

*The Musical
Box Society
International*

MECHANICAL MUSIC

Journal of the Musical Box Society International

Devoted to All Automatic Musical Instruments

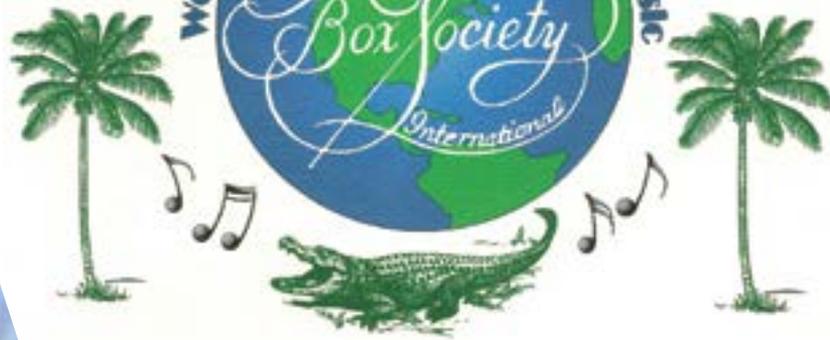
Volume 60, No. 1
January/February, 2014





1949

2014



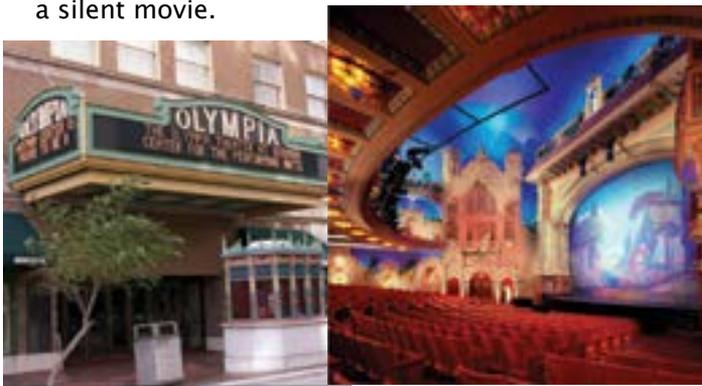
65th ANNUAL MEETING



October 7 - 12, 2014 at the Bonaventure Resort & Spa in Weston, Florida

OLYMPIA THEATER AT THE GUSMAN CENTER

The Olympia Theater opened in 1926 as a silent movie palace. With its stunning Moorish architecture, perfect acoustics and simulated night sky, complete with wafting clouds and twinkling stars, this is something you don't want to miss. Restored in the 1970's, the Mighty Wurlitzer organ, a treasure of the Gusman Center, is a massive instrument, with three keyboards and 15 ranks of pipes, designed to provide full orchestral accompaniment to silent movies. While attending this venue, we will be entertained with a concert, played by our own Stephen Brittain accompanying a silent movie.



THE CLOISTERS OF THE ANCIENT SPANISH MONASTERY

The Cloisters were originally built between 1133 and 1144. In 1925, millionaire and publishing king William Randolph Hearst bought the monastery, dismantled every stone and had it shipped over to America, where it remained in storage until 1952, when it was purchased by two wealthy historians and rebuilt in North Miami Beach.



Check our website www.mbsi2014.org for updated information about the 2014 Annual Meeting

Join us Wednesday evening for our Welcome Dinner and Monkey organ rally held in the lush greenery of the beautiful Tropical Rain Forest by the pools.



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MBSI NEWS

- 5 President's Message
- 6 Membership Report
- 7 Publications Committee Report
- 7 Editor's Notes
- 58 The Hunt: A Regina 20¾

CHAPTER REPORTS

- 42 Northwest International
- 45 Southeast
- 46 Lake Michigan
- 48 National Capital
- 50 Golden Gate
- 52 East Coast

FEATURES



10 - Picture Perfect Music

A European village scene from centuries ago combined with a complicated assembly of moving pieces make for a memorable musical clock painting.



12 - Regina Restoration

Follow along as a 15½-inch Regina is transformed back into a sleek work of art worthy of display in any home.

On the Cover



The rare Equitable Criterion with trade stimulator.

Discover the story behind an unusual piece of Mechanical Music history.

Page 22



34 - A shocking Regina?

What might your music box have looked like if this idea had ever come to life.



40 - Regina crests

Copying the craftsmanship of the originals

STATEMENT OF PURPOSE

The Musical Box Society International is chartered as a nonprofit educational institution. Its purposes are: To establish and maintain a museum for the preservation and exhibition of automatic music; to foster a genuine interest in the collection, restoration and preservation of automatic music and to publish information thereon; to cooperate with individuals and with other organizations in exhibiting automatic music for the education of the public. It shall be the aim of the Society to collect and preserve for posterity, historical and current information about automatic music, including books, pamphlets, catalogs, manuscripts, films, tapes and other recordings, and to make such information available to educational institutions, students and collectors; to disseminate full information regarding the mechanisms of automatic music and the repair thereof; and generally, to stimulate interest in automatic music.

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MEMBERS, PLEASE SEND ADDRESS CORRECTIONS TO:

MBSI, PO Box 10196,
Springfield, MO 65808-0196

Or, make corrections on the website at www.mbsi.org.

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MBSI, PO Box 10196,
Springfield, MO 65808-0196

The World of Mechanical Music

Copy this page, and give it to a potential new member. Spread the word about MBSI.

A fascinating hobby! It combines all the appeals of art, history, craftsmanship, and music all into one. Automatic music doesn't just sit there; it is ever willing to perform for those who care to hear it. Play an automatic music machine in a room full of people and all else will stop as the machine enraptures the audience with the sparkling melodies of yesteryear!

A "Music Box" is an instrument which plays music via the plucking of teeth on a tuned steel comb. Teeth may be plucked directly as by pins on a rotating cylinder, or indirectly as by projections beneath a rotating disc. When formed in October, 1949, MBSI's scope of interest was limited to the collection and preservation of these instruments. However, the scope of interest now extends to encompass all automatically played musical instruments — musical boxes, musical automata, player and reproducing pianos and organs, phonographs, and self-playing stringed, wind, and percussion instruments of any kind.



48 key Alan Pell crank organ.
Photo courtesy of the Bronson Collection

The Musical Box Society International, chartered by the New York State Board of Regents, is a nonprofit society dedicated to the enjoyment, study, and preservation of automatic musical instruments. Founded in 1949, it now has members around the world, and supports various educational projects.

Regional chapters and an Annual Meeting held each year in different cities within the United States enable members to visit collections, exchange ideas, and attend educational workshops. Members receive the scholarly journal, *Mechanical Music* which also contains advertising space for members who wish to buy, sell, and restore mechanical musical instruments and related items; the *Directory of Members, Museums, and Dealers*.

The only requirements for membership are an interest in automatic music machines and the desire to share information about them. And you'll take pride in knowing you are contributing to the preservation of these marvelous examples of bygone craftsmanship.

More Information:

Phone/Fax: (417) 886-8839
Email: jbeeman.mbsi@att.net

Membership Application

MUSICAL BOX SOCIETY INTERNATIONAL

Member Benefits

Six magazines annually — *Mechanical Music* plus the *Directory of Members, Museums, and Dealers* (published every two years). Membership also entitles you to participate in the Annual Meeting and to join regional chapters. New members receive a welcome letter, a Goods & Supplies Order Form, *Directory of Members, Museums, and Dealers*, and a list of the regional chapters.

Membership Dues

US members	\$60
Canada	\$65
Other International	\$75

(Add \$20 for International air mail.)

U.S. Funds Only Please

Join online: www.mbsi.org/application.php

Last name First Name Initial

Last Name First Name Initial

Address

City

State / Zip

Postal Code / Country

Phone

Fax

E-mail

Sponsor

Check or Money Order Payable to:
MBSI Treasurer (US Funds Only)
Mail to: New Member Registration
MBSI
PO Box 10196
Springfield, MO 65808-0196

Visa/MasterCard Exp. Date

Signature

President's Message

By Julian Grace

MBSI President

By the time you receive this issue the Holidays will be pretty much behind us. Hope you enjoyed a pleasant holiday season with family and loved ones. Best wishes for a happy new year.

As I sit here preparing to write my President's message, I am recalling what a wonderful Annual Meeting we enjoyed in Chicago. A lot of pleasant memories were put in the memory banks. I want to Thank Bob McKanna, Marty Persky and all the committees that worked so hard on putting that meeting together. We had a great time. I also especially want to thank our collection tour hosts, Bob and Sharon Gilson, Jasper and Marian Sanfilippo, and Jim and Sherrie Krughoff for allowing us to visit their fabulous collections. You just can't ask to see and hear anything more spectacular than the great treasures that we were privileged to view. Thank you, again, Lake Michigan Chapter.

This is the first issue of Mechanical Music done by our Publication Transition Team and our new editor. I am impressed and pleased with the way our publication team has handled the editor change.

The transition team immediately went to work on the transfer of duties from Royal Bell to Iron Dog Media. Judy Caletti, the chair of the transition team, Steve Boehck the Interim

Publications Chairman and our new editor, Russell Kasselmann, of Iron Dog Media, coordinated on producing this issue of Mechanical Music that you hold in your hands. Our previous editor, Rosanna Harris, said that there were no articles in reserve so the transition team, in just a very short period of time, had to start from scratch to assemble this issue. Good job on short notice. A big THANK YOU to all involved.

I want to make sure that everyone knows that articles, advertisements and Chapter Reports should now go to Russell Kasselmann of Iron Dog Media. Contact information can be found on the contacts page located on Page 65 of this issue.

I want to encourage members to consider writing articles about your machines, restorations, workshops you have given and your experiences with mechanical music. We need to build up a reserve of articles so that our editor can plan a few months in advance for our publication.

Should you wish, feel free to contact Russell for assistance and guidance in writing your articles. He will be glad to help. We have knowledgeable proof readers to review articles and suggest technical adjustments should they be needed or desired. We would like to see more members participate in writing articles. Get involved.

As always, I encourage all members to take advantage of every opportunity to tell others about MBSI. Remember,



“Each One/Reach One New Member.” We would like to build up our membership. Do invite friends and acquaintances to see your machines and attend chapter meetings with you to see some of the wonderful mechanical music and learn about our hobby. I have never exposed anyone to our hobby that didn't enjoy the experience and appreciate the intricacy, beauty and music of the machines. After all, that is exactly how many of us became interested.

Our next Annual Meeting will be this fall, in south Florida, hosted by the Southeast Chapter. I am receiving excellent reports of the progress being made as they prepare for our meeting. The committees are hard at work and are telling us that we will have a great experience. Make your plans to attend. They say that they will be able to accommodate all who wish to attend. I hope to see you there.



Membership Chair Report

By Ardis Prescott

Membership Chair

In my report in the September/October issue of Mechanical Music I reported on one of our youngest MBSI members and suggested that we report about members on the other end of the “Age Spectrum” and asked our older members to send me information on how they got interested in mechanical music and why they joined MBSI.

I was thrilled to hear from Ray Zapata of Lighthouse Point, FL who sent me a huge amount of information about his interest in mechanical music. He had been collecting and repairing clocks for several years and had a room full in the basement. In the spring of 1976 he picked up a copy of Bowers & Ruddy catalog and came across an ad for a music box encyclopedia for \$25. A small picture of a carved upright box caught his eye. Upon receiving the encyclopedia he was impressed with the beautiful carved music boxes. He also received a catalog of available boxes and picked out a low priced box to get his feet wet. The box needed repair so he contacted Ruth Bornand, who happened to be nearby. Upon entering Ruth’s home, Ray and his wife, Trudy, were in awe of Ruth’s collection of cylinder boxes. After examining Ray’s box, Ruth estimated the cost of repairs and Ray decided to return it. Ray then purchased a Swiss box that had been in one family since the 1880s and is still owned by Ray. Ruth also recommended that the Zapatas join MBSI.

In the fall of 1976 the Zapatas attended their first Chapter meeting in Summerset, NJ. They were fascinated by the collections they saw, especially the Murtoth Guinness collection. Their interest grew stronger.

Ray began attending many auctions in the area. After a few years at a dimly lit warehouse auction, Ray found a small cylinder box. Upon examination it had two broken teeth and would not



play. Ray gently forced the spring and heard several beautiful notes. He was fortunate enough to purchase the box. At home Ray attempted to clean and repair the box. He then went to visit Rita Ford in New York, NY. She was interested in Ray’s recently purchased Malignon and made Ray a trade offer he could not refuse; however, upon returning home and thinking about it he declined the offer. The box was sent to Denver for repair and polish. At the 1999 MBSI meeting in Philadelphia he got a surprisingly high offer. He decided to think about it and

sold it five years later.

He got involved in displaying musical boxes at Cornell Museum in Delray Beach, FL (Nov.18, 2004-Jan. 16, 2005). Ray says it all started with a wooden horse (you might say a Trojan Horse) with Ray Zapata hiding behind it. In the local paper he saw a notice: “Carousel Memories: A history of the American Carousel on view Nov. 21, 2002 – Jan. 12, 2003” and that Cornell Museum was looking for additional items related to the carousel. He was

MEMBERSHIP | See Page 8

Publication Committee Report

By Steve Boehck

Interim Publications Committee Chair

Greetings MBSI members and Mechanical Music enthusiasts.

I write this report, approximately seven weeks before you are scheduled to receive your first issue of the *Journal of Mechanical Music*, under the care of our new Editor/Publisher, Russell Kasselmann. The magazine has still not been completely formatted at this time, so I have not yet seen what it will look like either. However, after working with Russell now for several weeks I am confident that the product you receive will meet with your approval.

This is your publication! In order to keep it the best that it can be, we depend on our volunteer authors for articles and from our Chapters, Committees and Officers to submit their reports in a timely fashion and hopefully interesting enough to entice our membership to read them.

We have had several members say that we have too many articles on small machines such as disc and cylinder music boxes and not enough on

the larger instruments, such as nickelodeons, reproducing pianos, band organs and orchestrions.

We currently do not pay anyone to write articles or take pictures for us. Therefore we are always at the mercy of the membership at large as to what they find personally interesting and are willing to write about and submit for publication. If your personal interest lies more toward the larger mechanical music machines, then pick out one of your favorites, and share it with us by writing an article about it!

We are a diverse group of collectors and it is doubtful that whatever is written will be of interest to everyone. Our collection spans the entire gamut of mechanical music, so we usually find that any well written article is of interest to us. The whole idea behind the articles is to share our knowledge with everyone, especially those who are interested in the history and/or technology of this limited facet of musical experience.

We don't want this fascination to slip into oblivion but instead have it be preserved both by examples



and the written word, for future generations.

If you don't see any articles of interest to you in this issue, then I urge you to take some time and write something that you can share with the rest of us to broaden our horizons. It all depends on you!

I would also like to give a special thanks to Rosanna Harris and Robin Biggins for facilitating this smooth transition to our new editor/publisher. I would also like to commend everybody on the Pub Committee and Transition Team who have personally helped to bring this first issue to fruition. I hope you enjoy our efforts!

Editor's Notes

By Russell Kasselmann

Mechanical Music Editor

It's truly an honor to be writing my first Editor's Notes column and getting to know many of you via phone, email, and in person over the past couple of months.

I know I've got big shoes to fill in this position and I can't thank the Publications Committee, the Transition Team and former Editor Rosanna Harris enough for their invaluable help during this breaking in



EDITOR'S NOTES | See Page 8

happy to loan his carousel horse so that more people could enjoy it. He came to know Gloria Adams of the Cornell Museum. After a great opening party, Ray started thinking what a great place for displaying musical boxes. He discussed it with Gloria Adams and sent her a copy of the video "Music in Time." They subsequently worked out a date in 2004 for the exhibit. Ray contacted Dixie Leis who called David Beck, who was on the Museum Committee. There were 10 collections (including Ray's) on display. Many members of the Southeast Chapter were involved in setting up and manning this event.

A PBS crew videotaped the boxes that had visual impact and it was broadcast in January 2005. Some visitors wondered if it was a traveling exhibit. This was the frontrunner to the fabulous "World of Mechanical Music Exhibit" held Nov. 13, 2010 to Jan. 9, 2011 at the Orlando Science

Center in Orlando, FL.

Ray amassed 31 music boxes dating back as far as 1876 and ranging in size from one-inch square to the size of a dining room table. They play waltzes, lieder and marches in tones both dulcet and shrill but, as notes spill from the box (statuette or bent-legged cabinet), they never fail to fascinate.

People have asked Ray why he joined the Musical Box Society. He says: "At the time I had a collection of 36 clocks and they all chimed 10 seconds apart and it drove everyone crazy! I had to shut them down. My son saw an ad for a music box encyclopedia. I sent in \$25....turned the page...and I was lost!"

We are so pleased that Ray Zapata shared his amazing story with us and we wish him well in his retirement years in Florida.

I will be looking forward to publishing the next interesting story of how you started your collection and became involved in MBSI. There are



many new members who are interested in starting their collections and then there are members who have been collecting for years and we would love to hear your story.

MBSI is a wonderful organization with so many friendly and helpful members. Don't forget to invite your friends, family and neighbors to join you in this wonderful world of mechanical music. Remember our motto: **"EACH ONE/REACH ONE NEW MEMBER!"** I KNOW YOU CAN DO IT!

Welcome new members!

John Ulrich
El Sobrante, CA.

William Frisk
Toledo, OH

Scott and Sally Hinman
Lees Summit, MO

Gary Goldsmith
Big Lake, MN

Ayoola Silvera
New York, NY

Stanley Scott
Heath, TX

**Each One
Reach One
New Member**



EDITOR'S NOTES | From Page 7

period.

It seems every day brings a bit of new learning for me and I believe I am living proof that you CAN teach an old dog new tricks. I am soaking in knowledge on a regular basis about cylinder boxes, disc boxes, player pianos, reproducing pianos, orchestrions, and various types of organs. The world of Mechanical Music is extensive, to be sure, and I thank all of you who have demonstrate patience in explaining (and sometimes, explaining again) the nuances of each type of machine, its functional parts and the history of these amazing musical instruments.

I'm glad, also, to be applying my expertise to the production of Mechanical Music and the Directory of Members, Museums and Dealers. Here's a little of my background as an introduction for those of you I haven't yet had the pleasure to talk with.

I graduated from Western Washington University in Bellingham, WA, with a degree in journalism and

undeclared minors in communications and history. I worked several years as a reporter and editor on weekly newspapers in and around Washington state until those publications began folding on a regular basis as advertng dollars moved away from print and towards the internet.

Casting about for a new way to continue pursuing my passion to tell stories and produce media for mass consumption, I made the transition to graphic design and began working for niche publishing companies serving highly-focused populations of readers. My first experience was with an aviation-themed publication called General Aviation News, covering aircraft for personal and business use. I learned pilot lingo, talked with many pilots, and grew to love the process of creating a publication that catered to their specific interests. It is a relationship that I continue to enjoy to this day.

Over the years, I've worked with media companies focused on business,

EDITOR'S NOTES | See Page 9



An upright Polyphon in Dave Corkrum's collection.

EDITOR'S NOTES | From Page 8

health care and government. Each has its own set of challenges and quirks, but each experience has proven rewarding and mutually beneficial. Along the way, I've gained video-editing and website coding skills I never imagined I would need, but that they now serve me well by expanding my ability to tell stories in many different mediums to many different types of people.

I say all of this to let you know that I look forward to the same enjoyable experience of getting to know you, the members of the Musical Box Society International, and helping bring your stories to life on the pages of Mechanical Music and beyond.

Outside of my working life, I enjoy spending time with my wife, Doreen, and our two children Jadon, who is 12, and McKenna, who is 10. We moved to the central coast of California two years ago from Washington state and we're loving the sunshine and proximity to the ocean. Every day we get to be on the sandy shores is a wonderful day for us.

Our location on the central California coast is almost exactly between the Southern California Chapter and the Golden Gate Chapter. In September I was lucky enough to be invited to attend the Golden



The Phonoliszt-Violina in Sandy and Lyle's collection.

Gate Chapter meeting at the home of Richard and Julie Hughes in Belmont, CA. While in the San Francisco Bay Area, MBSI Recording Secretary Dave Corkrum welcomed me into his Oakland, CA home to show off his collection of disc and cylinder boxes and his Polyphon reproduction disc making process. Sandy Swirsky and Lyle Merithew were gracious enough to open their San Jose, CA home, as well, introducing me to reproducing pianos, a reproduction Phonoliszt-Violina, and an orchestrion in their extensive collection.

Bob and Judy Caletti were wonderful hosts, making introductions all around and helping me get my

first real experience with Mechanical Musical instruments and their wonderful sights and sounds.

A few weeks afterward, I happened to have the chance to make my way to Solvang, CA where I browsed through Solvang Antiques. I also met Julie Palladino in her shop where she and Ron were quite busy introducing people to the wonder of the instruments for sale there.

In all, September was a busy month, but I must say that I look forward to my next adventure and with a new year just beginning, it seems the perfect time to start one.

I wish you all the best as we begin 2014 together. Happy New Year!

Picture Perfect Music

By Dr. G. Wayne Finger

Cylinder musical movements are mounted in a variety of styles. Each music box has a sounding board within a protective enclosure, with winding cranks and playing controls. There are inlaid wooden boxes, coin operated “station boxes,” small snuff, bird boxes, and even tiny musical seals for sealing wax impressions on documents.

