Dutch music by a variety of arrangers. It is sad indeed, that through selling into private collections, and a

variety of other reasons, these organs are very rarely, if ever seen today.

The Gasparini organs were also the main staple diet of the end of season steam-ups held at Northchapel Working Men's Club. This was a superb series of events at which all manner of things turned up, and it was at the last of these that we saw the ex-Hollycombe Collection's 46-keyless Bruder, which used to grace the steam yacht. This organ was on an open trailer with not very much music, and we have not seen it since.

At Hollycombe, the organ used to play one continuous book of music, which was only about 25 minutes long, and I have to say that over the years *'Over The Waves'* drove us absolutely mad. Unfortunately, as is usual with Working Men's Clubs, the members decided that they did not want an open house for non-members, although, strangely, we were both "affiliated", and the event was terminated at that venue. This was a travesty as the event was building nicely into a major one and would have generated a lot of takings for the club. A particularly interesting year for this event was 1987, as it took place the week after the Great Storm in almost complete darkness, which gave it a real old fair-ground feel.

Side-stepping to Hollycombe for a moment, we have been regular visitors over the years, from when it was the old collection, via the grand closing rally and organ line-up, to the new collection as we know it today. The old collection had three organs. The Bruder already mentioned, an 89-key Gavioli, which is now owned by Kevin Gamlen and takes part in the *'Gavioli Gathering'* and a 28-keyless Chiappa on the Razzle-Dazzle.



Bandmaster on the 89 key Gavioli at Hollycombe

The Gavioli always played *'Over The Waves'* and the music of Johann Strauss but not much else and what it did play you could only just about hear. It's better now though. The little Chiappa organ was also very tuneful. (Reader question: Does anyone know the whereabouts today of the Bruder or the Chiappa?). *See the letters section for information on the Bruder. The Chiappa went to Switzerland. Ed.*

The collection today with more organs is that much more interesting, but it is a shame that they do not have the funds to properly restore the *'Peacock Marengi'*. Fully restored, this organ would be magnificent. When Page and Howard Organs did a partial restoration, you could see the potential, but only being given a limited budget was the major drawback. To my mind, funds should



Percy Cole's Gondola Ride and 98 key Gavioli at Windsor Forest Steam Fair, 1974

have been found and the restorers given the chance to do a proper job.

It was in the early eighties that we met two other relatively local enthusiasts. We were in the beer tent at Roxton Park, (only because it was raining), and started chatting with this chap. It transpired that he lived about two miles from me and had worked at the same company as my uncle George. This turned out to be Mark, the taller half of Mark and Val. Normally, after having done a tape of an organ at a rally, if there any tunes we did not know, we would play them to George who would invariably know the title of the tune and the full words. It also has to be said that he knew rude words to more songs than anyone I know.

In 1982, we happened upon Paul Kirrage at an event related to the Tasker Collection in, I believe, Winchester. Paul lives out Dave's way and had helped the Noyces out for years, although neither of us recalled him. At this time he had purchased a 30-key Chiappa organ and he has had a string of fine instruments since. His current organ, a Voigt, is a joy, but the Chiappa had a super version of '*Puff The Magic Dragon*', which I kept requesting much to Paul's chagrin, because he hated it. His 48-key Marengi had a book of Reg Dixon's theme song '*Confidentially*' which I loved and Paul hated. His 46-key Gasparini had a book of '*Robin Hood*', which I loved and he hated. I think he did it deliberately.

In the mid-80s, Knowl Hill had Richard Preston's Gavioliphone present every other year. Apparently the Prestons stopped at this rally on the way to their holidays. You could get close to the organ then and hear the full richness, which is something that you cannot do now with several feet of stage in between, and, of course, the organ was played continuously. I have always wondered why, when this organ has 112 keys, do you have to get so close to it to hear it?

Talking of playing continuously, we had cause to be standing by a non-playing organ at Dorset last year, I will not mention which, and when we asked, we were told that, 'we play for 20 minutes in each hour'. Now, to me, that is a very good reason to only pay one third of the attendance money. If you do not want to play the organ to the public, leave it at home. Too much of this goes on today. Organs start playing at noon, break at 1 o'clock for lunch, back at 2 and then closed down at 4. Acceptable? I should say not. We can only be thankful that this applies to a minority of instruments.

So, the mid-80s. What else did they bring? Misery for the amateur recorder. It was a bizarre day that this happened. It was at the 1986 Knebworth rally that it manifested itself. We walked across the field, tape recorders in hand and sat down in front of Ted Reed's Marengi, giving ourselves a sit down before approaching Ted to see if it was OK to record. The keyframe was lifted mid-tune and the late Tom Barry, whom we had known and spoken to for years came from the back of the organ and appeared very agitated.

