

*The Musical
Box Society
International*

MECHANICAL MUSIC

*Journal of the Musical
Box Society International*

Devoted to All Automatic Musical Instruments

Volume 60, No. 2
March/April, 2014





1949

2014



65th. ANNUAL MEETING

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

Meet The Collectors
Open House Collection Visits

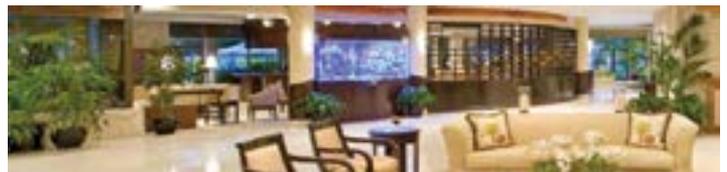
Elliot and Rhonda Shumann have been collecting for many years and have a delightful collection of fine cylinder music boxes. In this collection you will see a Mermod Long March, a Nicole Grand Format, a Nicole Overture box, a Falconet overture keywind, and a number of chalets. Most outstanding is a double cylinder mechanism oil painting with clock in an ornate frame.

Bob Smith joined the MBSI in 1975. His collection includes cylinder boxes, disc boxes including a three disc Symphonion a Mira console and a Stella, a grandfather organ clock, an oil painting which contains a clock and music box, an upright Duo Art piano and an Arburo dance organ.



Howard and Margery Sanford, members for over 30 years, have a collection that includes a Mortier 101 key dance hall organ, a Wurlitzer 146, a carousel organ, an Encore/Ramey banjo, a Capitol cuff box type C, several pianos, and a one-of-a-kind midi accordion with a wooden conductor resembling Mozart, all of which is housed in a lovely Florida setting.

Come and enjoy our southern hospitality as you visit these fascinating collections!



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

Arrive early and luxuriate in the beautiful surroundings of the Bonaventure Resort and Spa, and be ready for a fun-filled weekend.



MECHANICAL MUSIC

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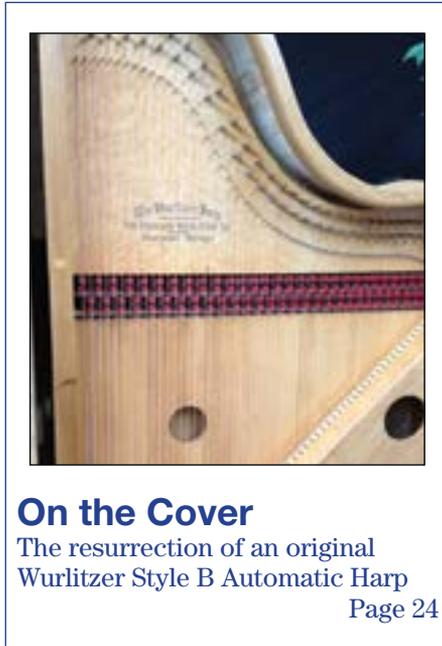
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Southeast Chapter members bring instruments and their love of mechanical music to a Florida retirement community.

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.

Mechanical Music (ISSN 1045-795X) is published by the Musical Box Society International, 3420 Edgewood Drive, San Luis Obispo, CA 93401 six times per year. *A Directory of Members, Museums and Dealers* is published biennially. Domestic subscription rate, \$60. Periodicals postage paid at San Luis Obispo, CA and additional mailing offices.

Postmaster: Send address changes to

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.....	\$70
Other International	\$75
<i>(Add \$20 for International air mail.)</i>	
<i>U.S. Funds Only Please</i>	

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

I am happy to report that the state of the Musical Box Society International is favorable. Most major issues have been addressed and at this point everything is running smoothly.

As always, we have an emphasis on membership retention and growth. I have written letters to past members inviting them to rejoin us and see the changes we are making. Our chapters are being encouraged to reconnect with past members and encourage them to rejoin, as well.

Work is underway on a new brochure that can be handed out at various events to promote MBSI to people who might be interested in joining. The brochure gives a brief description of MBSI and offers the society's website address where people can get more information.

It will soon be time to produce our 2014-2015 *Mechanical Music Directory of Members, Museums and Dealers*. If your membership is expiring, you are encouraged to rejoin soon so that your name, address, phone number and email address might be listed in the directory where your friends can find them. In addition, any member wishing to advertise a business or service in the directory should call or email Publisher/Editor Russell Kasselmann at (253) 228-1634 or russell@irondogmedia.com to reserve an advertising space in the directory.