Music boxes which stimulate the most interest have all of these things working perfectly together. They have artistic and beautiful enclosures, good acoustics, superior mechanisms, excellent arrangements and a nice variety of tunes. They also have something about them that draws you back to them again and again. These musical boxes are rare and highly valued.

I was fortunate to recently see and hear such a wonderful musical work of art. It is a beautiful oil painting by a well known artist, with multiple cylinder musical movements, a clock, multiple gong striking movements and an interesting history. It is an outstanding example of the Musical Picture Clock – a large painting with an intricate gold leaf frame. The frame is hinge mounted along the top of a narrow depth wooden box, which serves as the soundboard and protective enclosure for the musical and timekeeping mechanisms. The clock is mounted to the wooden box behind the painting and is viewed through an opening in the artwork.

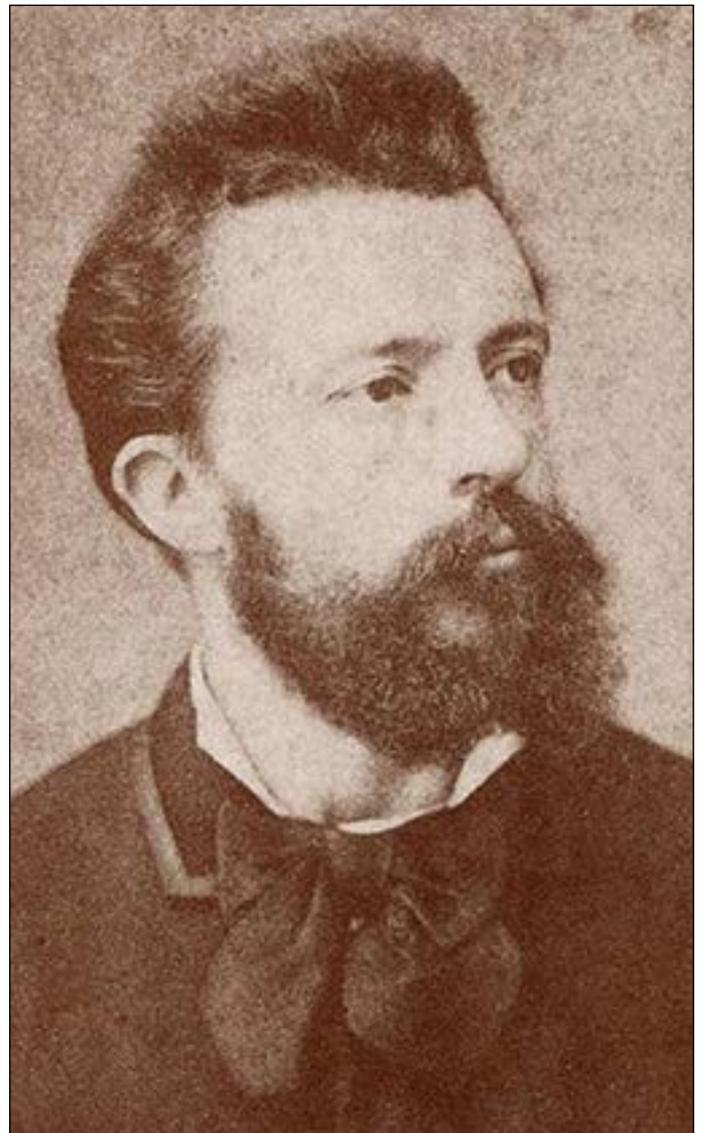
The clock tower in the painting actually shows a working clock, which chimes the hours and indicates quarter and half hours. It also plays beautiful music at the appointed times and on demand.

The Painting

This European village scene from centuries ago draws you into it to explore the waterfall and mill, the horse drawn cart, the feeding of the farm animals and the imposing walled compound high on the hill. Atop the compound is a large clock – shown as a two story building and demonstrating to all that this village is progressive and affluent.

Over the years this painting has stimulated research about the artist and articles in at least one book. In 1995 Alfred Gerer, an MBSI member in Germany, examined the signature and researched the artist. The conclusion was that the scene was painted by Evariste Carpentier of Belgium (1845 – 1922) or potentially an apprentice. Wikipedia describes his work as including historical paintings, Impressionism and Luminism.

Carpentier studied in Paris in the early 1880s. Many of his



Evariste Carpentier, of Belgium (1845 – 1922), likely painted the scene in the musical clock painting on the facing page.

Wikipedia Commons, freely licensed

paintings were set in the Vendee river region of France. He is known as “a painter of genre scenes and animated landscapes.” His works now reside in more than a dozen museums, mostly in Europe.

The Mechanisms

In his book, “The Musical Clock”, Arthur W J G Ord-Hume describes this as an “extraordinary complicated Musical Picture Clock.” The three train clock movement has seven gong assemblies. Six are twin gongs, to make a total of 13 separate gongs being struck.

There are two separate cylinder musical movements. The 13-inch cylinder plays 12 tunes, including “La Marseillaise,” “Il Trovatore” and “Le Ranz des Vaches.” This is two tunes per turn movement. Its tune card states, “Musique de Geneve” The 8-inch movement plays four airs including “Adeste Fideles.”

The Controls

The controls and winding are thoughtfully located and accessed by rotating the painting upward, revealing the mechanism within the enclosure.

The winding cranks for each musical movement are located to the far right. Moving to the left are the controls for repeat and on/off for the cylinder movements. Next come the knobs to control the gongs.

Tracing the Provenance

This multifaceted artwork was sold at Christie’s in London in 1992. Afterwards it was resold by an antique specialist in New Orleans in 1995 to its current owner. Fortunately, this wonderful work of art and music is now in the collection of a member of MBSI. If you are aware of prior history for this painting, please advise the author as it will be helpful for future study.



The village scene shows an affluent and progressive community.



The inner workings of the musical clock painting.

See and Hear it at the MBSI 2014 Annual Meeting

As MBSI members, you have the opportunity to see the musical clock painting too, at the upcoming 2014 annual meeting this fall. This musical picture clock will be shown and demonstrated in one of the collection visits. I am looking forward to seeing and hearing it again and hope you also are able to share in this unique opportunity.



Carol Beck, DB Musical Restorations

Carol Beck, DB Musical Restorations

Carol Beck, DB Musical Restorations

Restoration basics

Bringing a 15½-inch Regina Music Box back to life



Story and Photos By Bob Caletti

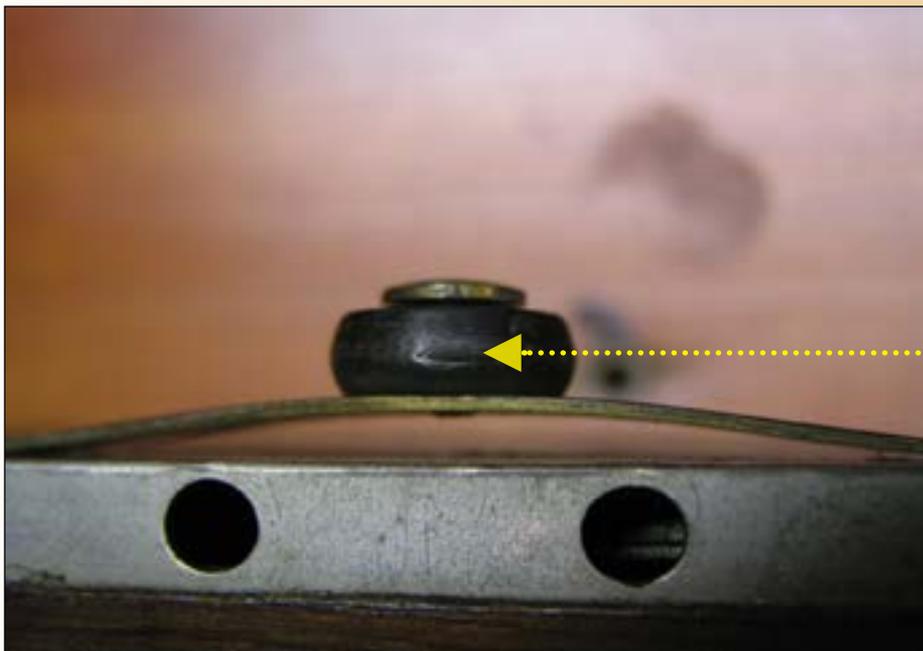
When disassembling a music box take pictures of every part that is removed, before and after removal. You may think you will remember all of the details when it is time to reassemble but chances are you won't and your pictures will be an invaluable reference tool.

Initial Observations

Always inspect the inside of the music box case for any parts **1** that might have fallen off or for broken pieces that might be missing. Also check the sound board for any cracks, feet on the bottom of the music box that might be missing or loose, or any loose moldings or case joints that need attention.



A thorough inspection of the interior of the music box may reveal broken or missing parts.



Look at the disc dishing rollers for any wear, flat spots, or rollers that won't turn freely. Rollers with flat spots should be replaced and rollers that don't turn freely should be cleaned or oiled as necessary.

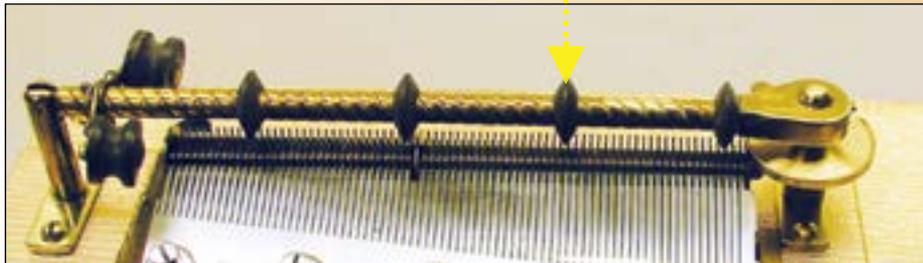
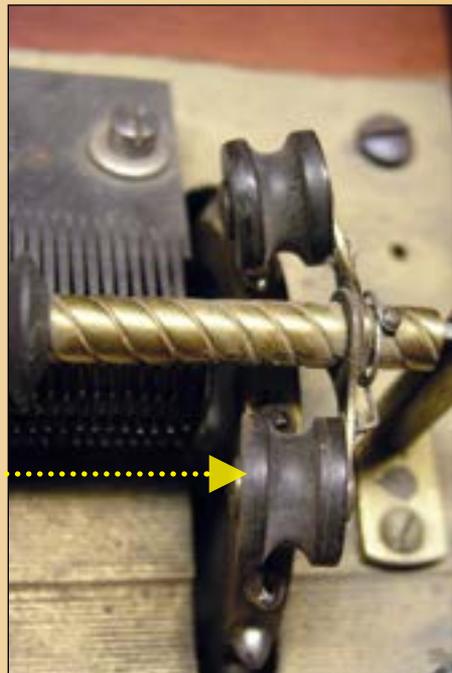
2

Check disc hold down rollers for wear or flat spots. The diameters should all fall within a 0.004" range, preferable within a 0.002" range. Replace as necessary.

Inspect the rollers over the drive sprocket for wear and make sure they turn freely. Replace if necessary.

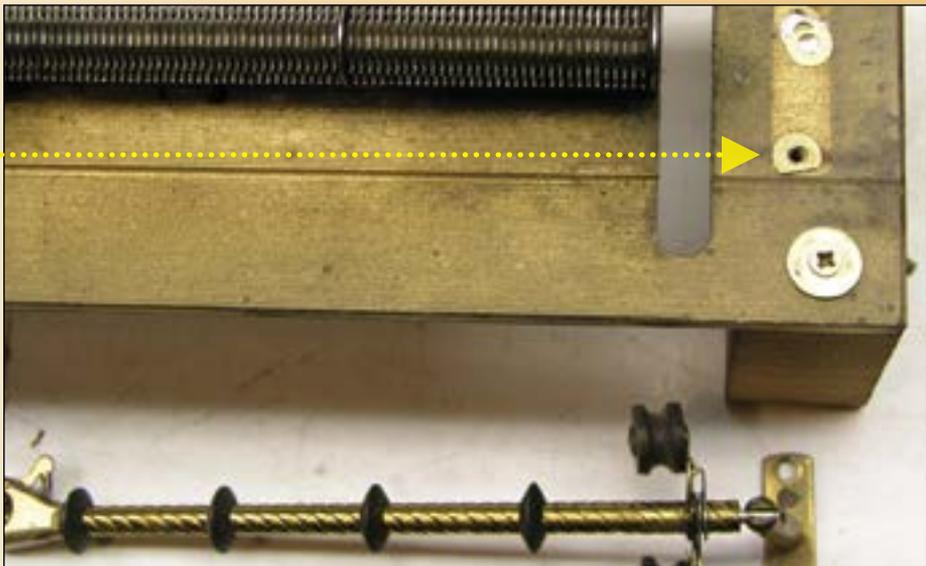
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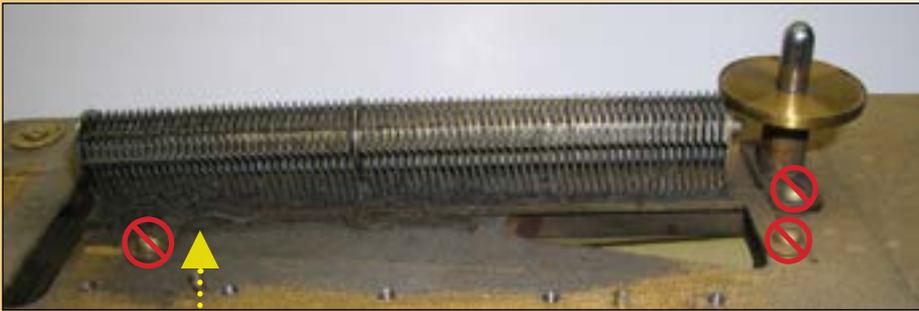
4



When removing the disc hold down bar check for any shims under the support, note how thick these are and where they are placed so they can go back in the same place.

5



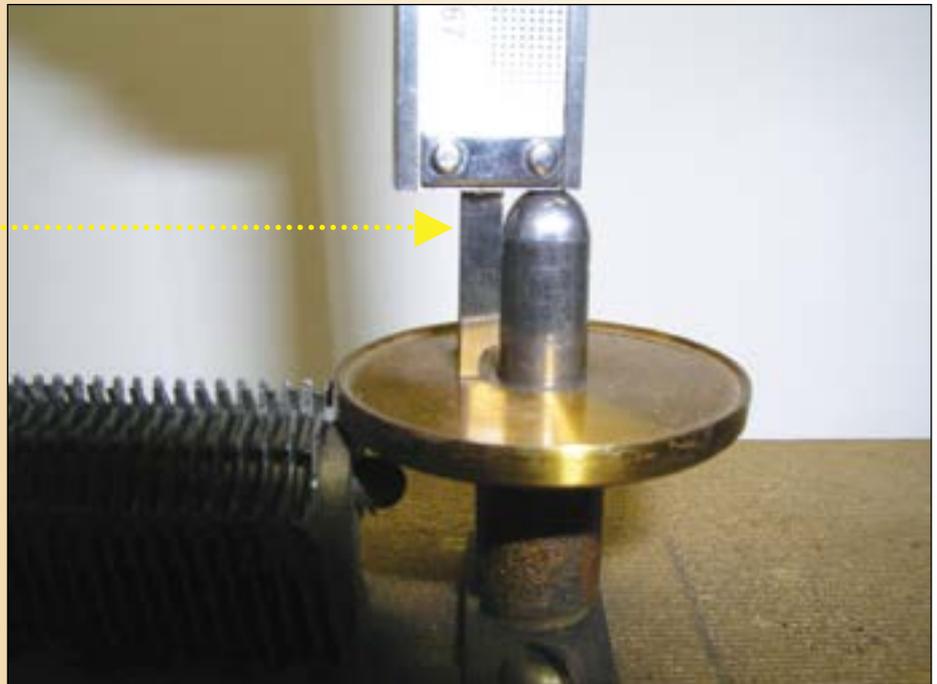


Clean out the dirt and dust from the dampers being very careful not to bend the dampers. Never loosen or move the star wheel gantry, damper rail, or center post as these were set at the factory and are very difficult to get back in the right place.

6

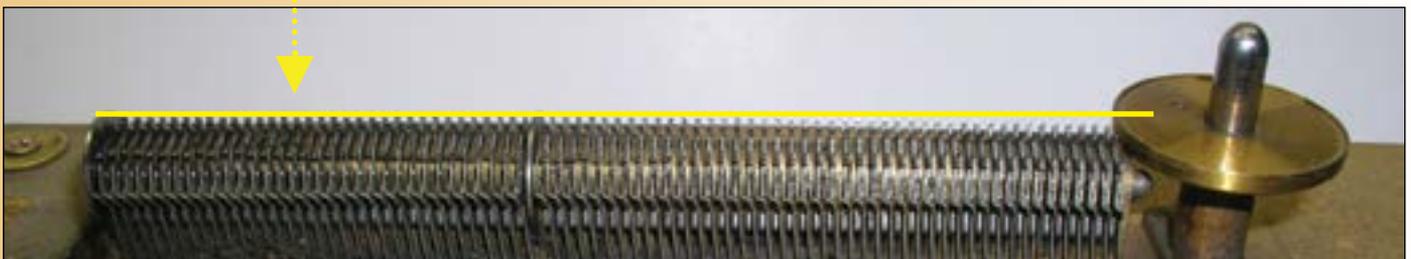
Before removing the center disc support from the center post, measure the dimension from the top of the center post to the support surface where the disc rides. A dial caliper works fine for this purpose.

7



The height of the disc support can also be set by placing a straight edge across the tops of the disc spacer rollers. The top of the disc support surface should be in line with the straight edge.

8

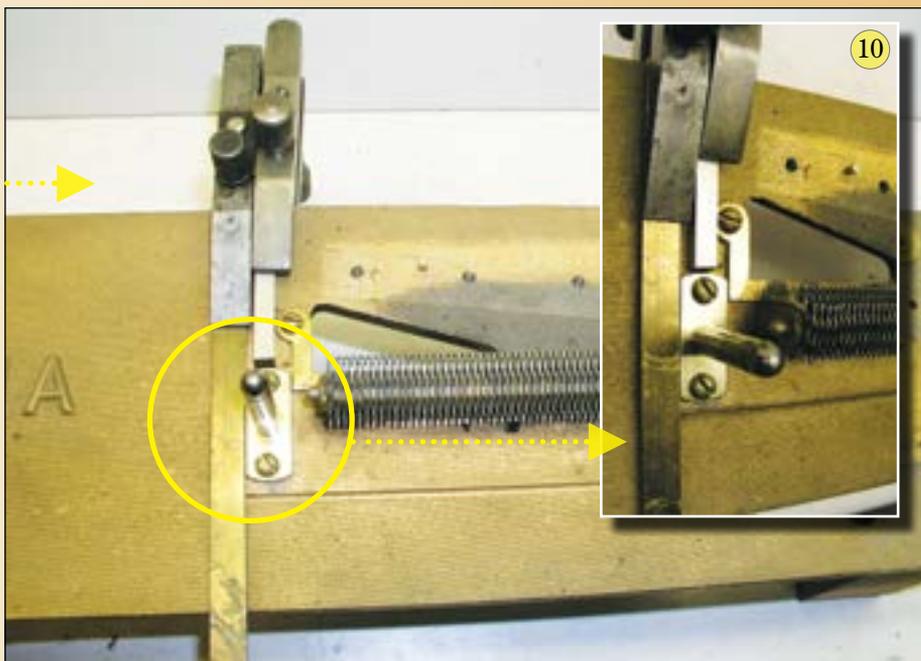


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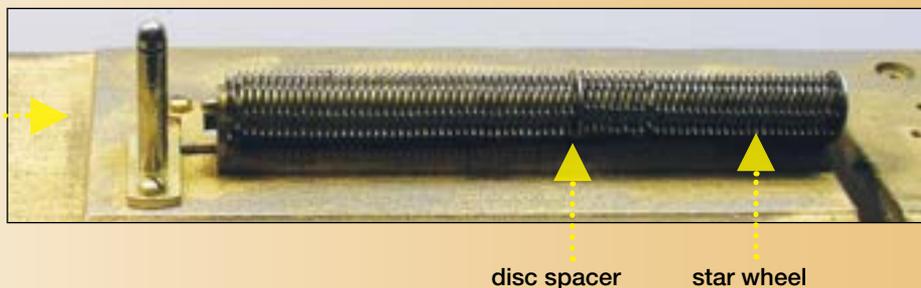
Check center post for a wear groove, if too deep a new center post will have to be made.



Removing the center post is not usually necessary but if it must be removed the following is a useful technique. Follow these instructions closely so that the center post can be put back in exactly the same position as it was. Clamp metal bars to hold the bracket position side to side as well as up and down as shown. This way the bracket can be perfectly repositioned during reassembly.



Check that the disc spacers and star wheels turn freely and that there are no flat spots on the spacers or bent star wheels. If a star wheel is bent it can probably be straightened in place by carefully bending the tip or bent part of the star wheel with a needle nose plier and then checking to make sure it turns freely. If a disc spacer has a flat spot it will have to be removed and a new one made. The removal and replacement should be done by an experienced music box repair person. If you remove it yourself you could damage the star wheel gantry.



Any screws that have been removed should be inspected for any burrs caused by a slipping screw driver or other damage. These burrs, if present, can be removed by placing the screw in a drill motor to hold it and carefully filing the burr or if necessary turning the drill on with the screw head going in a direction toward a file held against its surface.