He said 'Oi, can't you read?' Having looked round to see if he was, in fact, talking to a dog and not us, we asked

what was the matter. Tom said 'Can't you read - NO RECORDING'. In all fairness, we could not read the sign as it had blown down in the breeze. Apparently, the Marengi had appeared on a professionally issued cassette, which had used pirated recordings of this, and other organs, and Ted had put a bar up against all recording. Fair enough, because that was his choice, but the problem was that because of the immense respect that everyone had for Ted, nearly everyone else did the same thing, and the ones who did not had not heard of the problem.

Well, that was just fantastic, wasn't it? All we could rely on after a rally was our ability to recall tunes played. It presented an ideal opportunity for organ owners to produce cassettes for people to purchase, as that would be the only way that any memories of the instruments could be retained. Did they take up the mantle? No. Well not in the south, anyway.

What was stranger about this episode, however, was that by the end of that rally season, no matter where we went, there were no people listening to organs. From that fateful day, we did not see anyone that we used to talk to when they were recording, it was as if they had only been tape recording enthusiasts and as soon as they could not do that any more, they vanished. We began to wonder, in fact, whether we would be the only two true enthusiasts left. I believe that the non-enthusiast was attracted to the organs by the sight of people tape recording, and wondering why. Once they heard the music, they stayed for a few tunes. Once the tape recordists had gone, the public had no hook and so did not stop to listen. This, I believe, was the beginning of the falling away of the organ's popularity.

You could say, by looking at cause and effect, that the banning of amateur recordings was responsible for the downturn in the popularity of the fair organ, and that it all started, completely inadvertently, with Ted on that fateful day. As any one who knows Ted will tell you, it would be the last thing that he would want. However, much more relevant would be to blame the thoughtless moron who thought he could just

release tapes of other people's organs, without their permission, for nothing other than personal gain and get away with it. From what I can recall, he did get away with it, as he was never identified. A further two volumes of these tapes were issued, and having heard both it seems that organs from St Albans Organ Museum, Pettigroves' Gallopers and Forrests' Chairs are on them, again, obviously, without permission.

*All photos by Dave
Deakins and Andy Hinds.
4the and final part in
KF4-06*

*right: Steve Neville's 68
key Limonaire and 'Lord
Lascelles' at Roxton
Park*



West Of England Steam Engine Society's 51st Rally, August 2006 by Dave Smith

Would it rain or wouldn't it rain? That was the question that most of us were asking ourselves as the weekend approached for the 51st West of England Steam Engine Society rally. We had some pretty fearful weather during the previous week and even if it didn't rain on the day, it was sure to be a mud-bath underfoot, or so we thought.

I went along on the Saturday and although it was not the sunniest of days, it was fine and fairly bright. No mud underfoot and just a mere hint of drizzle. Just through the main gate was Margaret Cook's exquisite Ruth playing, as usual to perfection and there was Margaret with

Jeremy Bryce and Ian Rogers. Margaret's sunny smile and warm welcome was enough to brighten us up and we stayed for a bit of a chat to the accompaniment of the Ruth. *below*

The next organ we encountered was the 31 keyless Botting belonging to James Dundon. It was still fairly early and James had not long arrived at the rally after his stint as Saturday morning DJ on the local Cornish radio station, Pirate FM. James was having breakfast at the side of the organ, complete with glass of champagne.



I made a comment about doing things in style to learn that it was his 21st birthday and was told that I was just too late as the bottle was now empty! Congratulations James.

The next organ we saw and heard was the little Limonaire on the Howard Brothers Gallopers. A nice

little instrument, but my programme makes no mention of it and so I have no details. Can any one enlighten me?

It was a pleasure to re-new my acquaintance with an old friend who used to live quite close to me in Cornwall and was attending the rally with his delightful 42 key Verbeeck street organ. A real joy this little instrument and Mike has some attractive and interesting music to accompany it.

We had been at the rally for nearly two hours and had only gone about a hundred yards!

The mighty Anderton and Rowland's 98 key Marengi had pride of place opposite the very neat fairground which had some interesting rides including Dorman Bros. Savage built Yachts and their 1934 Orton and Spooner Waltzer and Joey Rowland's 1930's Ark. Other rides included Dodgems, a Dobbie set, Swingboats, an Austin Car Ride and John Smith's Old Time Striker.

Bernard True had his 53 keyless organ, this year without the stage which usually accompanies it, there was instead a long sheeted trailer for performances by the singers and dancers and as a venue for the Sunday church service. It was good to see Bernard, who had not been too well for a while, looking good and enjoying the week-end.

Robbie Richard's 87 key Limonaire which had at one time been owned by Mr. Emmerson of Banwell, Somerset was surrounded by examples of the wonderful collection of Romany living wagons and carts that Robbie has collected and painstakingly restored to such a high standard, but the real star of his collection was his newly overhauled

Scammell Showtrac which was making its debut having only been completed that morning. Originally owned by Tommy Whitelegg and named 'City of Exeter', this vehicle has been restored in the Whitelegg livery and has once again been named 'City of Exeter' in memory of its distant past.