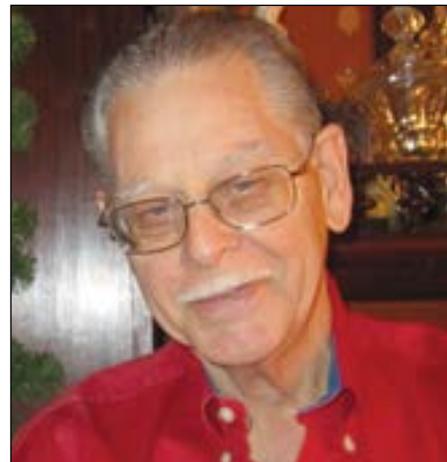
I am very pleased with how quickly, smoothly and successfully

our transition team and volunteers stepped in and took over to get our magazine reorganized, staffed and produced on schedule.

I want to take this opportunity to send out a big thank you to Russell Kasselmann, our new publisher/editor, for producing an excellent first issue on short notice. Many thanks also go out to Steve Boehck for stepping in as our temporary publications chairman. Judy and Bob Caletti worked tirelessly on many fronts to help make sure there were articles to fill the magazine and questions answered as soon as they arose. In addition, Robin Biggins helped make the handover smooth and remained available to assist with whatever information was needed. Finally, a big thank you to the entire transition team who helped make this changeover possible.

At this writing we are well back into a routine in the production of *Mechanical Music*. Articles have started coming in from our membership, our advertisers are responding with their ads and those involved in the production of the magazine are enjoying working with each other.

I am getting very positive reports from those working with our new editor and my experiences with him have all been productive and pleasant. We continue to seek new and interesting articles so that we might build a reserve of material that can be blended well in each issue. That makes this an excellent time for you to write about your mechanical music experiences, repairs and machines. Submit them



to Russell via email or call him for instructions to upload materials to a website.

I received good news from some of those working on the Annual Meeting, which will be hosted by the Southeast Chapter in Florida in October of this year. Things are coming along nicely with completing arrangements. The Southeast Chapter promises us a wonderful meeting with lots to do and see.

I understand that the table favors are already completed, but unfortunately it was not divulged to me what the favors are. I was told there will not be limits on the number of people that can attend. The Southeast Chapter is going to try to accommodate everyone with many choices of things to do. They are expecting a well-attended meeting. The last Annual Meeting that the Southeast Chapter hosted was wonderful. Make your plans to attend since it should be a lot of fun.

See you there!

WE WANT YOUR STORY!

Every mechanical musical instrument has a tale to tell. Share the history of people who owned your instrument before you, or the story of its restoration, or just what makes it an interesting piece. Send stories via email to russell@irondogmedia.com or mail your story to Iron Dog Media, 3420 Edgewood Drive, San Luis Obispo, CA 93401



Membership Chair Report

By Ardis Prescott

Membership Chair

In November I had the wonderful opportunity to travel to New Zealand and visit three of our MBSI members.

My first visit was to the home of Rod and Helen Cornelius in Devonport, a suburb of Auckland.



Ardis in beautiful New Zealand

As a child Rod was interested in collecting and started collecting stamps. In 1960, after beginning his career at the New Zealand Opera Company and then television, he started collecting phonographs. In 1966 Rod put an ad in the paper for a phonograph and someone responded with regard to a music box he'd like to sell. The box was in a child's play room and in need of repair. The sale price was 5 pounds (about \$8) so Rod bought it not knowing anything about cylinder boxes. After investigating he subsequently discovered it was a Nicole Freres forte-piano mandolin 22" cylinder box!

So began his collecting of cylinder and disc boxes. Dealers around New Zealand would contact Rod concerning boxes for sale. He bought anything. Whatever Rod collected, he would join that collector group and accumulate as much information as was available on the various instruments. He has very complete documentation in his computer for all of the machines and phonograph records in his collection, including serial numbers, Gamme numbers, purchase and repair details, tunes and prices. Once the Internet became available, documentation became easier. He provides pertinent data on music boxes for the MBSGB database being assembled by Arthur Cunliffe. Rod and Helen have attended many MBSI Annual Meetings and have an extensive musical collection. They



Helen and Rod Cornelius from Auckland, New Zealand.



Jonathan White with Seeburg G.

continue to buy records, phonographs, cylinder and disc boxes.

My second visit was to the home of Jonathan White in Whakatane.

Jonathan grew up with antiques and music boxes. He was always interested in them, their preservation and the music of the era. His great

grandmother had a Fortuna 18½" box and his grandfather bought his family a new Monopol Disc box and a 65/88 note Kastner Autopiano.

Jonathan started collecting vintage cars in the early 1950s. He first began collecting and restoring horse drawn buggies, gigs and light harness carriages, which expanded to a 1927 Rolls Royce that he purchased in 1960 and still owns. He also owns a 1912 Model T Ford.

In the 1950s he purchased at auction a 12 tune George Bendon box; but, the disc boxes interested him the most. He has several disc boxes ranging up to the larger 27" models. A Link 2E nickelodeon and Mira boxes were purchased from MBSI members in the United States.