The screw head can be cleaned and wire brushed and/or polished using the drill motor while turning. The degree of polish will vary depending on the polish on the rest of the music box. Some music boxes have a high degree of polish on all of the parts and some have a satin appearance. Wire brushing will get the rust off and give a satin appearance, if a higher degree of polish is desired the screw can be buffed as well.

A rotating drill motor is used to hold the screws during wire brushing or polishing so the screws won't get lost and to protect your hands. It also gives a uniform finish and speeds up the process. Another method to give the screw heads a satin finish is to use a Scotch bright pad while turning the screw in the drill motor. Be careful to not get the screw head slot caught in the Scotch bright pad.



In addition the washers used under the comb screws can be polished with a wire wheel or buffer by placing the washer on a nail so that it is free to rotate against the nail head.

The nail is then placed with the head down and with the washer on the nail

and resting up against the head of the nail. The washer to be polished is placed against a wire wheel or buffing wheel so that the wheel will brush or buff across the surface of the washer while giving the washer a slow spin.

Here again the type of finish desired

will determine the method used.

Greasy parts can be cleaned using a surfactant type cleaner and washed off with water. Parts should then be dried off using compressed air and oiled or sprayed with a rust preventative right away to prevent rust.

15

The small parts including the governor parts and all brass parts can be cleaned in clock cleaning solution using an ultrasonic cleaner. If any of these parts are appearance parts they should be polished as original. Either oil or lacquer should be used on all steel parts to prevent rust and lacquer should be used for brass appearance parts to retain the polished look.

The governor should be disassembled and cleaned in clock cleaning solution using an ultrasonic cleaner for the smaller parts; the castings can be degreased as discussed above. Inspect all bearing pivots and bushings for wear, re-bush as necessary. Inspect the jewel used to take the thrust load from the endless screw. It should be flat with a mirror finish. If it is pitted it should be replaced with a new one of the same size. Inspect the governor springs for uniformity, if the springs are not uniform in size and length it will affect the balance of the governor and create noise.



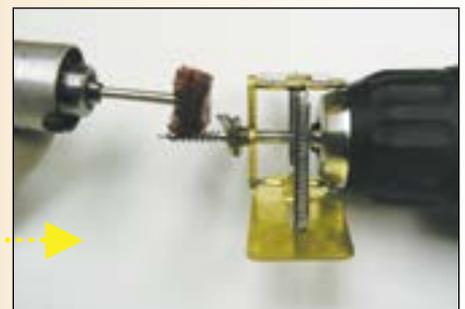
Next the endless screw should be polished to a mirror finish using a Dremel type tool with a small buffing wheel and jeweler's rouge as shown. Be extremely careful to not put too much force on the endless screw, it only takes a small force. Hold the endless screw in a drill motor chuck and turn slowly while rotating the buffing wheel at a fast speed to polish the endless screw threads. The endless screw is very hard and brittle and will break very easily so be very careful when doing this polishing operation. The endless screw thread

should come out with a mirror finish. Alternately a lathe can be used to hold and turn the endless screw while polishing with a Dremel type tool.

16



17



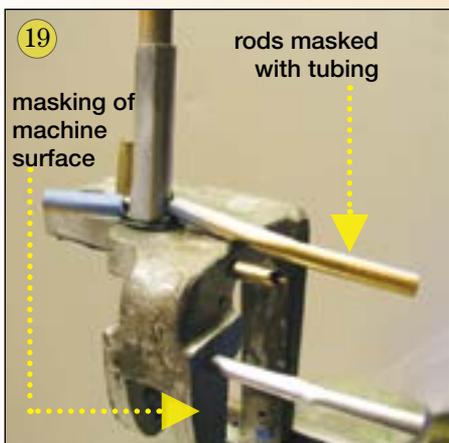
The thrust end of the endless screw needs to be rounded with a diamond card file and then polished to a mirror finish with the Dremel buffing wheel.

18



If the metal or cast parts were originally painted, repaint as original, masking off surfaces that mate with other parts.

19



Now that all of the governor parts have been cleaned and polished it is time to reassemble the governor. First start with the side plates and the two gears that go between them and assemble these onto the casting or metal part that separates them.

They have dowel pins for alignment and are screwed in place. Once the metal plates are screwed in place with the gears in between them, check to see that the gears turn freely. Next assemble the endless screw with the fan blades into the pivot with the jewel and then put the other bearing plate in place. This plate is adjustable to vary the clearance between the endless screw and the leaf wheel (mating gear).

The leaf wheel gear should not bottom out in the endless screw thread but should be close to bottoming out.

Next oil the assembly using a good clock oil. Putting your finger on the larger gear in a direction that will

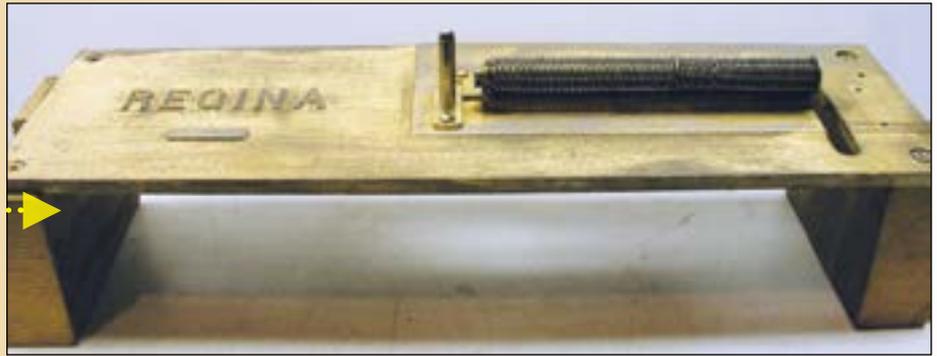
move the endless screw toward the end thrust jewel, the governor should start up every time pressure is applied to the larger gear. If not, increase the clearance ever so slightly and try again. With a few tries the governor should start reliably. Do not increase the clearance to the point that the leaf wheel comes out of the endless screw thread more than half way. If it still won't start there is probably a wear issue which will require a new endless screw or gear and maybe new bushings.

20



Back to the bedplate. We see here the bedplate with the center post reinstalled and polished. The bedplate needs to be degreased and wire brushed in preparation for painting.

21



Now we mask off the bedplate and are ready to paint.

22



The bedplate is now painted gold and we are ready to align the star wheels with a dowel pin. This facilitates assessing how well the dampers are adjusted.

23

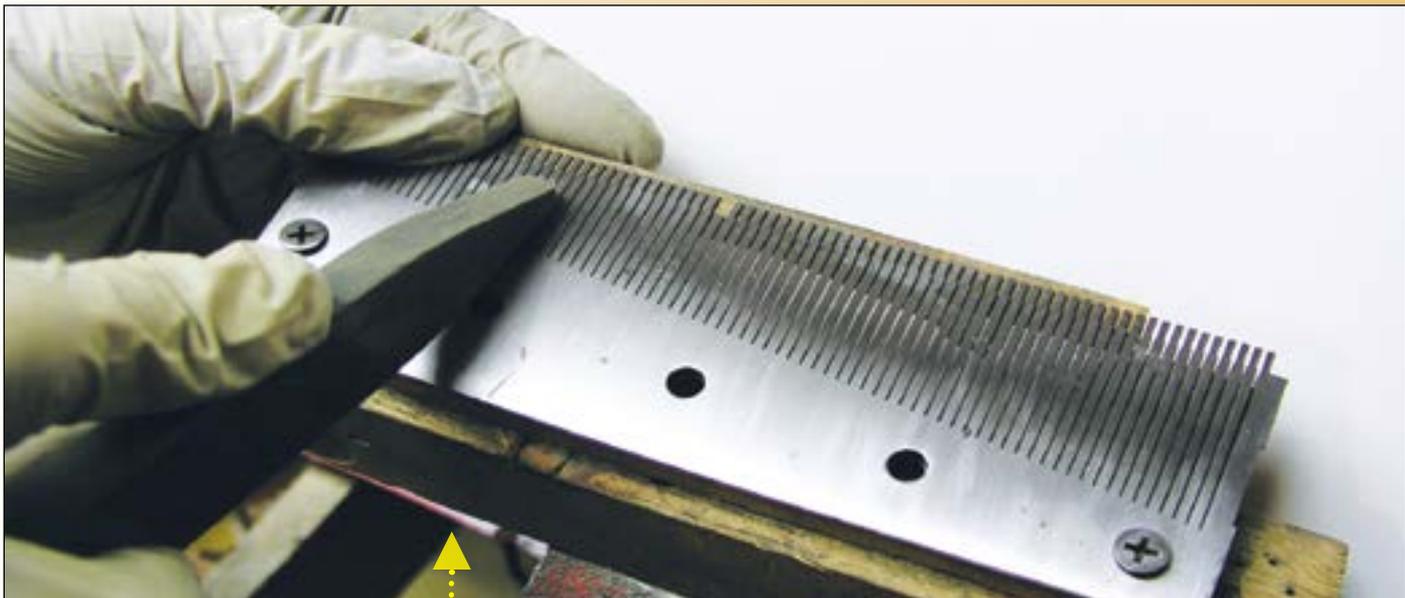


The dampers should all be uniform in appearance and positioned with tension against the star wheels. If this step is done carefully the dampers will most likely not need much attention later when the comb is installed.

24

damper

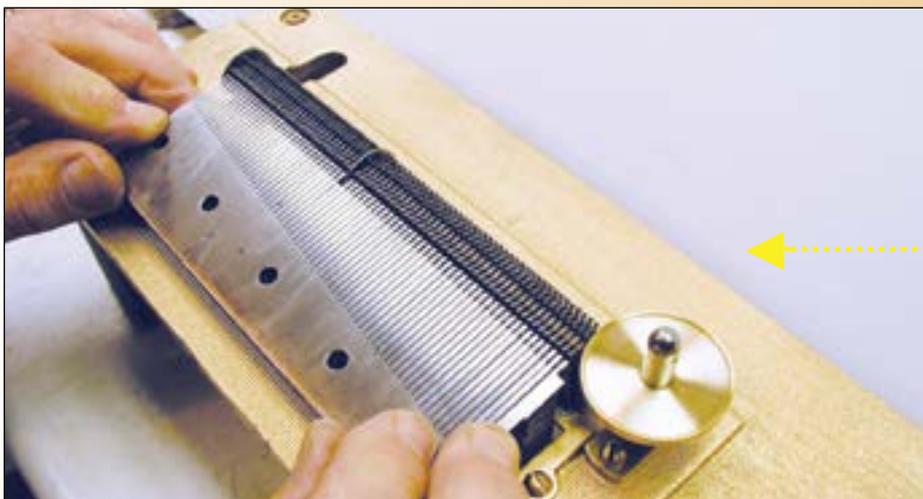




The comb is next degreased if necessary, and a Cratex abrasive bar is used to clean up surface grime and light rust from the comb without

25 affecting tuning. The comb is mounted on a block of wood that is clamped in a vise and the comb teeth tips are supported by a small piece of wood.

The Cratex abrasive is stroked across the comb in the direction of the teeth tips so as to not leave any cross scratches while the teeth tips are supported with a small piece of wood. After the comb is cleaned in this manner the comb is sprayed with lacquer or oiled to prevent corrosion.

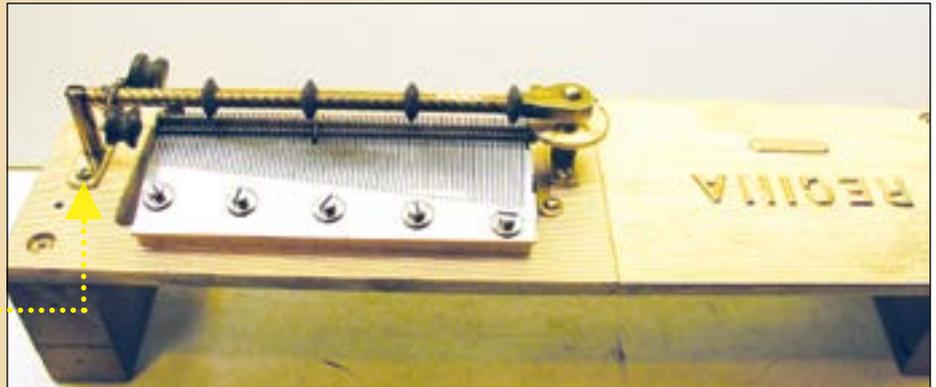


26 The comb is now positioned on the bedplate by carefully positioning the dampers between the comb teeth and engaging the dowel pins on the bedplate. The comb is now fastened to the bedplate with the comb screws and washers. These are tightened alternately until all screws are tightened evenly.



27 The dampers are now ready to be checked and adjusted if necessary. Each star wheel is turned until the comb tooth is plucked and the dampening action is observed both mechanically and with the ear to see how well each star wheel dampens the vibrating tooth note. The note of the plucked tooth should ring freely until the damper is moved up against it by the rotated star wheel. If necessary the tip of the damper is bent slightly to contact the tooth more or less so that the tooth is dampened correctly. Correct dampening is accomplished when the vibrating tooth motion is stopped before the star wheel comes in contact with the bottom of the tooth while moving the star wheel as if being moved by a rotating disc.

When the hold down pressure bar is installed it needs to be adjusted for a smooth closing action. The screws that mount the hinge end of the pressure bar need to be tightened a little at a time while checking the closing action of the pressure bar end over the center post. Move the mount until a smooth closing action without any binding is accomplished. (28)



The case is cleaned with a special case cleaner that only removes old wax and dirt that has accumulated on the surface of the wood. (29) It does not affect the original finish but restores it to its original color and beauty.

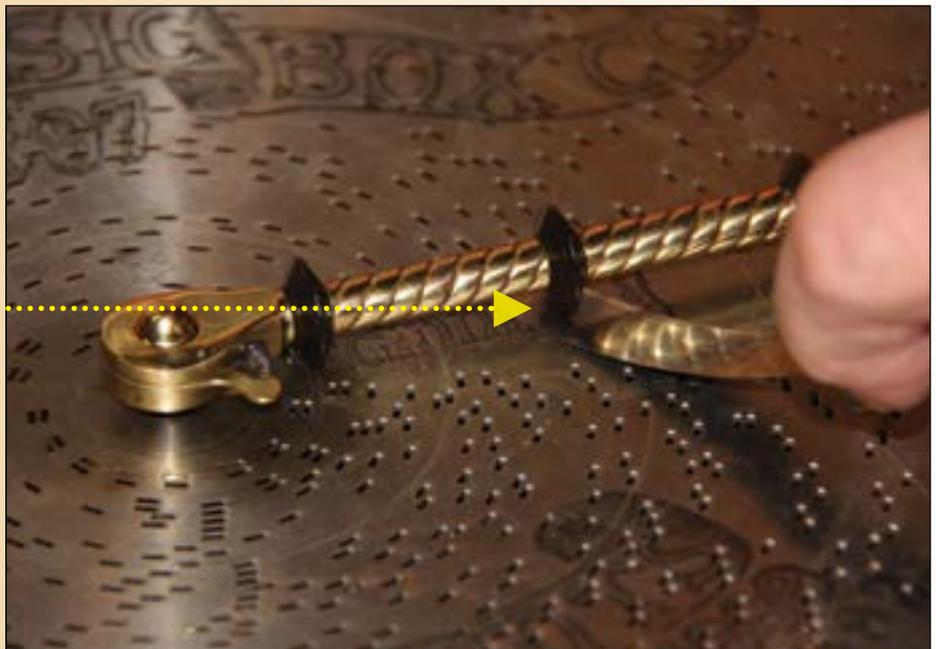
The case is now waxed with a color wax that gives it a nice luster and patina and hides any minor scratches.

(30)



The music box mechanism is now assembled into the case and a disc is played to assess that everything is working as it should and the dampers are performing correctly. Also the disc to hold down roller clearance can be checked for proper clearance if the disc does not play correctly. The proper clearance is from .005" to .009".

(31)





The restored 15½-inch Regina Music Box is now ready for many more years of enjoyment.

The Equitable Criterion

with Trade Stimulator

By Steve Boehck



To my knowledge nothing has been studied and written about the rare Equitable Manufacturing Company's music box and trade stimulator. So this is what I've put together about it so far. We cannot say for certain exactly who produced this instrument. We know that F. G. Otto & Sons manufactured the 20½ inch disc music box movement for it and we know that the machine was distributed exclusively by The Equitable Manufacturing Company of Iowa City, Iowa. The cabinet is of the quality that Otto produced for their other upright 20½ inch music boxes. These first appeared in 1897 with the introduction of this size mechanism which they called "The Grand" for both the table model version and their first upright version. Examples concerning these instruments are illustrated from the *Music Trade Review* in their Oct. 16, 1897 (Figure 1) and (Figure 2) in their Oct. 8 1898 issues. All Criteria were distributed exclusively by M. J. Paillard in New York City, until this firm went bankrupt in 1900, at which time Otto started selling and distributing the Criterion brand of their music boxes directly.

What do we know about The Equitable Manufacturing Company?

We know that the first listing for the Company in the Iowa City, City Directories, appeared in the years 1897-98 and was located at 103 South Clinton, with F. Price as manager. This same entry continues in 1899-1900 and for 1901-02. An original letter of correspondence from the Company dated Apr. 15, 1902, (Figure 3) does not list their address but does concern ordering new 20½ inch Criterion discs for one of their machines. They go into some detail about the possibility of "stuck star wheels" causing damage to the disc projections. The letter also indicates that they have "Factories in Providence, R. I. and Attleboro, Mass." In 1904 the Company is located at 120½ Washington but it lists Clinton as the cross street. See Figures 4 and 5.

THE MUSIC TRADE REVIEW

● THE "SMALL GOODS" TRADE ●

"Criterion" Grand Music Boxes.

...the latest addition to the stock of the Criterion Co.

...the Criterion Co. ... the most ... in the music box business ...



No Violin for Victoria.

...the Criterion Co. ... the most ... in the music box business ...



May Emma's Death.

...the Criterion Co. ... the most ... in the music box business ...



The Largest Item.

...the Criterion Co. ... the most ... in the music box business ...

THE MUSIC TRADE REVIEW

Wide-awake Music Dealers

Understand fully the advantage of a well selected stock of music boxes. Some of the best dealers have acquainted themselves with the superb selling qualities of the

"CRITERION."

The Criterion Music Boxes are made in a variety of styles. The cases are made in the most substantial manner, attractive in design and handsome in finish.



No well stocked music store should be without the "Criterion." Every one proclaims them to be the best value on the market.



M. J. Paillard & Co.,
680 Broadway,
New York.

Figure 1: An announcement of "the latest addition to the stock of Paillard and Co." of the 20½ inch disc "Criterion Grand" line of music boxes from page 25 of Volume 25, No. 16 in the October 16, 1897 issue of The Music Trade Review.

Figure 2: A full page ad by Paillard for the Criterion music boxes from Volume 27, No. 15, of the October 8, 1898 issue of THE MUSIC TRADE REVIEW.

We also know that in early January of 1904, F. G. Otto & Sons suffered the death of Gustav Otto who ran the company during this time period. They also experienced a major factory fire in late March of that same year. But the final blow to their music box manufacturing business happened when the Regina Music Box Company closed them down completely in July of 1904. This was a legal maneuver by Regina to secure the monetary penalties owed them by Otto for patent infringement of their automatic disc changer patents. The Otto Company reorganized not too long after this, but was, for all intent and purposes, out of the music box business by that time. So we can say that The Equitable Manufacturing Company was in business from 1897 until 1913 at which

time the name changed to The Barnard Manufacturing Company. Most likely the time frame for selling the Criterion trade stimulator was circa 1901 through 1903. It is quite possible that Otto only supplied the music box movements and some other company built the cabinet and the stimulator mechanism. Regina is known to have sold 15½ inch mechanisms (most notably some of their 15½ inch disc music box with bells movements) for use in trade stimulators built by others such as: The Yale Wonder Clock, The Automatic Cashier and Discount Machine, and The Musical Uno. Illustrated in Figure 6 is the front cover of a circa 1900/01 Criterion Catalogue, which was originally distributed by the M. J. Paillard Company. An F. G. Otto & Sons sticker with the



J. C. Satterly,
Sole Agent,
New York.

Dear Sir: We are pleased to acknowledge receipt of your order of the 10th. After receiving from about five good machines you will also a number of little wheels which are rather cheap. We will think you should have them made as well as you can. We will send you one of them with your thank you and see that they turn. If some of the projections on the face should have been broken off it is owing to the fact that most of them were made by hand. We would advise always to get the machine made up by the projection on the face should be kept off. These should be well oiled. In buying them you should be careful not to get them in the proper direction and to get them if you have them broken in will break the teeth from the steel which furnished the work.

We will furnish you one more than about for this machine for \$1.00 with the face of \$1.00 if you desire them likely for the same.

The size of these wheels would be 10 1/2 inches. If this is all the size of the wheels belonging to your machine let us know.

Yours truly,
EQUITABLE MFG. CO.
By J. C. Satterly

Figure 3: Copy of an original letter of correspondence from the Equitable Manufacturing Company dated April 15, 1902, concerning discs for the Criterion machine.