If any one would like to purchase an organ, Harvey Lander's 65 keyless Pell is for sale and was making a good sales pitch for itself playing happily

away behind Robbie's Limonaire. So too was Ian Rogers 31 key Leach and 20 key Stuber hand-turned

street organ, both ably looked after, (when I first arrived on the scene), by his

wife Linda and son Clive whilst Ian was off taking photos. How about a couple for the Key Frame Ian? Later on I introduced Ian to Mike Green and Ian commented that the little Stuber was

harder work than Mike's Verbeeck as it had to be cranked by hand, whereupon Mike produced a pair of grips, attached a handle to the wheel at

Mike Green hand turning his 42 key Verbeeck.



the back of the organ and proceeded to entertain us, deftly swapping hands mid-tune, just to show off!

The only organ I didn't come across that was in the programme, was a 20 pipe Harmonette owned by Gordon Goodrich of Sheffield, Yorks. If you were there Gordon, sorry I missed you.



The W.E.S.E.S. rally is one of the nicest and friendliest rallies it has been my pleasure to go to over the years with many and varied exhibits to please all tastes and I urge every one who has the opportunity to get down to Cornwall to come along. It truly is the 'Best in the West!'.

above: A real favourite wherever it appears, the mighty Anderton & Rowland's 98 key Marengi.

above right: Harvey Lander's 65 key Pell, for sale.

right: Bernard True's 53 keyless Dean organ getting steamed up!





left: Limonaire organ on the Howard Brother's Gallopers.

below left: Mike Green's 42 key Verbeeck

below: Clive Rogers with the 20 note Stüber 'Lord Clive' and Dad Ian's 31 key



left: Robbie Richard's newly restored Scammell Showtrac, 'City of Exeter' making its' debut at the 51st W.E.S.E.S. rally with the justifiably proud owner at the wheel.



An Important Notice From Your Committee

The Jonas Family's 110 Key Gavioli

Members will be aware that the Jonas Family have obtained an export licence for their 110 key ex. Fred Gray Gavioli organ, and have sold it to Jasper Sanfillipo in America,

Your Committee had been assured by a letter from the Reviewing Committee for the Export of Works of Art in 2004 that *'According to the UK system of export controls, any cultural goods manufactured or produced more than 50 years before the date of export and valued above certain thresholds require an export licence (unless they were imported to the UK less than 50 years ago.*

If the item was considered, by an export advisor, to be of outstanding importance it is referred to the Reviewing Committee on the Export of Works of Art. In making a decision as to whether an item is of outstanding importance, the advisor judges the object against the Waverley Criteria:

- is the object so closely connected with our history and national life that its departure would be a misfortune?*
- is it of outstanding aesthetic importance?*
- is it of outstanding significance for the study of some particular branch of art, learning or history?*

If the Committee decides that the object does meet with one or more of the Waverley Criteria, it may recommend that the Secretary of State defer granting an export licence in order to give a UK institution or collector the

Your Committee has no problem with the above, but are appalled that the Science Museum, asked to supply an expert advisor, passed the request to the National Fairground Archive at Sheffield University, who in turn consulted with fairground historian Michael Smith, rather than consult with the FOPS. Ian Trowell of the NFA and Michael Smith gave their opinion that the organ did not meet any of the Waverley Criteria and hence the export licence was granted. Ian Trowell also stated in his letter to the MLA

'We have not consulted within the community of organ enthusiasts, many of whom have their own collections. It would be difficult to attain an objective view from this community'.

Your Committee finds this statement offensive, and whilst respecting Ian Trowell and Michael Smith as fairground historians, we do not believe they are qualified to give expert advice on mechanical organs. We have therefore requested urgent meetings with the Science Museum and the Museum Libraries and Archives Council to promote the FOPS and its 900 members as the primary source of expert advice on mechanical organs. We have also expressed our disapproval to Ian Trowell and Michael Smith for not contacting the FOPS on this occasion and for Ian Trowell's disparaging remarks regarding fair organ enthusiasts.

We will keep you advised of developments.

Letters

Letters to the Editor may be submitted by post, fax or e-mail and are accepted on the basis that all or part of them may be used and that they may be edited for technical or any other reasons. Where used, the essence of the content will be faithfully retained. Letters considered unsuitable by the Editor may be refused and returned without explanation.

Andy Hind's series of articles has prompted more replies. Firstly from Derek Betterton of Littlehampton.

Seeing the excellent photo of Norman Hobbs' Bursens reminded me of the other organ Norman owned. This was an 84-key Mortier Orchestrophone, built in 1927, and Norman used to let me exhibit my models along the front of the organ whilst putting the books through. Particular favourites of mine were 'Old Comrades' and 'Sussex by the Sea'. I had forgotten this organ, but I believe it is now abroad somewhere and it is available on CD.

Paul Kirrage told Andy.....