His collection includes a 52 key Dutch street organ, phonographs, disc boxes, 1927 violano, an ornately carved 1862 Sorensen piano, a 1919 Seeburg G, a 1919 Coinola X, and a Ramey Banjorchestra.

MBSI member Michael Woolf, in Wellington, initially introduced Jonathan to MBSI and that furthered Jonathan's interest in collecting mechanical music. A glance at Jonathan's visitors' book reveals the names of visitors from all over the world.

Jonathan travels extensively and is a renowned landscape and portrait artist. During his travels he looks for music boxes and also has an eye for finding the most beautiful scene for a painting. His studio displays his musical collection and his beautiful paintings grace the walls in each room.

My last visit was to the south island of New Zealand to the home of Alan and Lorna Brehaut in Timaru. Alan was 9 years old when he heard a music box playing on the radio and it captivated him with the sound. On a holiday trip that year his parents picked up a Crown Devon musical cigarette box for him that played Widcombe Faire. The box was decorated with horses depicting the song and he still has it.

Alan started collecting in 1962 by visiting every antique and junk shop in the area. While on a ladder installing an antenna at a customer's house,



Lorna and Alan Brehaut from Timaru, New Zealand.

he saw through the window a 19^{5/8}" Polyphon on a base cabinet and asked if it was for sale. The owner had paid 10 shillings (about \$1) for it at an auction. Alan managed to swap a 19" TV set for the Polyphon for a cost of 80 pounds (\$160).

Later he heard of barrel organs and a Violano Virtuoso from an LP record of Art Sanders in Deansboro. He didn't know what the instruments looked like. In the local library Alan found David Bowers' book and that is how he joined MBSI. Alan had a real thrill by visiting Art Sanders in later years.

Alan's first MBSI convention was in Sarasota, FL, in 1971. There he met Walt and Marion Bellm at their museum, "Bellm's Cars & Music of Yesteryear." After returning from the 1971 convention, he met Frank Holland in London from whom he bought a 1927 Violano in poor condition.

He sold it to Rod Cornelius, who has subsequently restored it beautifully. Frank Holland had found the Violano and some fairground organs (some partly submerged) in a warehouse under the old London Bridge (before the bridge was moved to Arizona). Alan subsequently purchased a Violano in better condition from Paul

Manganaro in the U.S.

In 1970 while riding his antique vintage motorcycle in an International Vintage vehicle rally in Australia (more than 700 vehicles from all over the world), Alan found on the floor of an antique shop in the old gold mining town of Bendigo, Victoria, Australia a sad looking key wind forte-piano (1840s) music box missing a governor. He bought the box for 40 Australian dollars but getting it home was another story. Forty years later he found a governor for the box in New Zealand and the box now plays as it should. Patience pays off!

In the 1970s a customer brought into Alan's electrical store a box missing the lid and end flap. The front was full of woodworms and the comb was covered in rust. It looked to be not restorable. The key wind mandolin is now fully restored and the mechanism looks like new. Alan has been collecting for 51 years.

These types of collector stories could fill a book of tales for the "The Hunt" section in Mechanical Music! Maybe you have similar stories you would like to pass on to our readers.

MEMBERSHIP | See Page 8

Publication Committee Report

By **Steve Boehck**

Interim Publications Committee Chair

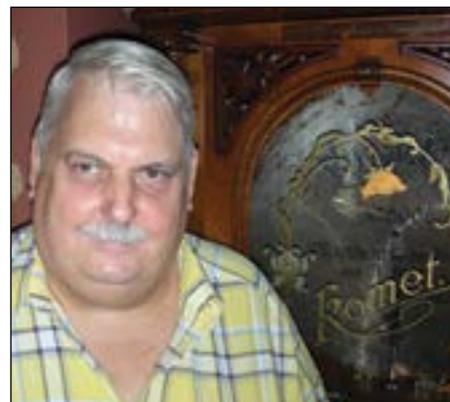
Greetings MBSI members and Mechanical Music enthusiasts.

By now you have had several weeks to peruse the last issue of *Mechanical Music*, the Journal of the Musical Box Society International. I think that you will all agree with me that it was an excellent issue. We had a very short lead time and no articles or reports in reserve for that edition. Consequently all articles and reports had to be submitted in just a few short weeks, laid out and sent to the printer. But, as you can see, our new editor/publisher, Russell Kasselmann, drew upon his expertise in the publishing industry to produce a very fine quality product that we can all be proud of.

If you are a regular advertiser in our publications we would like to say a big *Thank You!* We very much appreciate all of our advertisers as the cost of

our publications is supplemented with *your* financial support. Information about advertising and our rates can be found in every issue of our magazine. If you are looking for something special such as rare parts and supplies or complete machines, or would like to sell such items or to promote your restoration skills or your auction or retail business, please consider the MBSI as a forum to do so in the journal or on our website.