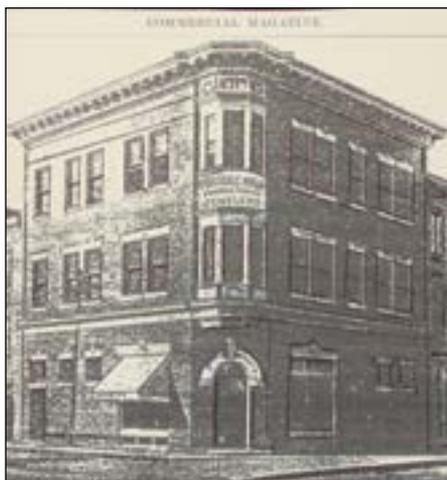


Figure 4: Equitable Manufacturing Co. building at Washington and Clinton streets, in Iowa City, Iowa, from the Commercial Magazine. The information with the picture says “Confining themselves exclusively to the manufacture and wholesale of the finest quality of rolled plate, filled and sterling jewelry, they are building up a trade of which many an older house might be proud.” There is no mention of music boxes so it is possibly before 1901 or after 1903.

Otto name and address was glued over the Paillard information indicating that this was done after the Paillard bankruptcy in 1900. From this catalog we can see several different model styles of the 20½ inch size in upright cabinets as shown in Figures 7, 8, 9 and 10. However none are like the Equitable Criterion case.

There are a few things about the Equitable cases that lead me to believe that Otto probably did not produce them. Even though the cabinets are well crafted and make extensive use of embossed moldings and hand carvings similar to the quality of Otto products there are a couple of items that lead me to think they are not an Otto creation. The Equitable Criterion was available in both mahogany finish (See front cover and Page 22) and quarter sawn white oak. The one in our collection appears to be the only known example at this time in a mahogany finish. You will notice that I said “mahogany finish” instead of just mahogany. The case for our instrument uses poplar wood stained to look like mahogany. All of the Otto cases I have examined use real mahogany

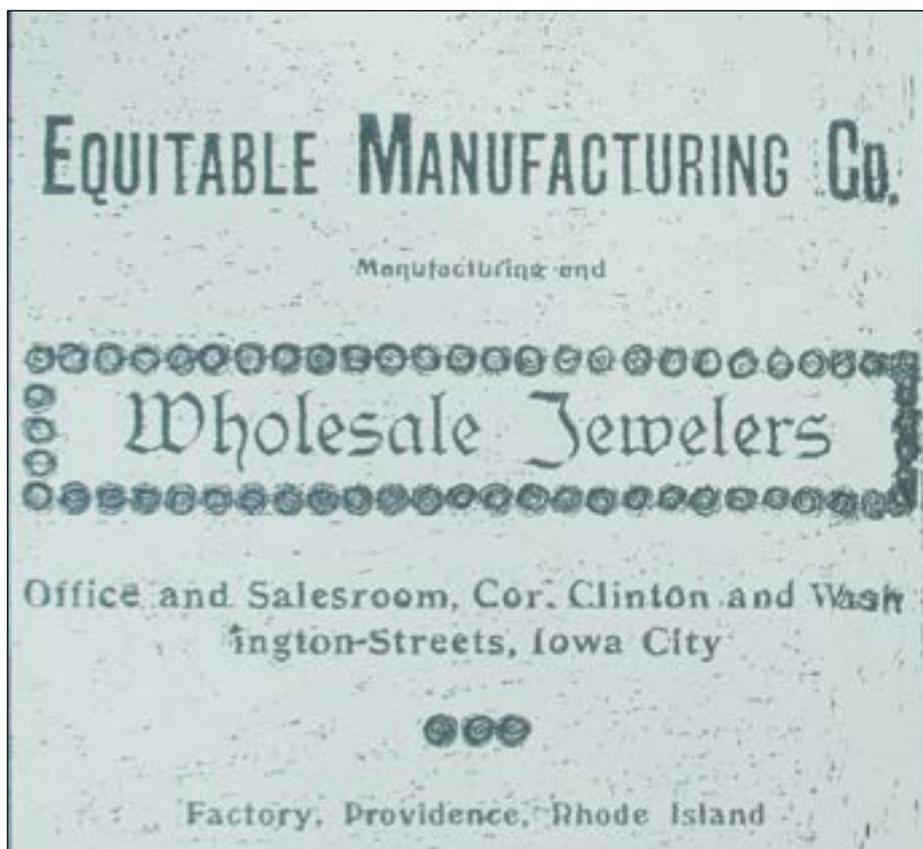


Figure 5: An example of a half page ad by The Equitable Manufacturing Co., with the magazine’s name and publication date unknown. The ad speaks to the company’s main focus of wholesale jewelry, but the company was known to be a distributor of Criterion Music Boxes as well.

wood. Also the varnish finish used on these Equitable cabinets is not of the quality finish generally found on Otto products. Most of the Otto cabinets I have seen retain their original finish which is still in very beautiful condition after over a hundred years of existence.

When we got our instrument it was missing the trade stimulator. That is one reason we put off restoring it for many years. At least two others of the approximately six or seven machines currently known are also missing their stimulator mech. We had seen a few pictures of the exterior portion of it which consisted of a round wooden frame with a glass insert on the outside, which allowed you to see the colored ceramic balls inside, as shown in Figure 11 on Page 26. But even after seeing one in person we could not understand exactly how it worked. The glass has a hole drilled in the center of it. This allows



Figure 6: The cover of a Criterion Music Box Catalogue undated but circa 1900/01.



CRITERION "GRAND" SELF-PLAYING MUSIC BOX
No. 16

HAS double doors; also partitions in base for storing Tune Disks, with door opening on side.
 Two combs, in the *Duplex Comb Arrangement*, are tuned in unison and placed opposite each other. A double volume in tone is developed, when the star wheel lifts, simultaneously, two teeth of exactly the same pitch.
 Furnished in Mahogany or Oak Upright Cabinet, 77 1/2 x 30 1/4 x 18 inches. Highly hand polished.
 Comb, 184 Teeth. Tune Disk, 20 1/2 inches diameter. Long running movement.
 Can be furnished with coin slot attachment to play one or two tunes for a cent, or a nickel, as desired.

Figure 7 (Above): Page 13 from the Criterion booklet which contains 40 pages showing the model No. 16. There are 184 teeth in the "duplex comb arrangement." It has a double door front, can be had in oak or mahogany wood and can be equipped with a 1 cent or 5 cent coin slide.



CRITERION "GRAND" SELF-PLAYING MUSIC BOX
No. 16A

This instrument is the same, in mechanism and dimensions, as Number 16. The single door and differs in style of exterior. Has moving compartment, with upright partition for a number of tone disks in base, with door opening on side. Can be furnished with a coin slot attachment to play one or two tunes for a cent, or a nickel, as desired.

Figure 8 (Top Right): Style 16A is shown on page 14 of the catalog. It has the same movement of the No.16 can also be had in oak or mahogany, with the main difference being the case styling with single door and different top crest.



CRITERION "GRAND" SELF-PLAYING MUSIC BOX
No. 11

HAS double doors. Upright partition in base for storing of tone disks, with door opening on side.
 Furnished in Mahogany or Oak Upright Cabinet, 72 1/2 x 29 x 17 1/2 inches. Highly hand polished.
 Comb, 92 Teeth. Tune Disk, 19 1/2 inches diameter. Long running movement.
 Can be furnished with coin slot attachment to play one or two tunes for a cent, or a nickel, as desired.

Figure 9 (Middle Right): The double door style No. 11 is shown on page 17 of the booklet. It is a single comb model with 92 teeth, and it can be had in oak or mahogany and can be coin operated.



CRITERION "GRAND" SELF-PLAYING MUSIC BOX
No. 11A

Same in mechanism and dimensions as Number 11. The single door, and of different design. Upright partition in base for storing a number of tone disks, with door opening on side.
 Can be furnished with coin slot attachment to play one or two tunes for a cent, or a nickel, as desired.

Figure 10 (Bottom Right): Shown is the single door version of the No. 11 called the model No. 11A.



Figure 11: Close-up of the quartered oak ball dispenser apparatus on the instrument owned by John and Susan Klish.

a threaded shaft to protrude through it. A crank with a wooden handle is screwed to the threaded portion of it. This shaft is also connected to both a wooden wheel behind the glass with a space for the balls in between. It is also connected to the mechanical mechanism inside the case, which cannot be seen unless either the back sound board or the interior bottom side panel is removed. Several years ago, Nancy Fratti received one of these Equitable Criterion boxes for repair. In this example the glass for the stimulator was broken out and the crank and handle were missing from the ball dispenser portion of the trade stimulator. She sent us the whole apparatus and we restored hers and made an exact replica of the whole set up for our machine.

You will notice in Figure 12 that the stimulator is filled with several different colored ceramic balls. The machine in the Klish collection still retains most of its tag (Figure 13) that gives instructions and lists the prizes you can win for the various colors of the balls. This instrument was probably originally used in a tavern or saloon because the prizes offered are a free music play or from one to three cigars depending on the color ball you get. The most common ball was white in color and offered only a free music play. The black ball gets one cigar, the blue 2 cigars and the red three cigars. What the patron doesn't realize is that there is a trough for extra balls inside the case, behind the exterior portion



Figure 12: A close-up shot of the oak wood ball dispenser on the "Shiner Texas" box.

of the stimulator, at the bottom of the apparatus as shown in Figure 14. As the customer turns the crank which also turns the wooden wheel to dispense a ball, it also picks up a ball from the back side to replace the ball that has just been won. This keeps the slim odds of getting the more valuable colored balls at least the same or maybe even less. These machines could have just as easily been used in stores selling general merchandise, or candy and confections or places such as ice cream parlors et cetera, just by changing the prizes that were offered for the different colored balls.

To the general public, probably the earliest known example of an Equitable Criterion as a collector item was the specimen in the Alec Templeton collection.

Alec was a Welsh concert and popular pianist who was blind from birth. People were fascinated that a blind person could learn to play the piano professionally without being able to read the sheet music. He apparently memorized the notes by hearing them



Figure 13: An enlarged photo of the original list of prizes is shown here from the Klish instrument.

played. He came to the United States in the 1930's playing with a dance band. He became very popular and remained in this country, playing with orchestras, bands and performing piano concerts. Eventually this popularity resulted in him having his own national radio show. Even as a child he always had a fondness for music boxes, and while touring, in his free time, he and his wife would hunt for music boxes. In 1958 he wrote a book called "Alec Templeton's Music Boxes," about his collection. In the book appeared a picture of him, with what he called the "Iowa City Criterion Jukebox." He considered this music box to be one of his favorite machines. It had been a Christmas gift from a friend given to him in December of 1945. Shortly after the book was published Alec issued an LP recording called "Alec Templeton And His Music Boxes." On this record are examples of many of his music boxes, but featured on the album cover and on the record is the "Iowa City Criterion Jukebox." See Figure 15. Alec died in

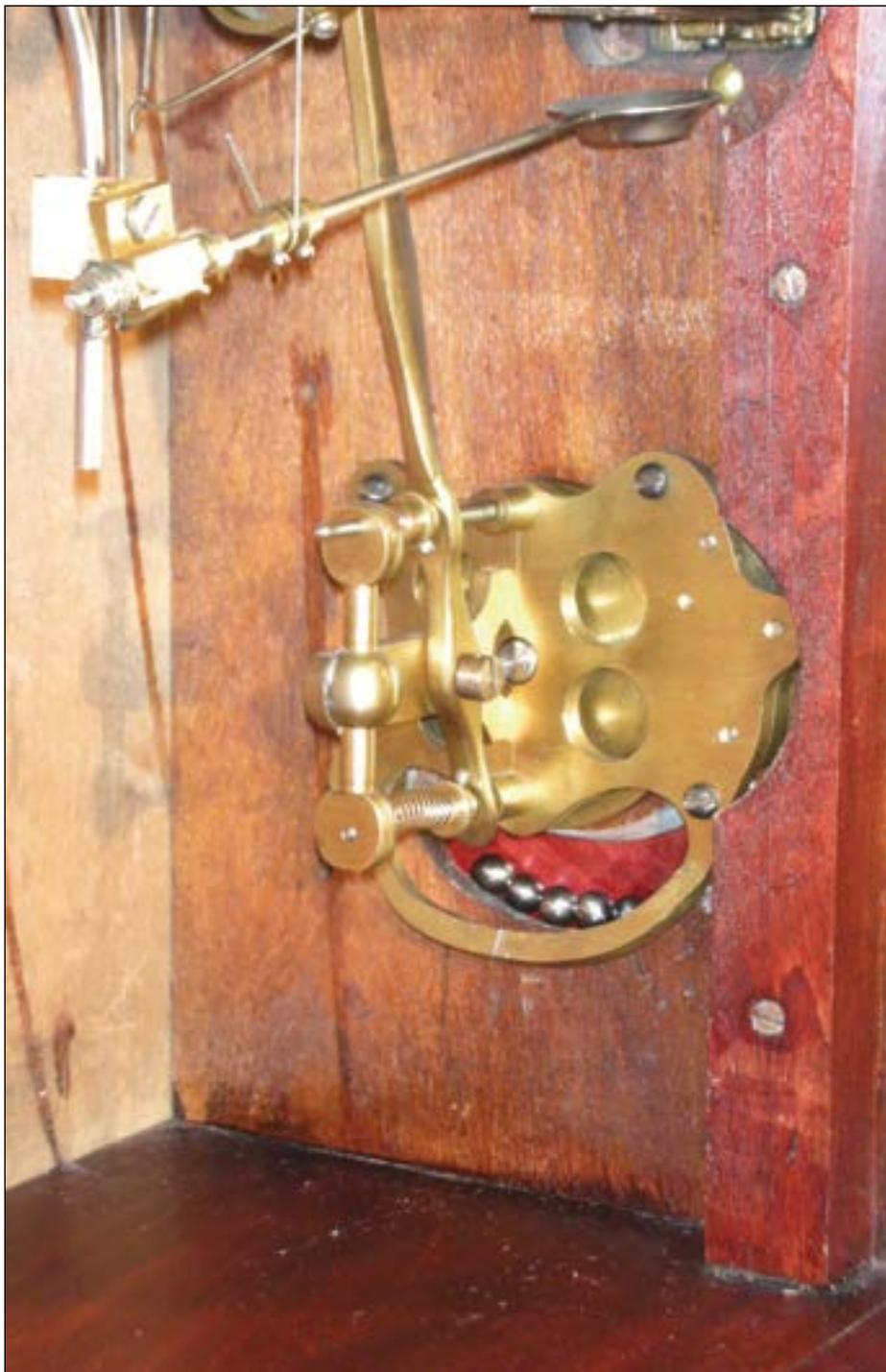


Figure 14: The interior mechanism for the ball dispenser. When the patron inserts 5 cents and pushes the coin slide forward slowly, the strong brass arm connected to it pushes the spring loaded finger out of the hole in the brass disc inside the stimulator mechanism, releasing it so that the crank on the ball dispenser can be turned. After it makes one revolution the spring loaded fingers drop back in the hole locking it up. If you pull back on the coin slide too quickly you lose your chance to win a ball. Note also the cut out area at the bottom of the mechanism shaped like a big smile. This area is where the proprietor adds the extra white balls. As the patron turns the wooden wheel inside the ball dispenser to get a prize ball, the back side of this wheel picks up another ball and deposits it into the ball holding area which is seen through the glass from the front. Thus the recently dispensed ball is immediately replaced so that the odds of winning one of the rare more valuable colored ceramic balls remain the same or possibly reduced.



Figure 15: Cover of the jacket for the LP recording Alec Templeton and his Music Boxes.

1963 at the early age of 52, and the current whereabouts of this instrument are unknown.

In 1998 Barry Johnson received a letter from Alan Davis located in Texas concerning the purchase of new 20½ inch Criterion music box discs. As it turns out these discs were wanted for an Equitable Criterion. Figure 16 on Page 28 is a pictures of this quartered oak example. As seen in the pictures, it still retains its trade stimulator mechanism. And in fact this machine is where the original letter of correspondence shown in Figure 3, and addressed to J. H. Huebner in Shiner, Texas (home of the famous Shiner Bock Beer!) came from. It is truly amazing that this letter survived with the music box for all these years! The current location of this machine is also unknown.

Another quartered oak example of the Equitable Criterion is located at the University of South Dakota in their "National Music Museum." It is part of the Arne B. Larson Collection which was donated to the University in 1979. This collection was the nucleus that formed the museum's musical instrument collection. This museum is similar in concept to the MIM located in Phoenix Arizona but was formed a few decades earlier. As shown in Figure 17 on page 28 this example is missing its top decoration and its trade stimulator mechanism but is otherwise in very nice condition.

The instrument mentioned earlier,



Figure 16: A full view of the "Shiner Texas" oak cased Equitable Criterion.



Figure 18: The oak cased example which is currently back with Nancy Fratti. The top decoration and a few small case parts appear to be missing. Otherwise in nice original condition, with the music box and trade stimulator complete.



Figure 17: The Equitable Criterion music box in the University of South Dakota's "National Music Museum" collection. This instrument is missing its decorative top and trade stimulator mechanism. It is possible that this example could be the instrument from the Alec Templeton collection.



Figure 19: This is a photo of the original direction tag from Phil Jamison's oak cased Equitable Criterion.

that came to Nancy Fratti for repairs, for which we worked on the exterior portion of the stimulator mechanism has come back to her. This example shown in Figure 18 does not belong to a music box collector. Therefore, this quartered oak specimen was probably unknown to most music box hobbyists until very recently.

Another example also in an oak cabinet is in the collection of MBSI member Phil Jamison, who is located in Pennsylvania. I have not personally seen this specimen but have been told by someone that has, that it is complete and in good condition. This particular instrument still has the operating instruction tag attached to the side of the case near the coin slide as shown in Figure 19.

The Equitable Criterion in the John and Susan Klish collection is actually another Texas instrument. This piece has been in Susan's family since sometime between 1926 and 1931. According to family lore the music box came to her great uncle, Rudolph Marschall, who was a dentist in the Fredericksburg, Texas area, as payment for doing dental work on a patient in that vicinity. This instrument stayed at the Marschall ranch house in Cherry Spring, Texas until about 1978 when it was moved to Susan's in-laws' house in San Antonio. In 2005 it came to their home in Maryland. This example was brought to our attention when Reg Smith did some restoration on the music box bedplate and stimulator mechanism. For years, we had been looking for a complete specimen that we could possibly borrow to copy the parts that were missing from ours. Reg took a lot of pictures and measurements of the interior mechanism



Figure 20: With the bedplate removed, shown is an angled front view of the Criterion spring motor and coin mechanism from the machine in the Klish collection.



Figure 22: Close-up of the brass information tag on the front molding below the door, on the Klish instrument. Originally nickel plated, most of the nickel has worn off.

for us. This got us motivated to start working on our instrument. And this was a few years before the Fratti instrument showed up in her workshop. Shown in Figures 20 and 21 are pictures of the interior mechanism of the Klish instrument from both the front and back. Figure 22 shows the Equitable Manufacturing Co. nickel plated brass tag which is placed in the middle of the front molding under the door. A nice view of the right front shows the front door of the case and also the side with the winding crank for the spring, the coin slide, the list of prizes tag, and the stimulator ball dispenser are illustrated in Figure 23. It is a very fine and complete example and especially prized as a family heirloom for approximately 85 years.

The example in our collection is a bit special for two reasons. First as mentioned earlier it is currently the



Figure 21: Another angled view of the Klish mechanism, but this one is taken from the back side. This shows the heavy brass arm connected to the coin slide that released the ball dispenser, the money shovel and the cast iron spring barrel.



Figure 23: The top half of the John and Susan Klish instrument shows the fretted door with its beveled glass window. Also shown is the right side of the case with the spring winding crank and 5 cent coin slide.

only known example with a mahogany finish. Second it is the only one known with a special electric bell attachment. See Figure 24 on Page 30. This allows the proprietor of the establishment to press the little

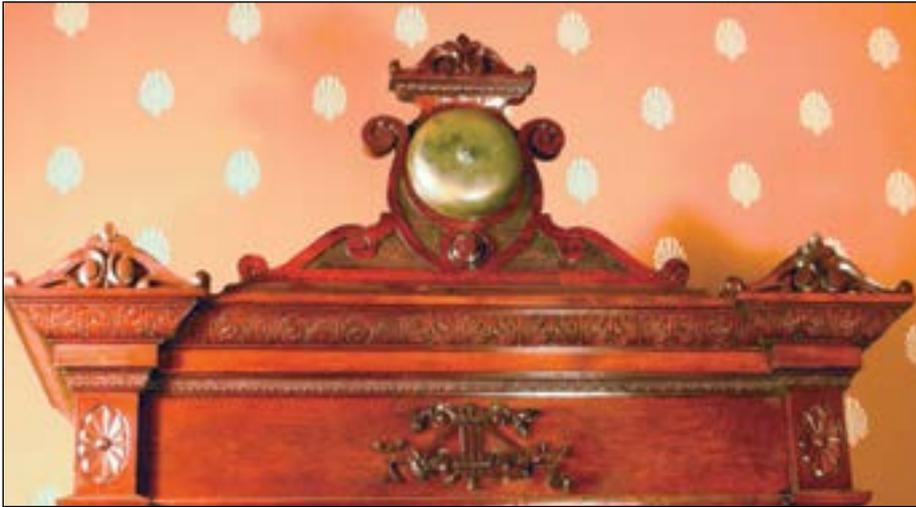


Figure 24: A close-up shot of the top of our machine, which pictures the unique battery operated bell system. When it rings it calls the customers attention to the fact that a free music play has just been won, and has the added advantage for the proprietor, that it can be operated remotely.