'As far as I know, the Bruder organ from the single steam yacht at Hollycombe did not go with the rest of the equipment to Cornwall. It was certainly bought by a chap who lived around Aldershot who was involved with Rushmoor Steam Rally and the 3 Counties Steam Preservation Society. I cannot now remember his name but I used to see him a lot when I had my Gasparini organ. He told me that he had been able to buy the Bruder before the yacht went

to Cornwall, but I do not know if he bought the figures as well. Unfortunately, I have no idea if he still owns the organ and I have not seen it since, but I recall he had an organ that he built himself and seemed quite knowledgeable'.

.....then added the following a couple of days later.

'It is more or less as I thought except it seems the organ did go with the yacht to Cornwall and Keith Emmett somehow acquired it at which time Kevin Meayers did a little work to it. The guy I told you about bought it very shortly afterwards from Keith. He had tried to buy it before it went to Cornwall, but was not able to for some reason. His name is Les Burberry, he lives near Aldershot somewhere and I don't think he has ever taken the organ out (at least as far as I am aware)'.

The Bruder organ did most certainly come to Cornwall, but where it is now I don't know. The figures were taken off and sold at a collectors auction at Par in Cornwall at about the time the Penwith Pleasure Park closed.

I know because PPP was just half a mile from my house and I was enlisted to oversee the organs. Tim Blythe come down to get it ready for the opening of the park. The Bruder replaced the Gavioli in the Gallopers at the park and the Gavi was in my back yard at St.Erth. I have several pictures to back this up. ED.

More info for Andy from Björn Isebaert

With much pleasure I've been reading your '35 years of memories' in the Key Frame and I have two things I'd like to add:

Another lame excuse to add to your list of excuses for not wanting to play a requested tune: 'The first page of the book is too short!': I got this in the museum in Utrecht when I asked to play a specific march on the Hooghuys organ; while there were two blank pages at the beginning of the book, the guy at the

keyframe thought this was not enough ... I kindly suggested that he could perhaps go to a retirement home, since his reflexes apparently weren't good enough to operate an organ ...

There are several orchestral recordings of the 'Donna Juanita' overture. Amazon.com only lists one on the Marco Polo label:

(http://www.amazon.com/gp/product/B00000462A/qid=1152598376/sr=1-2/ref=sr_1_2/002-9381325-0323221?s=classical&v=glance&n=5174), but I also have it on another CD with other overtures by Von Suppé. The overture is also on the Mortier in Helmond and was copied for the large Gaudin/Verbeeck now in the Milhous collection in the USA.

Are there any more parts to come in your series of articles? I surely hope so!

See elsewhere in this issue and one more to come in KF4-06. Ed.

Unfortunately, the very interesting article about 'Little Italy' in KF2-06 contained some inaccurate statements which Mr. Roland Antonelli would like to correct

I would like to place on record what I believe to be the facts regarding Barrel Piano's in Manchester. Should anybody wish to contest them then they will have to show documentary evidence not just their own paper work.

Facts.

Simon Robino the elder was born in Italy and emigrated to Marseilles France. He married there and had a son, Simon and three daughters.

Dominico Antonelli met father Robino whilst he was in France before going to London. Domenico arrived in Manchester

and the local directory of 1896 establishes him at 121, Great Ancoats Street. He offered Robino employment to put the music on the piano's and the census of 1901 shows him resident at 8 Marshall Street with a 6 month old daughter born in

Manchester which places his family moving from Marseilles to Manchester between 1896 and 1901 the previous daughter having been born in France about 1895 and being 5 years old at census. Robino was listed as a worker (being employed) music maker. All the company awards at International Exhibitions came after he left.

He left his employment about 1905 and was listed as an instrument tuner and repairer at 59, Olham Road, in 1906. The idea that the learnt the skill of building barrel piano's from his father bears no truth in history. He was not a carpenter, and even if he had some knowledge from his employment, none of the premises were equipped for building as was 59, Great Ancoats street.

There are references to Rossi and Spinelli, Gavioli, Robino having manufactured at 5, Jersey Street. They had all, from time to time, occupied the building, but it was also named Gun Street warehouse and was not equipped for manufacturing. Robino purchased Varetto Bros organ equipment in 1932 but they only produced organs.

It was common practice for repairers to re-label pianos by eradicating the original manufacturers stamps and replacing them with their own. Thus many piano's carried, not the manufacturers label, but the name of the tuner who had access to the sounding board or the person who had re-pinned the barrel. There is no evidence to

establish that anybody other than D.Antonelli & Sons, and Wright and Holmes Bros. built BARREL PIANO'S in Manchester. Domenico never built organs but did supply a service to the show-ground organs by producing the slotted cardboard books that operated them. All the above facts are supported by documentary and photographic evidence. The public confuse Hurdy Gurdy (hand held instrument) barrel piano and barrel organ(which was much smaller and lighter than the piano).The piano had to be heavily constructed to carry the tension delivered by the stringing.

Roland Antonelli.

More about the worries raised by the sale of the Jonas Gavioli from Richard Evans.

I was interested to read Dr. Vanessa Toulmin's reply to Allan Fitton's recent letter about the Jonas Gavioli. I too have seen the papers under the Freedom of Information Act relating to the export license application.