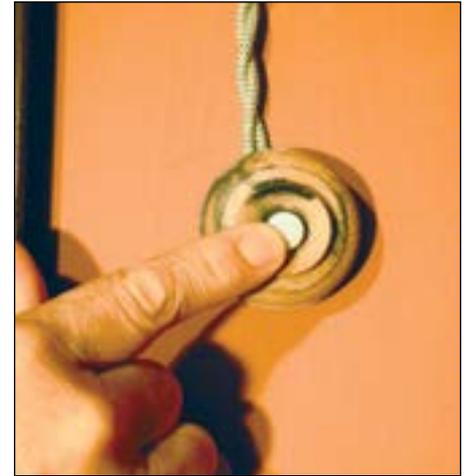


Figure 25: A photo of the "door bell" type push button switch with our music box is shown here. This allows the shop keeper to call attention to a free play and start the music box remotely.

button which via an electrical signal rings the bell and simultaneously pulls up on the governors stop finger which starts the music box playing. This signals to people in the establishment that a free music play has been won and also allows for the remote starting of the instrument. However it does not allow the patron to get another chance at the ball mechanism without the insertion of another nickel in the coin slide. This machine was found by a picker in Iowa and offered to Marty Roenigk. Because it was incomplete he declined it, but turned the lead over to us, in case we might be interested. The price was reasonable, so we bought it. Our thinking was that even if we were never able to complete the missing trade stimulator parts, we would still have a very impressive music box. The cabinet was in relatively good condition, just having a few missing pieces of the applied hand carvings and a small amount of damage to the fretwork around the door glass. I carved the missing pieces and then stripped and refinished the case. As mentioned earlier in the article the varnish finish on these Equitable Criteria's has become rough and very crazed, which is very atypical for F. G. Otto cabinet work finishes. Figure 24 shows a close-up of the push button used to remotely activate the bell and free play of the music box. Figure 25

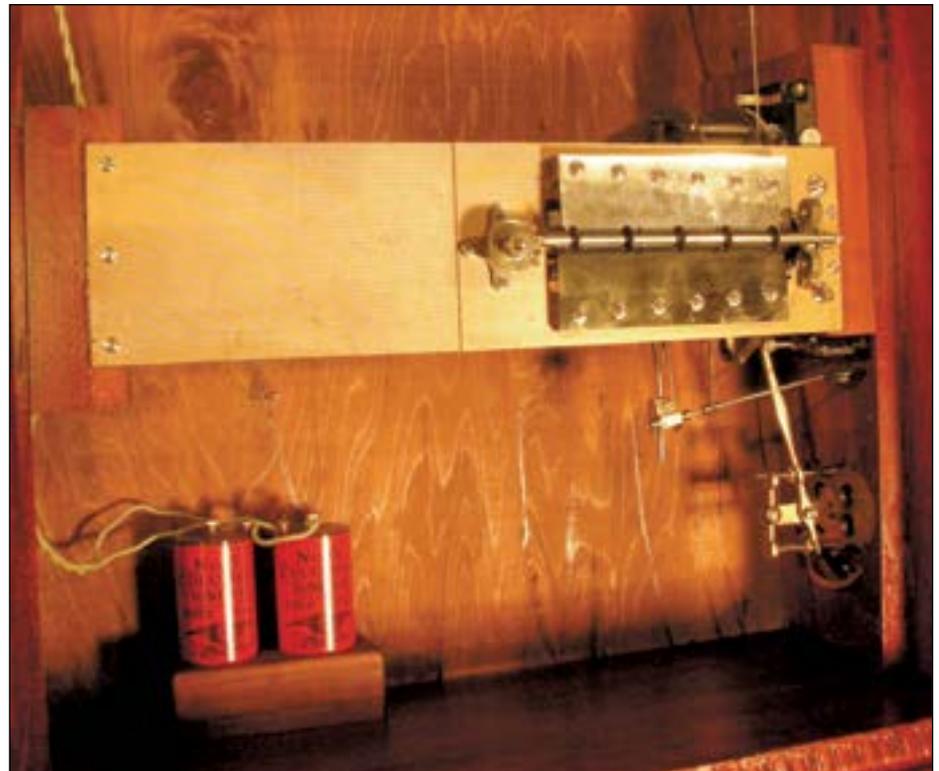


FIGURE 26. With the side boards removed, you can see the duplex comb bed-plate, the two dry cell battery's that operate the bell electro-magnet which causes the hammer to strike the bell, while at the same time lifting up the wire that releases stop finger for the governor causing the music box to start playing.

shows the large size dry-cell batteries used to operate the bell mechanism. It took quite a number of years to complete this example but in the end we are gratified that this instrument will

be a visual and musical joy to future generations.

Figures 26, 27, and 28 are examples of original 20½ inch Criterion disc lists, the first of which was distributed

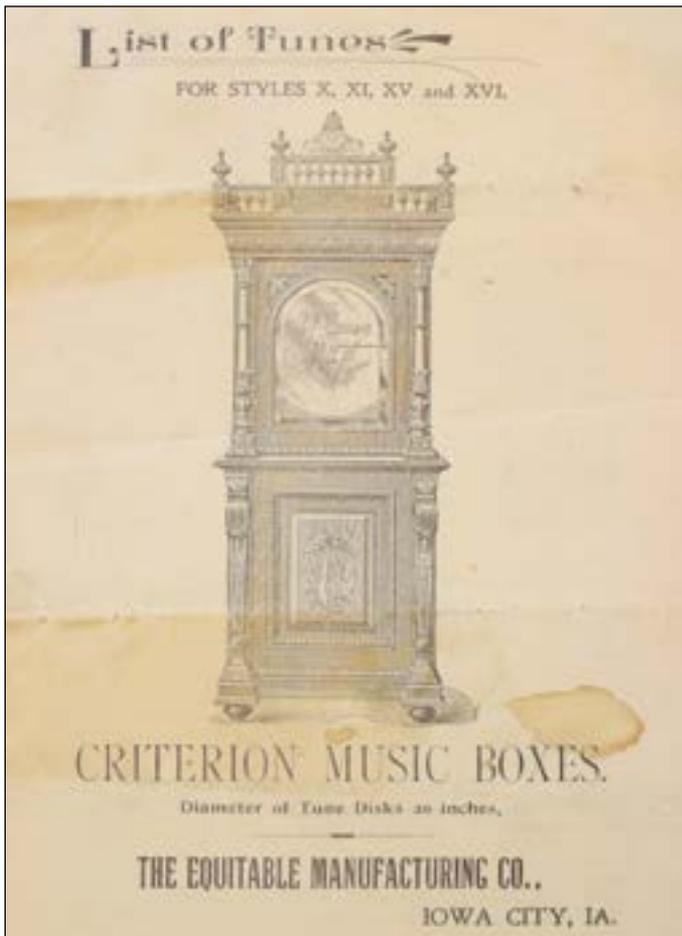


Figure 27: A rare list of the 20½ inch size tune discs distributed by The Equitable Manufacturing Co. of Iowa City, Iowa is pictured here. Notice that the graphic for the music box is not the Equitable Criterion but is the early style upright Criterion “GRAND” sold by Paillard.

Figure 28: A similar tune list to the Figure 27 example but this specimen was distributed by the music house of Manegold & Britz at 715 Penn Street, in Reading, PA.

by The Equitable Manufacturing, Co. You will note however that it is issued by F. G. Otto & Sons and does not picture the Equitable Criterion. Figure 29 on Page 32 is an example of a full page magazine ad from the December 1898 McCLURE'S MAGAZINE proclaiming: “ALL THE WORLD'S BEST MUSIC FOR A CHRISTMAS PRESENT” if you buy a Criterion Grand as a Christmas gift.

SOURCES

- Items from my personal collection of original music box ephemera.
- Information was provided by the Iowa State Historical Department, Office of the State Historical Society, concerning the history of the Equitable Manufacturing Company in Iowa City.
- Page 209 from the ENCYCLOPEDIA OF AUTOMATIC MUSICAL INSTRUMENTS by Q. David Bowers.
- Information concerning Criterion music boxes and the F. G. Otto & Sons Company was gleaned from 1897, 1898 and 1904 issues of the MUSIC TRADE REVIEW, as scanned and available on the MBSI website.
- ALEC TEMPLETON'S MUSIC BOXES, by Alec Templeton as told to Rachael Bail Baumel, and the Internet for biographical information on Alec Templeton.

I would like to give special thanks to MBSI members Barry Johnson, Reg Smith, Dr. John and Susan Klish, Phil Jamison, and Nancy Fratti for providing pictures and/or information about these machines. Also to the Internet source for the University of South Dakota instrument.

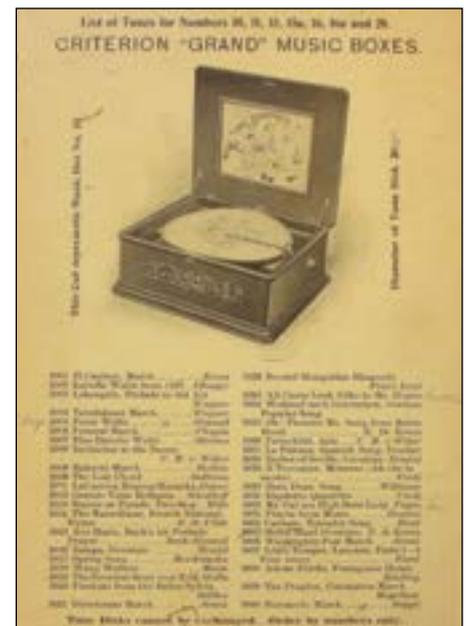
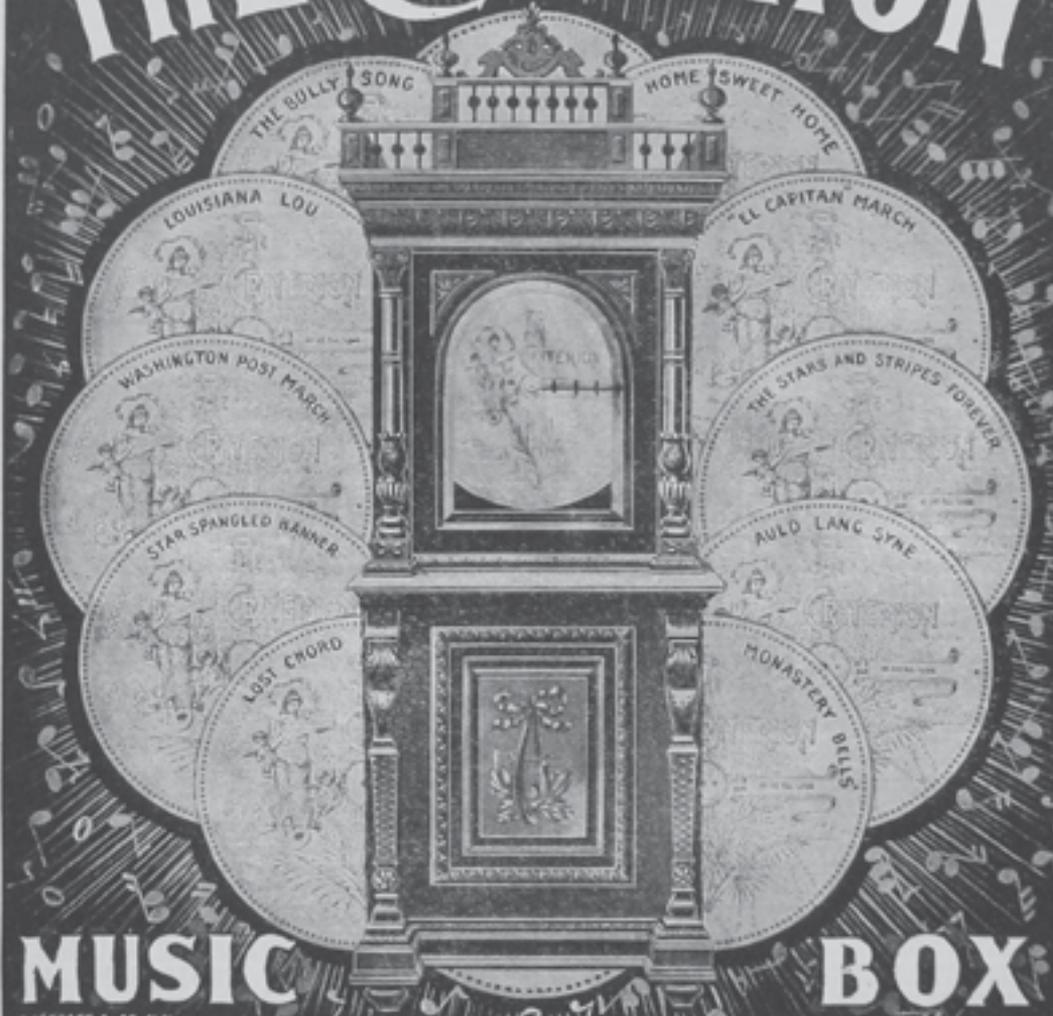


Figure 29: Another list of tunes issued by F. G. Otto & Sons, but this copy pictures the 20 ½ in disc table model “GRAND.”

THE CRITERION



MUSIC BOX

ALL THE WORLD'S BEST MUSIC FOR A CHRISTMAS PRESENT

"PERPETUAL MELODY IN A SINGLE GIFT!"

A peerless combination of everything most desirable in music-box invention. The culmination of life-long study and experience. Simple, durable, never out of tune. Endless variety of interchangeable tune-sheets. Entrancingly harmonious and sweet. Artistic cases in mahogany or oak:

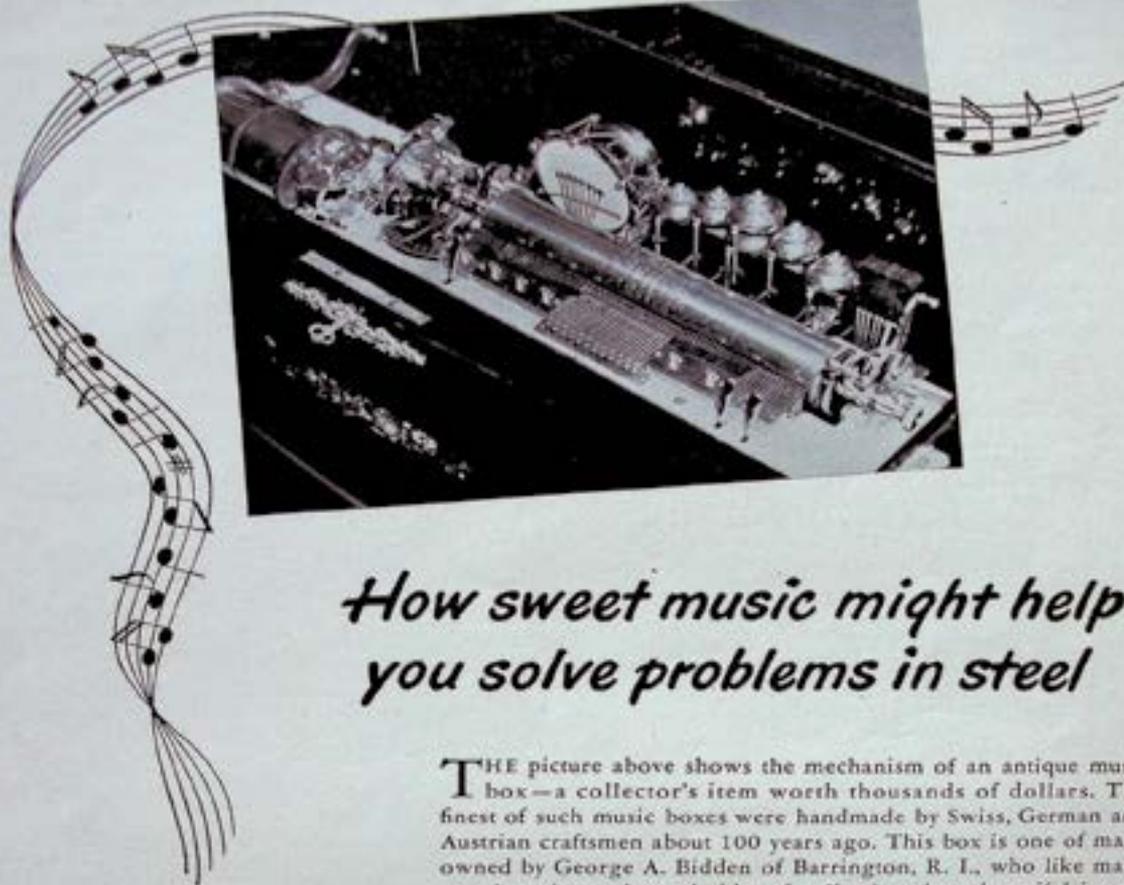
Style	I.	44 Keys.	Case 12 $\frac{1}{4}$ x 10 x 8 inches,	including one tune-disk,	\$14.00;	tunes, \$0.25
"	II.	58 "	15 $\frac{1}{4}$ x 14 $\frac{1}{2}$ x 9 "	"	"	25.00; "
"	IV.	77 "	22 x 20 x 10 "	"	"	45.00; "
"	V.	154 "	22 x 20 x 10 "	"	"	70.00; "
"	X.	62 "	25 x 25 x 13 "	"	"	75.00; "
"	XV.	184 "	25 x 25 x 13 "	"	"	120.00; "
"	XVI.	184 "	in upright cabinet	"	"	175.00; "

TIME PAYMENTS IF DESIRED **M. J. PAILLARD & CO., 680 Broadway, New York** (THE OLDEST HOUSE IN THE BUSINESS)

Please mention McClure's when you write to advertisers.

An example of a full page Christmas ad by M. J. Paillard in the McClure's Magazine from December 1898. If you buy one of these upright Criterion Grands as a Christmas present, it will offer "PERPETUAL MELODY IN A SINGLE GIFT!"

Interesting Tidbits



How sweet music might help you solve problems in steel

THE picture above shows the mechanism of an antique music box—a collector's item worth thousands of dollars. The finest of such music boxes were handmade by Swiss, German and Austrian craftsmen about 100 years ago. This box is one of many owned by George A. Bidden of Barrington, R. I., who like many people today makes a hobby of collecting these beautiful instruments. He has become expert in restoring them, in recapturing their virtually perfect tone.

But Mr. Bidden encountered a problem. He could no longer get from Switzerland the out-of-the-ordinary flat steel needed to dampen the tones in the comb teeth. In desperation he turned to our Athenia Steel Division, described his requirements, and in short order got specially-processed steel, perfect for his needs.

This is a story of unusual application, but is typical of Athenia service in the development and production of steel. So if you are a user of special-purpose steel . . . if the solution to a problem in quality, behavior, uniformity, control or application would be "music to your ears", it might pay you to see what Athenia specialists can do about it.



DIVISIONS OF NATIONAL-STANDARD CO.

ATHENIA STEEL, Cithen, N. J. . . . Flat, High Carbon, Cold Rolled Spring Steel
NATIONAL-STANDARD, Niles, Mich. . . . Tire Wire, Fabricated Brails and Taps
WAGNER LITHO MACHINERY, Jersey City, N. J., Lithographing and Special Machinery
WORCESTER WIRE WORKS, Worcester, Mass. . . . Round Steel Wire, Small Sizes

The Nov. 13, 1948 issue of *Business Week* magazine contained this full page ad for Athenia Steel Manufacturing, division of the National-Standard Company. In it the author explains how the company made custom damper wire for cylinder music boxes owned by George Bidden, of Berrington, RI. George was not a founding member of MBSI but was a well known collector and restorer back in the early days of the music box collecting. He was certainly well known among MBSI members. It is doubtful any steel company would be as accommodating these days as to make up damper wire in several sizes unless you wanted several tons of it!

— Russell Kasselman

A Shocking Experience?

Listening to your 15½ inch Regina music box might have given you a jolt if this invention had ever been built.

By Steve Boehck

Of all the patents that founder and chief design engineer Gustav Brachhausen produced for the Regina Music Box Company, probably the most significant from a financial position were those concerning the automatic disc changer.

Being first on the market with these automatic changers in 1898, allowed Brachhausen to patent the simplest, most efficient and trouble-free way to accomplish this task. The tremendous success of this changer employing these patents, served Regina well.

Other companies, envious of Regina's financial success, tried to come out with their own versions of the automatic disc changer. F. G. Otto & Sons, the Symphonion Manufacturing Company in America and disc box makers in Europe, such as Polyphon, Symphonion and others, copied much of what Regina was already making.

Unfortunately for most of these copycat companies, Regina filed patent infringement lawsuits and sued for monetary penalties. F. G. Otto & Sons was driven out of the music box field by these legal actions and the Symphonion Manufacturing Company abandoned its automatic changer attempts to make disc changer. Shortly thereafter, the Symphonion Manufacturing Company went out of business completely.

In Europe, the German Symphonion Company came out with an automatic disc changer that was so ineffective that the company could not gain any traction in the market place. The Symphonion table model automatic changer, possibly could have been a success, but had its own patent infringement problems. So only the German Polyphon Company, which had a business affiliation with Regina, was able to produce a European automatic disc changer that was

semi-successful in sales.

So what does all this have to do with being "shocked" by a Regina music box? The answer is simple! While Brachhausen produced many very important patents in the disc music box field, he also produced a few that were quite bizarre and apparently never put into production.

Probably the best example of this is Letters Patent No. 595,901, applied for on Jul. 3, 1897 and granted to Brachhausen on Dec. 21, 1897.

The device described in the patent would basically apply a faradic current to the music box listener's hands when the listener grasped two electrodes connected to the box. While the original use for a faradic current machine was to cure diseases or ailments, in this instance it was meant to intensify the listening pleasure of the music box.

The electrical shocks would increase or decrease depending on the number of notes or cords being played at one time on the music box.

In Sheet Number 1 of the patent drawings (at right) we see an overview of the music box from the top, with the lid open. In the bottom right front of the music box we can see a large dry cell battery and a coil. One side of the battery terminals goes to a special plate of fingers above the bottom music box comb. The other lead goes from the battery to the coil. Then one side of the coil goes to one of the hand grippers and the other hand gripper connects to the music box bedplate to complete the circuit if you are holding one gripper in each hand.

Sheet Number 2 (Page 36) is a side view of a Style 9 Regina in the pressed carved case. It is a cutaway view, exposing the spring barrel, governor, drive sprocket and hold down roller bar. The front of the electrical coil is seen at the right bottom corner with

one wire leading from it up to the music box bedplate.

The final patent drawing, (Page 36) shows a side cutaway view of the upper and lower combs, the gantry with star wheels, the edge of the disc and hold down roller bar. The comb looking apparatus is a group of springy electrical connectors, which as the star wheel turns to pluck a note also makes an electrical contact for that note.

Based on this configuration, it appears that when the intensity of the music increases so does the intensity of the electrical shock!

Brachhausen's patent (picture Page 37) is not assigned to the Regina Music Box Company. It is not known whether the company thought the idea was ridiculous and did not want it or if Brachhausen thought the idea was so good he needed to keep it for himself. The patent also says that no model was submitted with the application. So it is doubtful that one of these "Shocking Reginas" was ever produced.

So, where did Brachhausen come up the idea for such a bizarre apparatus? It may simply have been his proximity to another manufacturing operation with similar interests.

Until the later part of 1895 the Regina Music Box Company was located in Jersey City, New Jersey, which was also the location of F. G. Otto & Sons. In those early days, I believe Otto was supplying cabinet work for Regina movements which would mean the companies were aware of each others' activities and additional lines of business.

It is a little known fact that a large portion of Otto's manufacturing output at that time was producing fine French polished boxes and cases. It is a more commonly known fact that Otto was

SHOCKING | See Page 36

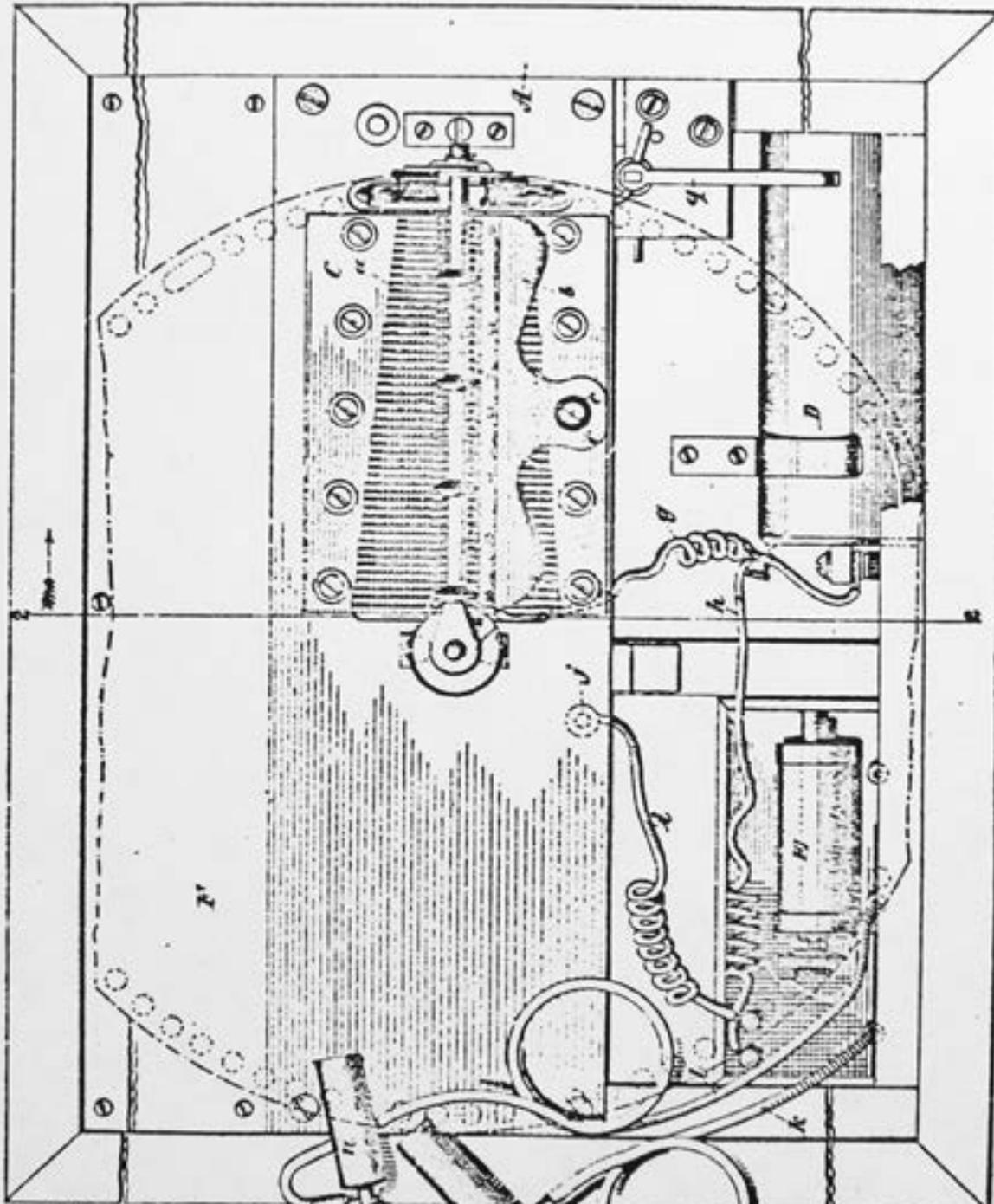
(No Model.)

3 Sheets—Sheet 1.

G. A. BRACHHAUSEN.
ELECTRICAL MUSICAL INSTRUMENT.

No. 595,901.

Patented Dec. 21, 1897.



WITNESSES:

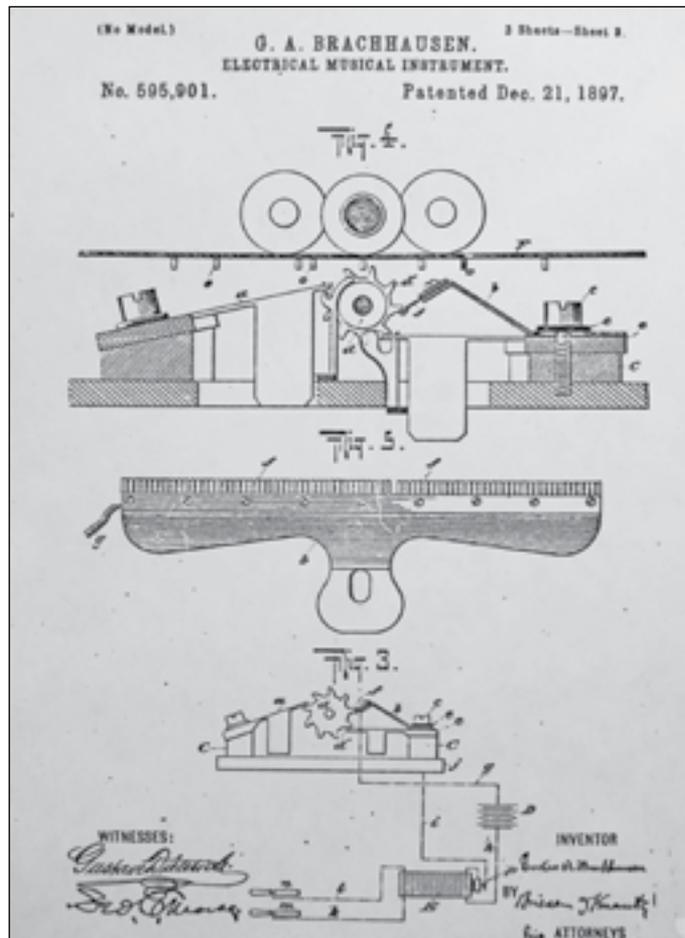
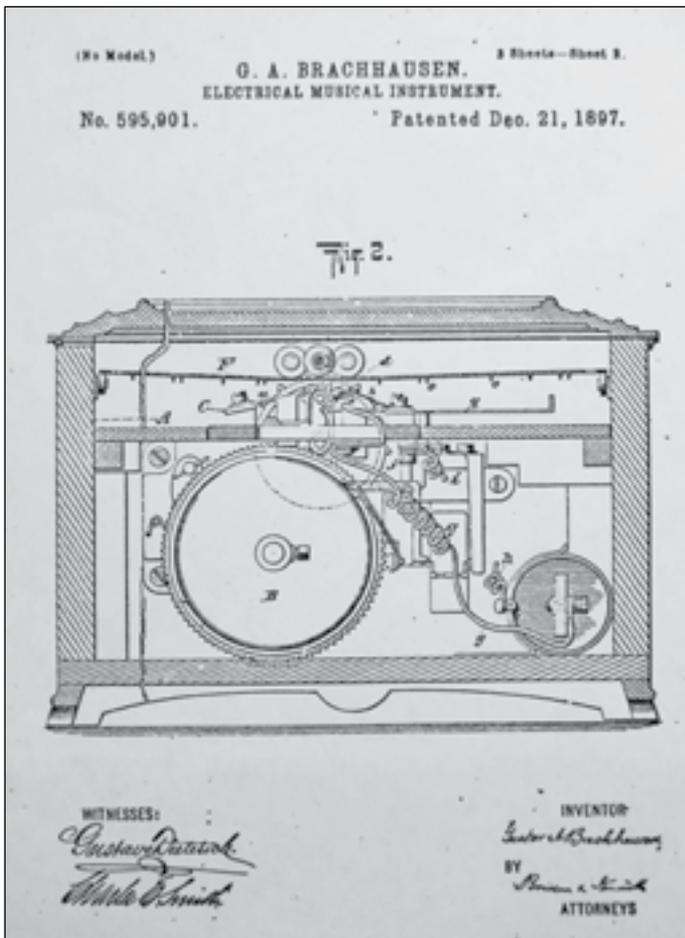
Gustav Dittmer
Ed. C. ...

INVENTOR

Gustav A. Brachhausen

BY

Brachhausen & ...
 ATTORNEYS



A patent drawing number 2 and shows the side of a style 9, pressed carved case Regina, with a cutaway view of the right side of the music box. The spring barrel is shown to the left and the front of the electrical coil is shown at the right bottom with one side of the coil wire going up to the bedplate, with a side view of the star wheel gantry, combs and the spring loaded connector fingers.

A close-up view of the upper and lower combs and star wheel gantry. As a tab on the disc pulls the star wheel forward to pluck both the upper and lower comb simultaneously, one of the intermediate star wheel spurs makes electrical contact at the same time completing the circuit.

SHOCKING | From Page 34

a large manufacturer of Faradic Current Battery operated “shock machines” before the turn of the Century (see sidebar Pages 38-39).

In the mid 1890s, the F. G. Otto & Sons factory was certainly already well equipped to manufacture musical boxes, because in the manufacturing process of precision surgical instruments and shock machines, they already employed many metal working machinists, and metal working and forging workmen, had their own foundry, as well as their own nickel plating facility.

If Brachhausen was exposed to Otto’s Faradic Current manufacturing operation, and he also knew of the company’s ability to produce fine boxes and cases, the idea to combine the shock machines with the music box movements and cases might naturally have taken seed in his creative mind.

That it never took root and grew into an actual machine



Could this have been your 15½ Regina if Gustav Brachhausen followed through on his idea to build a combination music box and Faradic Current “shock machine?”

might have something to do with the fact that F. G. Otto & Sons was soon competing with Regina for a share of the music box business.

As mentioned earlier F. G. Otto & Sons had their own in-house wood working shop to produce fine velvet lined boxes for surgical instruments, as well as cases for the shock machines. The company basically already everything it needed to produce complete music boxes, but they lacked the expertise of music box fabrication. This expertise was apparently provided to them by E. Paillard of St. Croix, Switzerland.

I say this because E. Paillard held the patent for the Capital Music Box in Great Britain and a copy of an M. J. Paillard music box catalog circa 1894, in my collection states: "Factory at St. Croix, Switzerland, (Established 1814.) Factory at Jersey City, N. J. (Established 1894.)"

The Otto Company is often maligned as a copyist and "also ran" in the music box field. However, its first music box, the Capital "Cuff" Music Box, was certainly a creation all its own. Its products are generally well made and produce beautiful music if they have not suffered "lead disease" or have not been molested by people that are unqualified to do music box repairs and restoration.

At any rate, it is interesting to study these little facets and quirks of the musical box makers, as it illustrates that you could never tell for certain what inspired them to create the things they did. Obviously many good ideas were developed, but at times a few that were really strange and bizarre appeared!

Sources

- Examples from my personal collection of music box ephemera.
- United States Patent Office
- British Patent Office
- My personal collection of Faradic Current "shock machines" produced by F. G. Otto & Sons

UNITED STATES PATENT OFFICE.

GUSTAV A. BRACHHAUSEN, OF RAILWAY, NEW JERSEY.

ELECTRICAL MUSICAL INSTRUMENT.

SPECIFICATION forming part of Letters Patent No. 595,901, dated December 21, 1897.
Application filed July 3, 1897. Serial No. 643,131. (No model.)

To all whom it may concern:

Be it known that I, GUSTAV A. BRACHHAUSEN, a resident of Rahway, Union county, State of New Jersey, have invented certain new and useful Improvements in Electrical Musical Instruments, of which the following is a specification.

My invention relates to musical instruments, and has for its object to produce a musical instrument having music-playing devices combined with an electrical shocking device for administering electric shocks or impulses concurrently with the sounding of the notes.

To this end my invention consists in the construction hereinafter set forth and claimed.

My invention will be best understood by referring to the accompanying drawings, in which—

Figure 1 is a plan view of a musical instrument embodying my invention. Fig. 2 is a section thereof on line 2-2 of Fig. 1. Fig. 3 is a diagrammatic detail view of music-playing devices and the electrical shocking apparatus. Fig. 4 is an enlarged sectional view of the star-wheels, note-sheet, music-tongues, and the contact devices hereinafter described; and Fig. 5 is an enlarged plan view of the universal contact-bar, clearly showing the contact devices carried thereby.

In the drawings, A is the inclosing case of the music-box, carrying any usual driving mechanism B.

C is the music-playing mechanism, comprising a series of music-playing devices, herein shown as the usual tongues *a* and star-wheels *d*. Mounted in proximity to the star-wheels is a universal contact-bar *b*, (shown in the present instance as mounted upon one of the combs and secured thereto by a bolt *c*, but insulated from the said comb by insulation *e*.) This universal contact-bar preferably carries a series of contact-fingers *f*, which are spaced apart and adapted to cooperate with the star-wheels, so as to close the circuit of the shocking apparatus, as will be set forth. Mounted also in the box or casing A is a battery D and an induction or spark coil E. The battery D may be connected to the universal contact-bar by a wire *g* and to one of the terminals of the primary of the induction-coil by a wire *h*. The other terminal of the primary of the induction-coil is connected through circuit-breaker *p* to the music-box movement by a wire *i*, the circuit being, as represented in Fig. 3, from the battery by wire *h* to one terminal of the primary of the induction-coil, thence from the other terminal of the primary of the induction-coil by the circuit-breaker and wire *i* to the bed-plate *j* of the movement, and thence through the star wheel or wheels to the contact finger or fingers *f* when the same are in contact with a star-wheel or star-wheels, thence by the universal contact-bar *b* and wire *g* back to the battery. The secondary of the induction-coil is connected by wires *k* *l* to suitable handles or current-apppliers *m* *n*, which may be grasped in the hands of the person or otherwise applied to his body.

For the purpose of operating the star-wheels and tongues I have shown an ordinary note-sheet F, having projections *o*, which cooperate with the star-wheel and cause the same to pick the combs to sound the notes in ordinary manner.

The operation of the device will be readily understood and may be explained as follows: The projections of the note-sheet coming against the star-wheels rotate them and cause them to pick the teeth of the comb and simultaneously bring their teeth *o* in contact with the contact-fingers *f*, which closes the circuit of the induction-coil, as explained, and causes a set of impulses to be generated in the secondary thereof and a shock administered to the person holding the handles *m* *n* each time that the star-wheels are moved to contact with the fingers of the universal contact-bar. By this means at the sounding of each note an impulse or set of impulses traverse the secondary of the induction-coil and pass through the body of the holder of the handles, and thus the operator of the box in addition to hearing the music experiences the pleasant sensation of a slight electric impulse each time a note is sounded.

I prefer to employ an induction-coil as the movement of the star-wheel is comparatively slow, and while the tooth of the star-wheel is passing over the contact-finger the circuit-breaker *p* of the induction-coil will have time to make several vibrations, although one may, if desired, employ a spark or kick coil with somewhat similar effect.

Any desired music-playing or shocking devices may be employed; but I prefer to employ the type shown in the drawings, which has been found to be very efficient for the purpose and which may be readily started by the starting handle or lever *q*.

Having described my invention, what I claim, and desire to secure by Letters Patent, is

1. The combination of a mechanical musical instrument, and an electrical shocking device, the operation of the said electrical shocking device being governed from an element of the music-playing devices of the musical instrument.
2. In a mechanical musical instrument, the combination of music-playing devices, an induction-coil, a circuit-manipulator in the primary of the induction-coil intermittently operated from an element of the music-playing devices, and current-applying devices in the secondary of the induction-coil.
3. The combination of an automatic musical instrument, an electrical shocking device, the said electrical shocking device being governed from an element of the mechanical musical instrument, whereby music may be played and electrical shocks simultaneously administered by the operation of the musical instrument.
4. The combination of an automatic musical instrument and an electrical shocking device and a circuit-breaker for the said electrical shocking device governed from an element of the musical instrument substantially as described and for the purposes set forth.
5. In an automatic musical instrument, the combination of music-playing devices, comprised in part by star-wheels and an electrical shocking apparatus governed by the star-wheels.
6. In an automatic musical instrument, the combination of music-playing devices, an electrical shocking apparatus comprised in part by means for cooperating with the music-playing devices to make and break a circuit and means for intermittently operating the music-playing devices, whereby the music-playing devices and the electrical shocking apparatus may be synchronously operated.
7. In an automatic musical instrument, the combination of current-apppliers, means for generating a supply of electrical current for the current-apppliers and music-playing devices governing the generation of the current, substantially as described.

GUSTAV A. BRACHHAUSEN.

Witnesses:
GEO. E. MORSE,
CHARLES E. SMITH.

F. G. Otto & Sons and the “shock machine”

By Steve Boehck

In today’s parlance Faradic Current Shock Machines are usually considered “quack” medical devices. But in the 1870s, 1880s and 1890s and even into the early part of the Twentieth Century, the general fascination with the possible curative properties of electricity remained very high among the general public and even among men of science.

The Jan. 29, 1887 issue of *Harper’s*

Weekly Magazine, features an advertisement (below) for “The Mystic” faradic battery machine as well as an ad for a patented sewing needle sold through F. G. Otto & Sons.

The company also issued a booklet talking about the “Treatment Of Diseases By Electricity” with a price of 25 cents. Written by Prof. Josef Zervas, it is a 48 page manual for the treatment of diseases by electricity employing the Faradic Current.

Published by F. G. Otto & Sons in

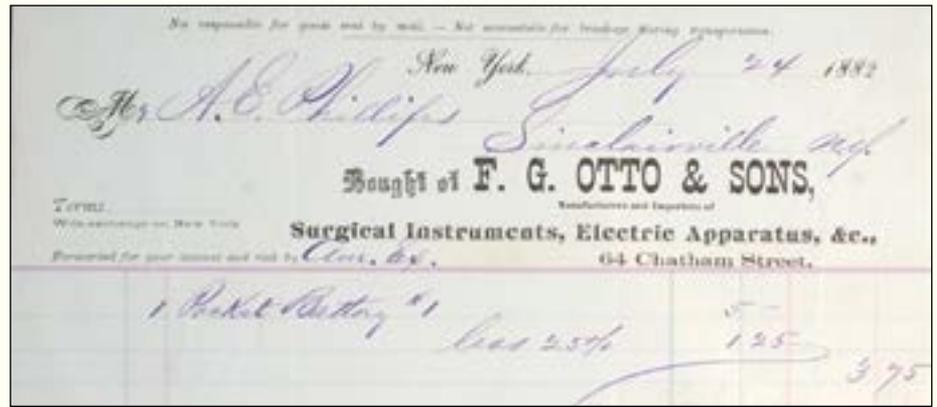
1888, this example was already in its seventh edition.