Whilst I appreciate that the national Fairground Archive's (NFAs) advice was given in good faith, I think some aspects of it were far from professional. Even if one accepts the contention that the Jonas Gavioli should only be considered in a fairground context, the NFAs advice for the purposes of the export license was in my opinion both inadequate and irrelevant. It consisted of thirty two words which mainly stated the obvious.

The organ has been in preservation for a longer period than its use in Fred Gray's Scenic Railway. I would argue that this fact alone supports the case for considering it in a much wider context than the one put forward by the NFA. As

far as I can see there was no proper appraisal under the Waverley Criteria of either the organ, or more importantly, its magnificent and unique facade. In my view the export license was granted by default and should therefore be temporarily suspended whilst the issue is under discussion.

Also the NFAs sweeping statement about the inability of fair organ enthusiasts to have an objective opinion on the subject is disgraceful. They should withdraw it immediately if they want to have good relations.

I remain unconvinced by Dr. Toulmin's assurance that the NFAs advice does not set a precedent. Does this mean that in future they will consider requests for advice on mechanical organs in a wider context and also refer to the Fair Organ Preservation Society? Their stubborn refusal to admit that they got it wrong on this occasion makes it unlikely this will happen unless they can be persuaded to change their mind.

I am naturally disappointed by the outcome of the export license application, but I would have respected the decision with good grace if it was shown that the cultural and historic importance of this organ had been properly considered. I would now urge the NFA to withdraw their original poor advice and to consider the request again.

Richard Evans. August 2006

Peter Mackett has some comments to make regarding items in KF2-06.

Firstly, I can confirm that the ex. Edwards 89 key Verbeeck organ now at Dingles is a genuine Verbeeck organ as it has the same sound and tone as all the others I have seen of this make that came

from the London factory. Most Verbeeck organs have very little reed pipe-work and this is evident in this case where the majority of the pipe-work is made up with violins, piccolos and flutes which give the typical Verbeeck sound which tends to be lot lighter than other makes of fair ground organ.

I heard the organ play at the G.D.S.F. in 1988 and it sound just like all the other Verbeecks I have heard so I am sure it is original and genuine.

As regards the front, this could have been purchased in Belgium from a common source who manufactured carved fronts for several organ builders as was the case in the organ world at the time it was built in the early 1930s. I have seen a photo of the 91 key DeCap 'De Valco' taken at this time and the two side cases are identical to this organ in every detail although it has now been altered to some extent. This front also could have come from the work shop of Pierre Verbeeck in Antwerp as photos I have seen of his organ fronts are very similar in design and the factories did indeed run in conjunction with each other.

If any member knows any more, I would be pleased to hear from them.

Next to Andy Hind's article, '35 Years of Memories, Part 2'. Firstly the ex. Jimmy Williams 89 key Gavioli. I believe that this organ is now in a private collection in the U.S.A. having been rebuilt from a derelict state. Next the Carl Frei Street Organ of A.E. Showering. This organ was always listed as a 52 key instrument but in truth it is a 50 key and, unusually, keyed in the standard 48 key Gavioli scale which is strange for a Dutch organ but since all the original books that came with it are of this scale it must have been like it for a long

time. As stated it did not sound like a typical street organ but more like a German fair organ having only two registers; violin on piano and mixture, (open pipes) and Trombone added in Forte Although it had a long front, the organ is quite small and could originally have been a barrel instrument.

It also has a large collection of music with arrangements by Carl Frei, Chiappa Ltd., Urbain Van Wichelin, Arthur Prinsen, Peter Watts/Steve Clarke and others with no covers on them. After Mr. Showering's death the organ was travelled for a few years by John Mitchell who put it in a new lorry. It is now in storage at the Showering's home and has been for a good few years.

The 98 key Marengi of Bernard Broad is still owned by his family in Cornwall but is no longer taken out. (*A recent conversation with Bernard's grandson revealed that the Marengi is under-going restorative work and could be seen again in the not too distant future. Ed.*)

Peter Phillips 90 key Gavioli Street Organ (Andover '76) is, in fact, a cut down Mortier Dance Organ, converted to a street organ and still retaining its original repertoire of dance music although a lot of the original organ has been lost.

The reason the melody register was never engaged is because the key frame has to be watched at all times as the music tended to wander and it had to be held over by hand to make it track properly. The DeCap fair organ is 78 not 72 key and totally original, one of only six built by the company.

Re: the photo of the ex. Hollycombe Bruder, it is now owned, as far as I know, by Les Burberry of Hampshire and has

been for several years, although I have not seen it for a long time.

Goff Radcliffe's 89 key Gavioli actually played from an extended 68 key Bursens scale as the arrangements for the two were identical.

I also read with interest Peter Clarke's article on the A.G.M. his comments on the book on Alan Baldry's Limonaire of Ascher's *'Alice Where Art Thou'* when he said how good it was. I first came across this book on the 89 key Marenghi now owned by Mike Priestner when it was at the National Motor Museum, Beaulieu.