Several different examples of Faradic Current “shock machines” of various shapes and sizes were produced by F. G. Otto & Sons over about a 20 to 25 year period.

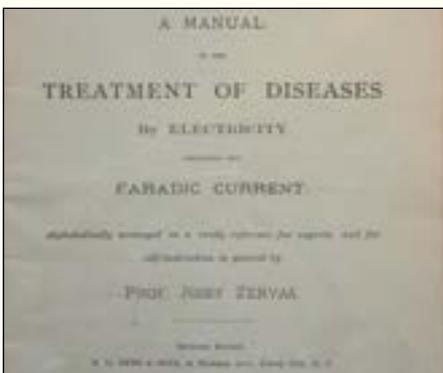
An example of a Jul. 14, 1882 billhead (below), from F. G. Otto & Sons for a pocket battery #1 for \$5.00 less 25% lists the company as manufacturers and importers of Surgical Instruments, Electric Apparatus, &c.



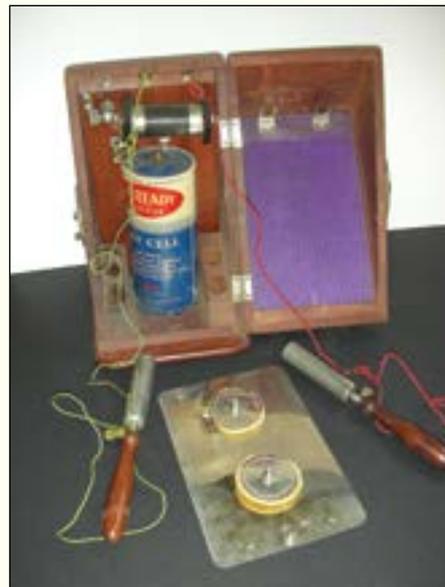
An ad for “THE MYSTIC” Portable Faradic Battery, and an ad for a patented sewing needle with an easy to thread eye with F. G. Otto & Sons being the sole selling agent.



An original billhead from F. G. Otto & Sons dated July 24, 1882, stating that they are manufacturers of “Surgical Instruments and Electric Apparatus, &c.”



The interior first page of the 48 page booklet “Treatment Of Diseases By Electricity,” indicates treatment uses Faradic Current and was written by Prof. Josef Zervas. This pamphlet was copyrighted by F. G. Otto & Sons in 1888 and was already in its seventh printing. It cost 25 cents.



The “New Domestic No.1” uses one large dry cell battery and opens from the side at an angle. It is shown here open, with two grippers and two sponge pads.



Dr. Drescher’s “THE IMPROVED 1 CELL ELECTRO-MAGNETIC No. 3” has two dials on the front of the box to let out the electrical cable or reel it back into the case.



The smallest example of an Otto shock machine in my collection is "THE CLIMAX." This view shows the box open with grippers plugged in and ready for action. The glass jar battery (inset) is shown here with its elements and also the name F. G. Otto & Sons, Jersey City cast into the front of the glass.



"The Phoenix" has an unusual external storage drawer for implements. Shock machines usually came with a pair of hand grippers, and other implements cost extra. An assortment of probes, an electric roller and an electrical brush are some of the additional items one might "plug in."



Rarely seen is "The Manhattan" which has two batteries apparently to pack an extra wallop! It is one of the larger machines and boasts a storage compartment in the upper lid for a variety of implements.



Probably the most common of all the Otto shock machines, or at least the one that comes up for sale most often is "The Florance," shown here hooked up to its two hand grippers and also shown is a handled sponge.



"The Barclay No. 1" is probably the second smallest example I have in my collection. This machine uses a round glass battery jar, with F. G. Otto & Sons cast into the bottom of the glass.

Making crests

for a 15½” Regina Changer

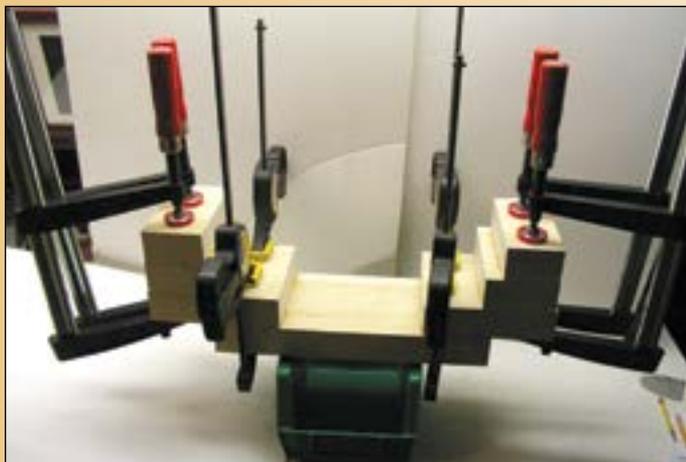
Story and Photos By Bob Caletti

This article details how you might create crests for both a standard and optional clock style 15½” Regina Changer.

An original crest with clock was borrowed from Lyle Merithew and Sandy Swarovski and an original crest was supplied by myself for copying.

First, you need wood. Poplar wood like that used in the original crests was purchased to make the new crests. For an oak model changer, use quarter-sawn oak for this purpose. For best carving results use the green wood found in the center of the log that the wood is cut from.

The outer wood from the log or sapwood is very hard and difficult to carve.



The wood is then cut into sections of the proper length needed to form the curvature and it is glued together like the originals to form the shape necessary for the crests.



A pattern is first made of the front to back profile of the crests as shown at right. The glued wood is then cut on one side using a pattern from the originals.





The original crest is now laid over the cut wood to trace the front profile and cutouts.



The crest outline is cut on the band saw.



The clock style crest has a removable top piece that is cut separately.



Here are all of the pieces that were cut to form the crests



The front profile is now cut on the band saw and the cutouts are drilled out and shaped with a chisel.



The final view shows the original crests and the cut out ones ready for the wood carver.

After wood carving the crests will be sanded and refinished to match the changer case.

Northwest International Chapter

Chairman - Rick Swaney

Reporter - Ron Tyler

Photographers - Kathy Baer, Brenda Tillotson

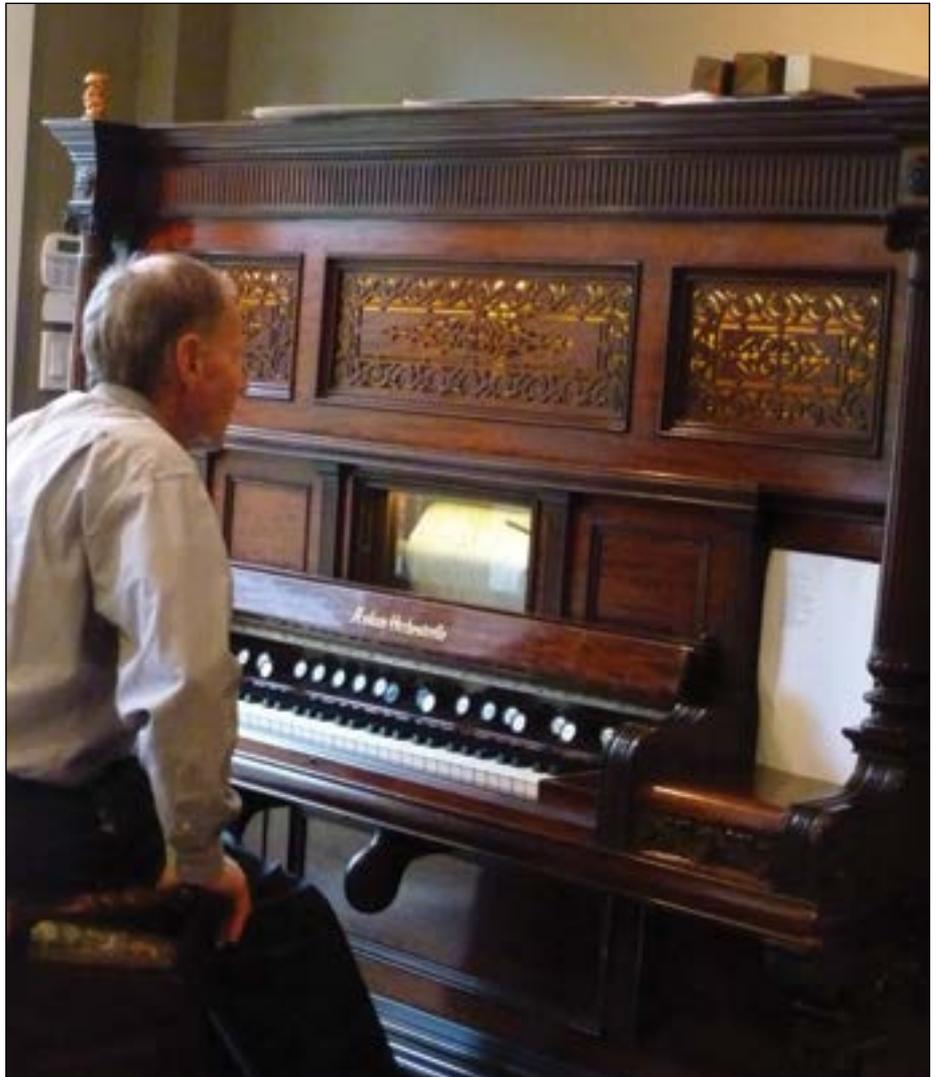
Sept. 28-29, 2013

The weekend of Sept. 28-29 found Northwest International Chapter members and guests in the White Rock/Surrey, B.C. area of Canada. Saturday, a Washington and British Columbia group of about 30 members and guests, several from AMICA, were at the NWIC home of Iris and Phillip Dayson. There we all enjoyed brunch selections and viewed the many large musical instruments (some one-of-a-kind), most set to also function via MIDI.

Among the unique instruments was Phil's "homemade" Wine Bottle Organ, standing over six feet tall and composed of 43 Manischewitz wine bottles of various sizes with their labels intact; each bottle tuned with red-colored mineral oil to avoid evaporation. The large-size Manischewitz bottles are not available in Canada but were brought home from a trip abroad with the contents emptied beneath a palm tree, thus avoiding alcoholic import duties. The music emanating from this beautifully constructed instrument is wonderful to listen to, all due to Phil's magnificent and precise craftsmanship.

Phil also shared the plans for his next musical construction project, updating a recently acquired clavicytherium to play via a MIDI interface. For those unfamiliar with the clavicytherium, it is a harpsichord with the soundboard and strings mounted vertically facing the player. Much like an up-right piano, the design allows a significant space savings though functionality is complicated by the inability to use gravity for the jack mechanism. Following the gathering a scrumptious dinner was enjoyed at a nearby Italian-cuisine restaurant.

Sunday we arrived at the residential

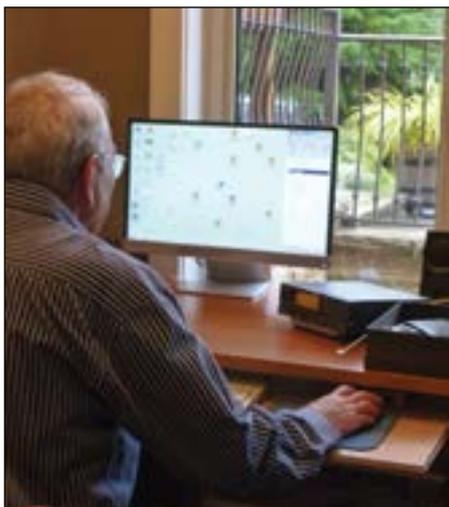


One of the guests tries out Dayson's Aeolian Orchestrelle.



NWIC President Rick Swaney runs the business meeting flanked by the MIDI operated harpsichord, small pipe organ, and wine bottle organ.

NWIC | See Page 44



Phil Dayson updates the musical selection via his Midi interface.



Phil Dayson discusses his next project, installing a MIDI interface on a clavi-cytherium with Rick Baer and guests listening in.



Phil Dayson shows off his MIDI Vorsester Player for harpsichord.



Olin Tillotson displays an Austro-Hungarian cylinder box.



From left, Ray Parkinson, Beverley Sharp, Terry and Larry Cardy, and Kathy and Rick Baer catch Olin's presentation while Gerry Yorioka captures the video.

clubhouse near the home of members Brenda and Olin Tillotson. Here we again enjoyed an early brunch followed by a formal/informal program and discussion of Austro-Hungarian music boxes. Olin presented boxes from his collection, all with string start, and played recordings from several others for us to note some differences between Austrian and Swiss boxes. Most noticeably, the Austrian boxes have rich and smooth bass tones and longer selections despite a mere 5-inch cylinder. Olin pointed out that most Austrian combs were reversed with bass teeth on the right and a single piece nonadjustable fly. That design provides a slower rotating cylinder with more pins and thus more music.

Olin also made a brief review of an article he composed 40 years ago outlining his total re-pinning of an Austrian 5-inch cylinder in just five hours, at up to seven pins a minute. That effort was the first re-pinning job Olin had ever undertaken and it was totally successful.

The next meeting of the NWIC chapter is the annual cookie exchange to be held on Saturday, Dec. 14, at the home of Dale and Annie Tyvand in Lynnwood, Washington.



A guest enjoys Ray Parkinson's efforts to crank out a tune on one of Dayson's roller organs.



The Wine Bottle Organ back-lighting shows off the red mineral oil filled Manischewitz bottles.



Olin Tillotson discusses Austro-Hungarian music boxes with Beverley Sharp, Ron Tyler, and Phil Dayson listening in.

Southeast Chapter

*Chairman - Craig Darlak
Reporter - Howard Sanford
Photographer - Howard Sanford*

Sept. 27-29, 2013

The Southeast Chapter met the weekend of Sept. 27-29 in Weston, FL, an upscale suburb of the Miami and Ft. Lauderdale areas. It was a foretaste of the happenings expected to occur at the Annual Meeting in October 2014. What a fabulous weekend. What a joy, and thanks to organizers Carol Beck and Bill Griffin.

The good times began Friday evening at the fantastic spread of Pam and Joel Jancko.

Attendees enjoyed perfect weather and a perfectly outstanding barbecue dinner. A wonderful tour of the museum followed, led by our host and Marty Persky. All marveled at the grandiose addition: a new theater organ being readied for a most impressive, huge, concert hall and dance floor opening October 2014.

The business meeting was held Saturday morning. We were informed there are now 131 chapter members.

We will be selling TERVIS hot and cold insulated plastic cups with MBSI logo that can be put in the dishwasher, microwave or freezer as a fund raising item through the year.

Members were encouraged to go to a special "Trains and Tunes" exhibit to be held at the Villages Dec. 19-22. The Villages is a retirement town halfway between Orlando and Gainesville with 50,000 homes in all sizes, and all price ranges. It's a really special place with around the clock activities, clubs and offerings for the senior set.

Much discussion was given to the Southeast Chapter responsibilities in hosting the 2014 Annual Meeting. Bill Griffin went over a complete schedule of events. The meeting ended with an incredible video presentation of the deservedly famous writer automaton created by Jacquet Droz in the 1700s. Six thousand parts were installed inside the body for arm and quill movements.

A group picture and tour of the Bonaventure Resort and Spa ended the morning. Everyone was duly impressed by the grandeur, luxury and size. It promises to be a most

entertaining, up-scale venue for the Annual Meeting.

Saturday afternoon, a workshop was held under the direction of Martin and Marilou Vanzanten wherein all the 2014 table favors were completed. A beautiful banquet was held in the evening, livened up by a fun dollar lottery. Everyone who participated won a treasure.

Sunday saw open houses at Bob Smith's (Ft. Lauderdale) and Howard Sanford's (Miami) homes.

Chapter members are looking forward to the next meeting Jan. 24-26, 2014 and hoping for the return of our many snowbirds and visitors. The meeting will take place in Titusville, near the U.S. Space Center and Orlando.

Everyone is encouraged to mark their calendars now. Oct. 7, 2014 is the beginning of our really friendly, special convention replete with Southern hospitality. Chapter members are hard at work to make this a most successful convention. Do invite your relatives and friends to join in and enjoy all the festivities.



Marty Persky, on the left, traveled from Chicago to assist Joel and Pam Jancko with demonstrating their instruments. Here Joel and Marty pose with the Jancko's Wurlitzer CX orchestration with orchestra bells.



Meeting attendees who traveled home via a northern route had the opportunity to visit the home of Elayne and Moe Goldy to see their collection of automata.



Pam and Joel's extensive collection includes vintage gaming paraphernalia.



The September "trial run" meeting at the 2014 Annual Meeting hotel was very well attended.

WE WANT YOUR STORY!

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Lake Michigan Chapter

*Chairman - Randy Hill
Reporter - James Huffer*

Oct. 20, 2013

The Chapter met at the Oak Park, Illinois family home of Herbert S. Mills.

The last warm day of October provided the perfect back drop for the Lake Michigan Chapter's meeting. Forty plus members gathered in Oak Park, a suburb of Chicago, at the Pleasant Home.

Pleasant Home is a national architectural treasure, designed in 1897 by prominent Prairie Style architect George W. Maher for investment banker and philanthropist John W. Farson. The home is one of the earliest

and most distinguished examples of Prairie School architecture and is the finest surviving example of Maher's work. Though Maher designed more than 300 structures in the United States, Pleasant Home is the only Maher building open to the public as a museum.

Even more important to us, in 1911 this became the family home of Herbert S. Mills, principal of the Mills Novelty Company. Today a Mills Violano Virtuoso gifted by Jasper & Marian Sanfilippo plays in the same spot as the Mill's family machine stood in the main room. In conjunction with the Pleasant Home Foundation, the Chapter's open house meeting invited

the public to experience mechanical music. Thanks to Georgia Braun of the Pleasant Home Foundation for coordinating the event with our chapter. Over 30 people came out of curiosity for the "show & tell."

Our members brought all sorts of mechanical music items and literature to display and play. Margaret Bisberg demonstrated her 12" Mira Empress disc music box. Allan & Susan Pall brought in several marottes and a bird box. Al & Susan Choffnes showed a variety of musical snuff boxes and a bird box. Jerry Biasella brought an Edison Triumph cylinder phonograph

LAKE MICHIGAN | See Page 47



Listening to the Mills Violano.



Susan Pall demonstrating a marotte.



Incoming Chapter Chair, Randy Hill, speaking at the business meeting.



Outgoing Chapter Chair, Bob McKanna, discusses the Japanese Chapter newsletter on Sweet Home Chicago meeting.

with oak cygnet horn, music boxes, a musical clock, Mills Violano literature including a large advertisement poster and a group of past MBSI table favors. James Huffer played his Victor III disc phonograph with oak horn. Marty & Sandy Persky brought a George Hicks, Brooklyn, New York Barrel-Operated Piano, with 10 figure black forest automaton c. 1870, a French Clockwork Bird Call, a Serinette circa 1880 and several disc music boxes. Other members brought items

including Rollamonicas, a Play-A-Sax, and a roller organ.

Marty Persky introduced the video "The Sanfilippo Collection – Three Plus Decades of Full Steam Ahead" which had debuted at the MBSI annual meeting. Following the presentation a business meeting was conducted to elect officers for the next two years. Special thanks to Bob McKanna as departing president during our convention year and congratulations to our outgoing treasurer Warren Stiska who is now the MBSI treasurer. Incoming officers for the next two

years are Randy Hill as chair, Marty Nevel as vice chair, James Huffer as treasurer, and Dave Calendine as secretary.

Various issues of *Mechanical Music* and related items were available for people to view and take.

A brochure on MBSI was given to all as we thanked them for joining us for the afternoon. Guests included children as young as five and a retired music teacher. The event was a success. It was great to see the amazement in people on their first exposure to mechanical music.

Limited Time Inventory Reduction Sale

50% off most titles, including foreign shipments.

Prices shown in red reflect the reduced price



MBSI DVD

Produced by the Musical Box Society International using sophisticated digital video and audio techniques by a skilled film crew, the video presents a fascinating glimpse into the history and lore of mechanical music, and the collectors who keep that history alive. You will enjoy mechanical music in some of its many forms through sight and sound, and through the words of its collectors. Most of all, you will hear the glorious music that these marvels of ingenuity were able to produce and which can be heard live even today.

Originally: \$19.95

Now: \$10.00 PPD U.S.A.



The Music Box Makers, The History of the Music Box in Ste. Croix

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Originally: \$77.50

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Cylinder Music Box Technology

Noted author and expert Anthony Bulleid presents a complete and detailed look at cylinder music boxes, their technology, history, and restoring tips. One of the most compelling books in the field. Available for the publisher's cost due to a generous gift to the MBSI.

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Prices subject to change.

National Capital Chapter

Chairman – Sally Craig

Reporter – Alan J. Genteman

Photographers – Knowles & Ginny Little, Matt Jaro and Paul Senger

Sept. 22, 2013 - Gaithersburg, MD

The fall meeting of the National Capital Chapter was held at the beautiful home of Beni and Matt Jaro. Thirty seven members and guests made the trip to the Jaros from several neighboring states on a perfect, early fall day.

The meeting began with a pre-lunch open house where members were free to roam around and to enjoy a viewing and partial demonstration of some of the pieces of the Jaros' collection. The potluck lunch included the usual wide variety of main courses, hors d'oeuvres, deserts and drinks. The highlight of lunch was a wonderful thematic "happy birthday" desert cake in recognition of the recent restoration of the Jaros' Nelson-Wiggen nickelodeon. Following lunch was a business meeting that covered a variety of topics to include membership status, new member introduction, chapter financial status, biennial election of chapter officers, membership drive initiatives, and new and old business. A certificate of appreciation was presented to the Jaros for hosting the meeting and fostering mechanical music education.