The book was left in the lorry on the lorry for years and never played. One day whilst in conversation with Chris Edmonds, a former owner of the organ, he happened to mention the book and asked if I ever played it, so the next chance I had,

I did play it and was totally amazed. To try to describe this arrangement is impossible, you have to hear it as it is incredible and certainly nothing else I have ever heard compares

to it. The original arrangement was from the Marenghi factory so I do not know the arranger's name but he or she was totally brilliant at the art if this book is anything to go by. The full title of the book is *'Alice, Where Art Thou - The Romance Variations Of Ascher'*. It is a Victorian Ballad.

A thought to ponder on from Mr. Peter Palmer.

Since taking ownership of 53 keyless street organ almost two years ago, I have found it almost impossible to book it into certain rallies. Upon enquiring, the usual reply is, 'sorry, the organ allocation is fully booked'. Whilst in conversation with another organ owner, he gave me the most likely reason that being that present organ owners and exhibitors immediately re-book at the same venue for the following year.

If this is the case, then the paying public must notice it and it must also be discouraging to organ owners to maintain their interest, something which organ societies try to encourage. I have though been to other venues with the organ helping to raise funds for a local children's charity.

The first time I ever saw the Jonas Gavioli, W.E.S.E.S. 16th rally, August 1971. I was on my honeymoon!! Ed



Heritage For Sale?

by Andrew Stephens

I imagine that for many people within our movement, the news that the Jonas family's 110 key Gavioli had been sold to an American buyer came as something of a surprise, not to say a shock. Certainly it did to myself, partly because I wasn't aware of the instrument being officially on the market and partly because I'd hoped, naively perhaps, that the days when rare and valued parts of a country's heritage could be sold off to the highest bidder from overseas were gone. Clearly this is not so and, since David Smith suggested a debate should be opened on what might be done in future to prevent such losses, I felt I might jot down a few thoughts on this matter, past and present.

Probably I should start by offering a collective guilty plea on behalf of the British organ movement. Particularly during the sixties and seventies, but right up to the present day, organs have been imported in considerable numbers from the continent and other places to swell the ranks of those already here. Indeed, some of our best known collections, past and present, have consisted entirely of imported organs. Furthermore, most are of a kind that never saw normal working use on these shores, be they dance hall, café or street organs, so it could be argued that we were robbing somebody else's heritage, simply for the pleasure of owning something which was never a part of ours. Without wishing to denigrate this argument however, it should be said that times change. Back then, such organs were in plentiful supply, whilst our native

antique fair organs weren't. Furthermore, in the case of café and dance organs, many were of comparatively recent manufacture. The 112 key Mortier bought by George Cushing, for instance, was less than thirty years old when he bought it. It could be argued then that these were not antiques or heritage pieces, but pieces of outdated technology that had fallen from favour and were of interest only to a few eccentrics. Of course, there were exceptions even then. I recall hearing that when the late Arthur Mason bought the Grote Gavioli from the continent back in the sixties, he had some difficulty getting it out of the country. Even then, there were enthusiasts who didn't want to see it leave and apparently the dockworkers responsible for loading it onto the ship weren't entirely sympathetic either. Nowadays, this once steady flow has slowed to a trickle. Some organs have even made the return journey and, whilst perhaps sorry to see them go, I'm inclined to feel that if someone now wants them in their country of original use and origin, then that's where they belong.

Even so, the occasional instrument still makes its way over here. The arrival of the Munich Oktoberfest Gavioli raised a few eyebrows, for instance, so the question we must ask is, why does it still happen? Why is it that a large and attractive organ, a part of German mechanical music heritage, can't find a buyer in its own country? Two possibilities spring to mind, and they apply equally to any organ or piece of heritage on the market:

1. The organ is being offered at an 45

unrealistic price, attainable only by those with more money than God.

2. The instrument is not perceived as being of sufficient interest by the preservation movement in that country to warrant anyone meeting even a reasonable asking price.

If the second consideration applies, then we must accept that any buyer who's prepared to look after the instrument is probably better than no buyer, particularly if the alternative is the instrument languishing in a yard until it deteriorates to the point where it has to be sold cheaply (or expensively!) as a restoration project. In the case of the first consideration, however, I feel that enthusiasts are entitled to look askance at the vendors, as it raises questions of responsible custodianship.

In a democracy such as ours, it's often said that anyone is entitled to do as they please with their own property, and this is true up to a point (although just try sticking uPVC windows on your grade 1 listed building!). However, and I fear I'm about to be naïve again, is it really too much to ask that owners of particularly rare artefacts show a little sensitivity and responsibility when the time comes to dispose of them? Regarding the Jonas Gavioli, rumours have been flying around, since the sale, of an asking price so excessively high that potential British buyers were unable or unwilling to meet it. Then in steps a foreign buyer for whom money is no object and another little box on his 'wants' list gets ticked off. All very nice for him, no doubt, but we're waving bye-bye to a piece of our heritage, so is it also too much to ask that potential buyers show a little restraint too? Probably in this must-have world where money is

king, it is too much to expect this kind of altruism from either party, so the next question is, can a third party do anything about it?

Ultimately, there is only one body with the power to stop an item of our heritage being sold abroad, and that's the government. By refusing an export license, they can effectively force the vendor to find a buyer within the country, but of course, there has to be a good reason for it and someone has to make an approach to the authorities. There are successful precedents, however. The single steam yacht and razzle-dazzle rides that now form part of the Hollycombe collection were both the subject of export attempts during the 90's. Both license applications were refused, owing to the value of both machines to our heritage. The French government too, refused a license for the export of the Bourgade 105 key Gavioli instrument when that was bought by an American collector. In that case the outcome wasn't entirely satisfactory, as the instrument was tied up in legal wrangling for a protracted period and remains out of the public view, but it is, at least, retained in its country of origin and use, where it is of enormous value to their heritage. Hopefully, in time, it will be on display again.

There is a problem, of course, in deciding which items are of the greatest historical importance and whose attempted export should be resisted. By what criteria should this decision be made? The two that spring most readily to mind are rarity and British historical links. If an instrument can tick both boxes, then that might be a suitable basis to apply for the refusal of an export license. The 98 key A&R Marengi, for instance, is

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Thanks to Mr. Arthur W.J.G. Ord-Hume for sending in this picture to illustrate his letter in KF1-06 in reply to Colin Middle's Birnbeck Pier article in KF4-05

in near original condition, was built for the British market, never worked anywhere else and is a rare piece by any standards. Not that I imagine there's any likelihood of it coming up for sale, but certainly any attempt at export should be firmly resisted. The 101 key Mortier 'De Kluisberg', on the otherhand, which recently came on the market, is not especially rare and has no cultural or historical links with this country, beyond the preservation era. Had a continental buyer come forward, in all conscience it would have been hard for me to say that an export license should have been refused, however much I like the organ.

If we accept these criteria, the question remains: Who is to monitor the situation and make any necessary approach to the government? Here, perhaps, is a potential role for the society. Faced with the regular export of fine street organs, the Dutch government, pressured by enthusiasts, produced a list of organs whose cultural value was such that they were never to be exported. It's certainly too much to expect our government to take similar action of its own volition, but perhaps the society could come up with a similar list. If we were then unable to encourage the government to put legal protection on particular instruments, we could at least monitor the situation ourselves. In the event of an export attempt being made on a valued instrument, an objection to the granting of an export license could then be made to the relevant department by the society itself. Bearing in mind the fact that the society is almost fifty years old and respected throughout the preservation movement, such an approach might carry more weight than an approach by an individual.

Ultimately, with no buyer forthcoming, with an export license granted and having been unable to persuade your local millionaire that he might like to invest in a piece of our heritage that is of no great interest to him, I guess we just have to take it on the chin. The best we can hope for, and this applies to anyone who buys an historic organ, is that the new owner appreciates what he has bought and looks after it. This is probably not a concern with the Jonas organ, judging by the standard of restoration on some of his other possessions, but such is not always the case. I'm sure no-one needs reminding of the appalling treatment meted out to the Rodeo Switchback, and, whilst that may have been an example of corporate apathy towards an acquisition which didn't live up to its' commercial promise, I can't help wondering how many organs languish in sheds and private collections, equally unloved. The novelty value wears off but that peculiarly human bloody-mindedness sets in and the owner won't sell because he just doesn't want to. gain, we're probably equally guilty in this country. Look through the old FOPS Organ Parade book, then consider how many of those organs have disappeared from view in this country. They must be somewhere...

So to sum up, if you own an historic organ but don't really want it, how about a bit of altruism? Consider where it best belongs and consider offering it to an enthusiast at a reasonable price. If it must go on the open market, again, keep the price reasonable. You never know, you might just attract someone who never thought he could afford such a thing. And, to the committee, how about that list?

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Daniel Auber, January 29, 1782 - May 13, 1871. by Andy Hinds.

If you were to approach the keyframe of the Show Organ Society's 'Mammoth' Gavioli and say "'Ere, Norman, could you play the overture to 'La Muette de Portici', please", he would probably look at you as if you were mad. 'La Muette de Portici' is more familiarly known as 'Masaniello' after the hero of the piece, and it is by this name that this overture is known to organ enthusiasts.

'Masaniello' was written by Daniel Francois Esprit Auber and first performed in Paris in 1828. Like many other great composers, his musical talents were discovered early in his life and he could play many instruments at an early age.

Thankfully, he chose not to follow his parents' plans for him and he became a composer.

Auber composed many operas and comic operas between 1805 and 1869, with varying degrees of success, but for a while he was to dominate the French comic opera scene to the same extent as the French opera scene was dominated by Giacomo Meyerbeer. (We will look at Meyerbeer and organ music by other contemporaries of Auber in a later article).