Following lunch Matt provided a demonstration of their Seeburg K nickelodeon which was introduced in about 1912 and plays A rolls, Seeburg G nickelodeon which plays G rolls, Seeburg H nickelodeon which plays unique H rolls, the recently restored Nelson-Wiggen nickelodeon which plays G rolls and 4X rolls, and the very loud Style 153 Wurlitzer band organ which plays the Style 150 rolls. We also heard a Chickering Reproducing Piano with Ampico Model A movement. With wooden floors in all of the demonstration areas the brilliant music of these pieces amplified wonderfully throughout the house and was a pleasure to listen to.



Ken Gordon and Paul Senger pose with the Nelson-Wiggen Model 4X Nickelodeon, which was the theme of the party.



Host Matt Jaro prepares to demonstrate the Nelson-Wiggen Model 4X.



Our youngest member V Bronson with dad and mom.



Ruth Secamiglio and Ron Yancy enjoy some conversation.

Following the musical demonstration the Jaros provided their traditional, gracious invitation for attendees to enjoy a vintage movie in their world-class home theater that includes a refreshment stand complete with confections, popcorn and

drinks, luxurious multi-tier seating, period décor, and two 35 mm projectors. Matt provided an interesting history of the fire hazards presented by the nitrate contained in period

NATIONAL | See Page 49



Paul Senger presents a certificate of appreciation to Matt and Beni Jaro for hosting the meeting.



Ready for a movie.



Cheryl Hack, Ken Gordon, and Sally Craig visit before the party.



Ginni and Jerry Frey from American Treasure Tour.



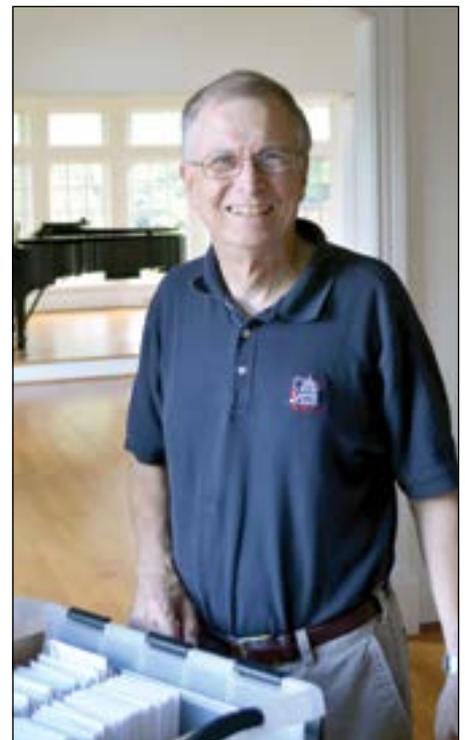
Beni Jaro and Ginny Little enjoying the day.



A birthday cake for the Nelson-Wiggen.



Guest Bert Off and new chapter member Glenn Thomas.



Paul Senger welcomes guests and gives out badges.

NATIONAL | From Page 48

films that was the cause of many theater fires but put everyone at ease by informing us that their theatrical print version of the film had been recopied on safety film.

The matinee feature was the 1931 musical comedy "Palmy Days" starring Eddie Cantor, Charlotte Greenwood, Charles Middleton (known to many

of us as "Ming the Merciless" from the Flash Gordon series), George Raft, and Walter Catlett. This was a very entertaining movie that was enjoyed by all with particularly memorable choreography scenes staged by Busby Berkeley.

We want to thank our hosts for their gracious hospitality. The next chapter meeting will be held Dec. 8 at the home of the Hacks in Annapolis, Maryland.

Golden Gate Chapter

*Chairman – John Haskey
Reporter – Bob Caletti
Photographer – Bob Caletti*

Sept. 15, 2013

On Sunday Sept.15, the Golden Gate Chapter of MBSI had its meeting at the home of Richard and Julie Hughes in Belmont, CA, which is just a few minutes from where the 2012 Annual MBSI meeting was held. The Hughes' home overlooks the San Francisco Bay and the weather was great. We had about 30 members in attendance including three guests and our new MBSI Publisher, Russell Kasselmann. Russell drove up from San Luis Obispo, CA, to see three other MBSI member collections and to

attend our chapter meeting (see editor's notes Page 7 for more). He was very interested in the workings, music and history of what we collect.

Christian Wittmann, who designs and builds organs, was visiting from Austria. He brought his 20/20 Wittmann Organ which he played along with his monkey puppet. Also entertaining us was Darrell Coe with his Ariston disk Organette.

All enjoyed Richard and Julie's varied collection of beer steins, music boxes, organs, trade stimulators, and even a rare Sceptre Roadster and 1929 Model A Ford. The theme for the meeting was Oktoberfest with German food, drink, and music.

At our business meeting we introduced our new publisher, Russell, who gave a brief overview of his background in journalism and publishing and expressed his interest in Mechanical Music. We also discussed the annual meeting many of us attended in Chicago.

Along with the meeting we had a small mart. A great time was had by all and we are looking forward to our next meeting on Nov. 17 in San Jose. It is at a new restaurant called Orchestria Palm Court which features mechanical instruments and is owned by one of our chapter members, Mark Williams, who has been a member for about seven years.



Lyle Merithew checking out the Seeburg L.



Darrell Coe with his monkey organ.



Host Richard Hughes checking out the mart.



Ruthie with Christian Wittmann, our Austrian visitor playing his 20/20 Wittmann Organ, which he brought with him.



Richard and Julie's Johnson band organ.



Bobby Skinner from New Orleans making a few adjustments to the Johnson Band Organ with Lyle Merithew looking on.



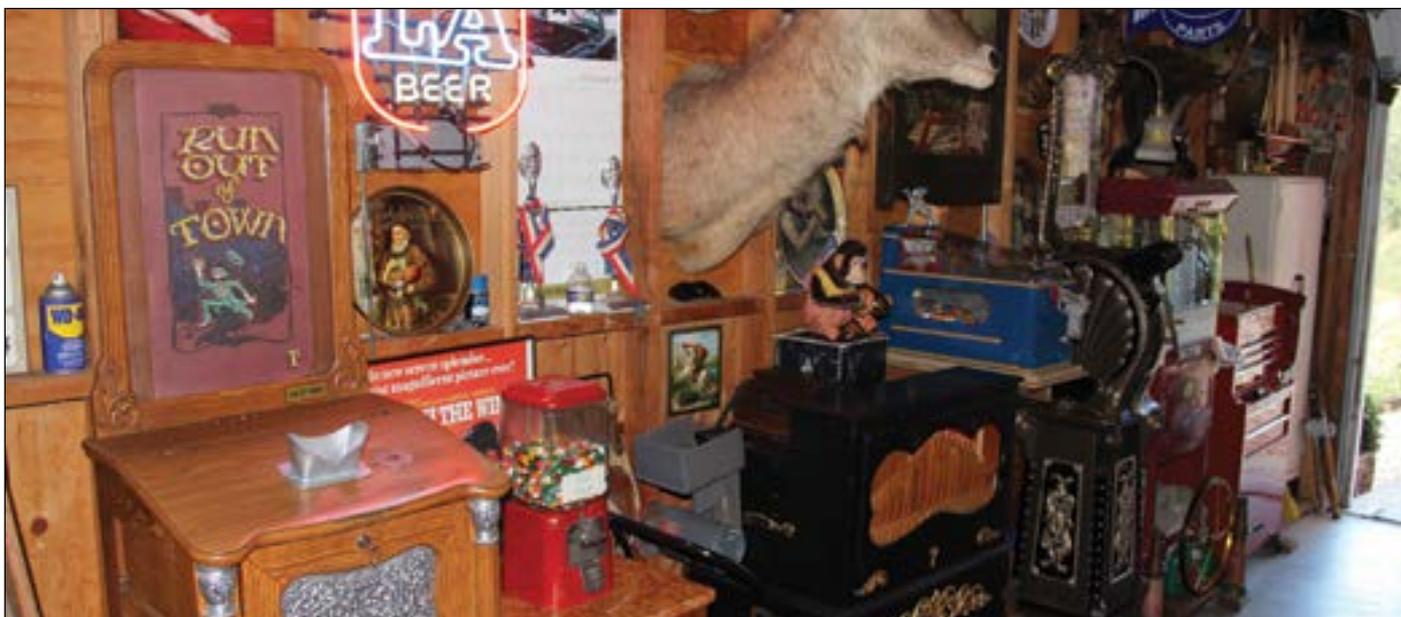
Left to right: Lyle Merithew, Jenny and Jonathan Hoyt, John Field, Richard Hughes, and John Haskey discussing the rare Sceptre roadster belonging to Hughes.



Group enjoying German-themed lunch.



Left to right: Lyle Merithew, Richard Hughes and Christian Wittmann playing the Dutch Monkey Organ.



A Callscope, Dutch Monkey Organ, Pistol, and Clam shell Mutoscope in the garage.

East Coast Chapter

Chairman - Jerry Maler

The East Coast Chapter seems to have perfected a style of meeting which is rare among other MBSI chapters, that is, the weekend-long schedule of fascinating activities resembling, on a smaller scale, the format of the MBSI annual meetings. So, on Oct. 4–6, an awesome meeting plan included special entertainment, two different museum visits, both “in tune” with our hobby, a luncheon, a business meeting, an excellent choice of lodging (The Hampton Inn in South Plainfield, NJ) with included breakfast, a comfortable charter tour bus, and two top shelf open houses.

Special thanks go to dedicated members Bob and Carole Kussner, our vice chairman Bill Wineburgh, and our newsletter editor and printer Glenn Crater for arranging all of the details and scheduling. They even provided a list of two and a half dozen area restaurants for the “dinners on your own.”

Their hard work resulted in a thoroughly memorable weekend for the 32 participating members who came from as far away as Cape Cod, MA, suburban Rochester, NY, Philadelphia area, PA, and Long Island, NY.

Our ever popular Friday night “meet and greet” yielded to a casual mart atmosphere with a cylinder box and celestina changing hands, or should we say, caretakers. Then, as planned, we were entertained by “Match 4,” a female barbershop quartet of very talented ladies.

Early Saturday morning our bus took us for a short ride to the Edison Tower and Museum located, of course, in Edison, NJ. Following our one hour Edison Museum tour, we boarded the coach bus for a lengthy but comfortable ride to American Treasure Tour in Oaks, PA. Upon our arrival, we were ushered into a private room where an elaborate buffet lunch was prepared.



Our American Treasure Tour hosts (left to right), Jerry, Ginny, Heather and Ross.



MBSI Display at American Treasure Tour.

EAST COAST | See Page 54

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We stuffed ourselves on soup, salad greens, a variety of wraps, potato and macaroni salad, chips, chocolate cake and cheese cake, soft drinks, and coffee.

Many of us in the MBSI know that Don Neilson owns this incredible facility and that he graciously offered more than a half dozen years ago to provide a museum atmosphere for a large number of MBSI owned mechanical music instruments, many of which had previously been located at the Lockwood-Mathews Mansion Museum in Norwalk, CT, and others of which had been tucked away in rented storage. Some of us were even involved in moving the instruments to Don's building. What an interesting setting Don has created to showcase the MBSI collection, surrounded by hundreds of his own nickelodeons, orchestrions, and band organs. In addition, there are thousands of varied items including vintage automobiles and trucks, animated store displays, stuffed animals, dolls and doll houses, movie and circus posters, signage, Victorian era lamps and furniture, and pop culture memorabilia.

There is so much to see from floor to ceiling in this enormous building that it is virtually impossible to take it all in even if one had days to make the attempt. Consequently, the museum smartly shuttles visitors in a tram, stopping frequently for a docent to discuss and demonstrate items along the route.

During our bus rides, we were entertained by a video depicting the history of automata as well as the video distributed at the recent 64th Annual Meeting to chapter chairs showcasing next year's 2014 Annual Meeting in Florida. Unfortunately, our copy proved to be defective right at the point where we were to see the collections to be toured. Oh well! It was a nice try.

Our hospitality room was open again on Saturday evening and proved to be extremely popular. Many relationships among members are cemented



Guide at the Edison Tower and Museum, Metuchen, NJ.



Guide at the Edison Tower and Museum, Metuchen, NJ.



Group in rapt attention at American Treasure Tour



Group Photo on our Coach heading back to the hotel



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in these casual settings. Thank you to those who thoughtfully provided refreshments and snacks.

Because of the full schedule of activities throughout the weekend, breakfasts were early. Our Sunday morning business meeting covered recent issues confronting the MBSI as well as a vote to maintain our current slate of chapter officers into 2014. Then, it was on to two spectacular open house tours – the Kussner home close by in Edison and the Thomas home in Montgomery about 26 miles away. Because of the proximity, most everyone visited them in that order. Nonetheless, our hosts were so gracious and their homes so beautifully spacious, that visiting their collections was a genuine delight. Bob and Carole Kussner have a variety of mechanical musical instruments ranging from tiny manivelles, to cylinder and disc boxes, to phonographs and juke boxes, a reproducing grand, and a piano orchestrion.

Carole's collection of hat pins and her vast collection of egg cups are not to be outdone. Rounding out Bob's interests is his Model A Ford, which he's enjoyed for many years.

Glenn Thomas, on the other hand, only has large instruments, and they are all impeccably restored and showcased throughout more than 6,000 square feet of elegant living space. Nothing is crowded. Steinway and Knabe reproducing grands are in separate rooms. The Knabe is stunning in a flame mahogany case. There are so many extremely desirable instruments in this collection that it is impossible to pick out a favorite. Each is characteristically different, such as the Mills Violano Virtuoso, the Link with its continuous roll, the prettiest Nelson Wiggins this writer has ever seen, Seeburg G and Seeburg KT Special. And to top it off, there are no less than two very large band organs, a Wurlitzer 165 with 166 instrumentation and a very new entry into this fine collection, a custom Verbeeck concert organ. Wow!

Some of the other fascinating items which Glenn collects are gambling



Match 4 Quartet - Sweet Adelines.



Bob Kussner and Bill Wineburgh join the Match 4 Quartet in song.

machines and coin counting machines, again tastefully displayed. Glenn's wife Kim is a musician, and her influence can be seen in the wooden flute mounted in a shadow box as you enter the home.

One of the most amazing facts about this East Coast Chapter weekend meeting is that those attending witnessed three of the 11 existing Wurlitzer 165 band organs (Don Neilson has two).

The activities and the collections which were enjoyed by those East Coast Chapter members attending were too good not to be shared with other members. When one realizes that there are nearly 7 billion people

in the world, and we few fortunate MBSI members get to see and hear some of the most ingenious inventions ever created, and we are welcomed into some of the most elegant settings where the instruments reside, we have to realize that we are indeed privileged.

The message is that those members who read *Mechanical Music* but who have not come out to meetings should treat themselves to this wonderful experience. In addition, all of us who own these fascinating instruments take great pride in demonstrating them and sharing the experience. Think about bringing along a guest.

TOM BRIER

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The Hunt

Story and Photo By Dave Corkrum



Column Graphic by Mary Clegg

It was 1973, on my weekend off from work as an air traffic controller trainee and it was a pleasant day.

Not having much else to do, I decided to walk over to a small strip mall located near my apartment. It wasn't much of a mall, just an ordinary group of stores arranged in an L shape. There was a men's clothing store, dry cleaning shop, barber shop and a few other stores which were not significant enough to cause me to remember them.

One store, however, caught my eye as I was walking down the sidewalk after turning the corner in the center of the mall. It was a small jewelry store. It wasn't really anything spectacular about the place, but I noticed it had what I believed to be an old Singer treadle sewing machine in the window.

Being all of 24 years of age at the time, I had a growing interest in "antique anything." I grew up surrounded by antiques as my mother had been raised on a farm and most of the things her family had were antiques by the time she became an adult.

My attention piqued, I decided to venture into the store and ask about the treadle machine.

The woman behind the counter politely explained that the treadle part of the sewing machine was simply acting as a table to display the 20³/₄ inch Regina music box I was really looking at.

She raised the lid on the box and asked if I would like to hear it. I said sure and she started the machine.

Many of you reading this, I'm sure, probably had the same thing happen to you when you heard your first music box. I was stunned at the amount of music that came from that box.

Since my interest was high, I asked her how much one of these boxes might cost today. It would be about \$2,000, she said. Well, having just started working for the FAA as a controller, I was only making \$9,600 per year and this was obviously way out of my price range. I politely thanked her and left the store.

It didn't matter that I couldn't purchase the music box right then. I was hooked. Every place I went that had antiques, I started looking for a music box I could afford.

Naturally, I had to wait a few years, but finally I found one in Oklahoma City while attending air traffic school. It wasn't a Regina but it was a music box that was in my price range.

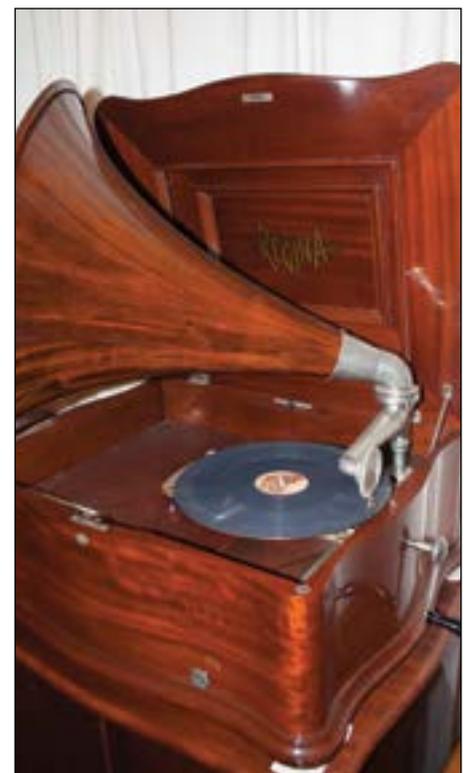
I built my music box collection slowly over the years and learned plenty, but I never forgot that first Regina in the store window that had sold me for life on this passion of ours.

Jump ahead 30 years to the Annual Meeting in Long Beach, CA. Browsing the mart, I spied a 20³/₄ Reginaphone in a mahogany case with the base cabinet and the phonograph horn. At last!

I had been to many homes and seen many Reginas, but this time I was in a position to afford this one. It was so beautiful and the sound was exactly as I remembered it.

I knew I had to have it.

Negotiations were started and a



deal struck. Needless to say, this machine now graces my dining room and has become a crowd favorite, especially for playing 78s as the sound is fantastic.

The moral of this story? If you wait long enough, and you're lucky, you could just find exactly what you want when it's the right time for you.

I guess waiting all those years did finally pay off for me, but I never expected that it would be 30 long years until I found my Regina. All I can say now is, I'm sure glad I did.



Photography tips

When taking photos at your chapter meeting or other MBSI gathering, remember these simple tips to get great images for the rest of the membership to enjoy.

1. If someone is looking at a musical instrument, ask them to turn and look at you while you take the picture. It's always better to see someone's face rather than the back of their head.
2. When taking a picture of a person and a musical instrument, ask the person to step slightly to the side of the instrument so that you can capture their face and the instrument at the same time. It's great to see people enjoying wonderful instruments, but it's even better when the beauty of the instrument isn't blocked by bodies.
3. Try to get people "in action" while they are enjoying the music. Some

of the most natural smiles and enjoyable photos happen when people aren't aware they are being photographed.

4. Don't be afraid to snap a shot with your cell phone camera. This is a great way to capture a spontaneous photo and most cell phone cameras take photos that are large enough to reproduce in the magazine.



A good example of a photo with people "in action" and facing the camera.

Correction



Toshihiro Hamamura contacted MBSI after receiving the November/December 2013 issue of Mechanical Music to point out an error in the copy that was submitted for the Japanese International Chapter report.

The Accordeo-Boy street organ was not made by Naoki Wakita as was stated in the report. Wakita only demonstrated the unique street organ at the meeting.

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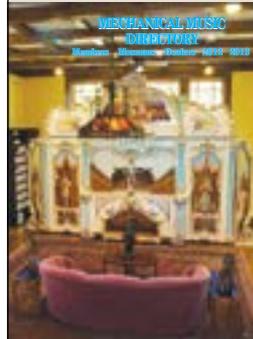
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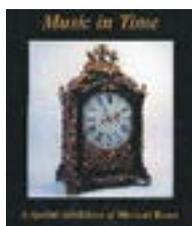
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April (mid)	2014 East Coast Chapter Meeting	Long Island, NY	Jerry/Cheryl Maler
May 2-4, 2014	Southeast Chapter Meeting and Organ Rally	The Villages, FL	Hostetlers, Myers, Zapadas
Oct. 7 - 12, 2014	MBSI 65th Annual Mtg.	Weston, FL	Carol Beck/Bill Griffin

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Please send dates for the Calendar of Events in Mechanical Music and on the MBSI website Calendar to:
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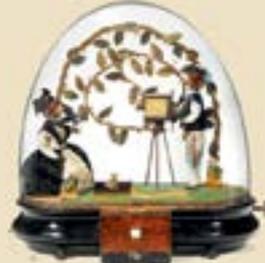
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