So popular was he, that he was made a member of the Legion d'Honneur in 1825, Napoleon III made him his Imperial Maitre de Chapelle in 1857 and both the road leading to, and the nearest station to, the Paris Opera House are named after him. He was witty, kind and loved by the

French, but he became sick during the Prussian siege of Paris and died there in 1871.

'Masaniello' was said to be Auber's greatest musical triumph. Several more successes followed including 'Le Cheval de Bronze', the Bronze Horse, in 1835, the overture to which is the only other piece of Auber's work to find its way onto the mechanical organ, as far as I can see.

Opera experts will tell you that Auber is best remembered for his works 'The Black Domino', 'Fra Diavolo' and 'Gustave III', but for us in the organ world he will always be remembered for the two overtures we have.



To hear the tunes live, and you really should request both at every opportunity, you can find 'Masaniello' on the Mammoth Gavioli, Bill Hunt's Wonderland Marengi and at Ted Reed's, where you can also hear 'The Bronze Horse', which has been arranged by Kevin Meayers. The usual version of 'Masaniello' played is from Chiappa & Co.

I have not seen either on an organ CD, but Masaniello was available on the Mammoth Gavioli LP "Famous Overtures and Marches" and on one of the last available "Listen to Wonderland" cassettes. The Bronze Horse could be found on Volume 4 of Duncan Price's 89-keyless Gavioli. Either way, both overtures by this (now) little known composer are worth a careful listen.

IMPORTANT NOTICE

F.O.P.S. Forum (F.O.P.S. Web Discussion Group).

John Page raised some issues in the letters page of KF2-06 regarding the notice under the above heading which appeared in KF1-06, and each point raised is addressed as follows:-

1. The notice was unsigned, as is this one, as it is an official notice from the committee.
2. The membership figure reported by John Page to the Committee on 25th February 2006 (his last report to the committee) was 922. Therefore the 89 members he records as using the Forum is less than 10% of the membership as stated in the Notice.
3. The Committee sought legal advice before stating that the disclaimer would be inadequate if legal action was taken against the F.O.P.S. by a member aggrieved by statements on the Forum.
4. It is neither constitutionally or ethically possible for a Committee member to request his/her vote to be reversed following the formal closure of the meeting at which the vote was taken, and the decision to close the Forum remains recorded as 'unanimous'.
5. The future of the Forum will be reconsidered by the Committee at the meeting to be held in October 2006, as stated in the Notice.



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Editorial

You may remember that your last copy of the Key Frame was printed a little earlier than usual due to the fact that I was taking a month's vacation in the USA. Unfortunately, during my absence, there was an unfortunate incident when the incorrect postage was used and many of you had to pay £1.04 to get your magazine from the Post Office. On my return I had no less than 27 letters and e-mails advising me of the problem. ALL of them were written in a courteous and polite manner and I thank all of those correspondents. Rowe the Printers in Hayle, Cornwall also received several letters and were contacted by the Committee to discuss the matter. The Committee were impressed by the manner in which Rowe's immediately accepted responsibility and made arrangements to rectify the problem, even going to the extent of placing an advert in the World's Fair and I thank them on your behalf for their efficiency in the matter.

One letter, however, did upset me, and Rowe's, a little. You will know who you are sir when I remind you that you used the word incompetence three times in the letter that was sent to the company, also pointing out typesetting errors. Firstly, you should check the errors as one of them was not incorrect. Secondly, I am the one who does ALL the typesetting and layout and although I do my best to find errors, I am not always successful. That is down to me, not the Company. Lastly, I had thought to suggest that since your eagle eye had found these errors, you might like to take on the job of proof reading my typesetting, then I noticed that you had spelled *incompetence* incorrectly in every

instance! Perhaps an apology would be in order.

It would appear that contributions to this magazine are once again at a low ebb. Other than the last episode of Andy Hind's 35 year saga, and the promise of an article about the Hooghuys firm, which has yet to materialise, there is nothing to hand for KF4-06. The last three issues have contained very little that has been sent in to me. Most of it comprises articles and items that have been begged from people or other publications. Even as I write, I am racking my brains to try to find enough material to fill the remaining four or five pages so that KF3-06 can get on to the press next week. I don't know how many rallies have taken place this year or how many of you have visited them, how many members have pictures and histories of instruments or can put together an interesting article but I do know that very little comes to me.

New working practices and the fact that I am now working weekends as a wedding photographer mean that I have less time to spare in tracking down material for the Key Frame so if you want the magazine to continue in its present form, please help me by making a contribution to its contents or if you are aware of a source of a good article, please let me know, or even sort it out for me.

Some of you will be aware that Tony Harrison, our Stock Controller, has not been too well of late and has had to go into hospital a couple of times. Tony with his wife Maureen has done sterling work for the Society over the years with the sales stand and has helped to add substantial funds to our bank balance. I am sure you will all join me in saying get well soon Tony.

Dave Smith.

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