I have had a response from one of the long time members of the Publications Committee that we should bring back the "Letters to the Editor." I was surprised to hear that suggestion, as this feature in our magazine has never been eliminated. *If* the editor does not receive any letters, then there are none to be published. The Nov./Dec. issue contained a couple such letters. If any member would like to voice their views or opinion about the magazine or the society they are more than



welcome to do so, but remember that this is not a forum for personal attacks on the society or individual members. Your opinions, suggestions or *even* praise are always welcome, as well as *constructive* criticism.

We are now getting a steady flow of new articles for the journal, some from members that have never

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MEMBERSHIP | From Page 7

Visiting our MBSI members is one of my favorite things to do. The next time you plan to travel to new places, check the MBSI Directory and call members in the areas you plan to visit and introduce yourself. You will be welcomed and have an enjoyable visit playing the instruments and sharing stories in how collections were started.

Remember to invite friends to see your collections and share stories in how your collection was started. If your guests are not already MBSI members, suggest they join. Remember our motto: **"Each One, Reach One New Member!"**

I look forward to seeing your name as having sponsored new MBSI members! The MBSI member and dealer who sponsor the most new members during the year will win a free one-year MBSI membership. Maybe I'll announce your name as a winner at our Florida convention!

Welcome new members!

NOVEMBER 2013

Colin Bengall & Linda Torruella
San Juan PR

Todd & Terry Tarner
Eagle River AK

Hiroe Iinuma
Komae-shi, Tokyo-to

Makiko & Masahiko Watanabe
Edogawa-ku, Tokyo-to

Bobb Partridge
Lady Lake FL

Todd & Barbara Hendries
Corcoran MN

Larry Padgett
Solvang CA

Brittany Cox
Seattle WA

Gary Simpson
Santa Barbara CA

DECEMBER 2013

Gaile Gordon
Palo Alto, CA

Joel & Cathy Feldman
Los Angeles, CA

D Duckworth
Mt Vernon, IN

Yves Roussel & Christophe Fourmeau
Mons en Baroeul

Christine Hawkins-Hopwood
Morgan Hill, CA

Russell & Doreen Kasselmann
San Luis Obispo, CA

Sabina Pade
Baltimore, MD

Darrel Wilt
Escondido, CA

Norman Gan & Wanda Bryant
Sherman Oaks, CA

Elaine Cohen
Studio City, CA

James B. & Yuliya Baty
San Francisco, CA

Douglas D. & Janis E. Lowe
Charlotte, MI

James Lewis
Dover, OH

Museum Committee

By Sally Craig

Museum Committee Chair

In December I visited American Treasure Tour (ATT) to review the instruments we have on display there. One thing I noticed, and I want to improve, are the display cards for all of the instruments so that we might better inform the public about that instrument.

The public does not walk through the display, but does have view of several instruments at the front of our display area and the information

would be helpful to the viewers. More brochures were sent to ATT for hand-out there.

Emery Prior recently viewed Lake County Museum and spoke with the team there that makes sure our instruments are well cared for and much appreciated. The Molinari that was recently placed there is played often and delights the public who come to view the museum.

Kenneth Envall has accepted a request to join the Museum Committee from the Southern California Chapter. He is active at their meetings and was

also active at the MBSI Convention held in Las Vegas.

With transition help from Joe Berman, I have reviewed three to four items in our collection that need repair (cosmetic) for viewing and one item to be transported to ATT to reside there.

Any suggestions are always welcome from MBSI members. These will be reviewed and shared with the Board of Trustees. Please keep me informed of potential new donations that fit our purpose and fit our donation guidelines

Editor's Notes

By Russell Kasselmann

Publisher/Editor

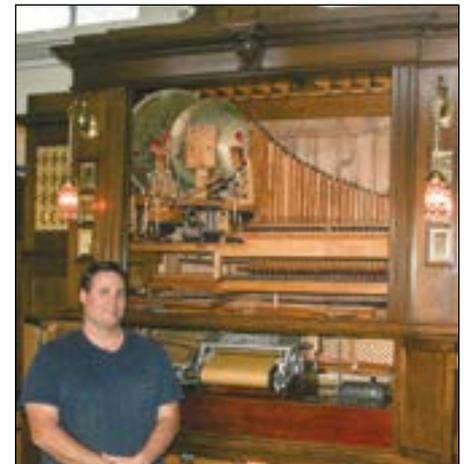
The fact that I only have space enough for a brief note this issue is a testament to the wonderful dedication of the MBSI members who have filled this journal with great content.

Special thanks go out to Charles Wilson, Tim Reed, Michael Lund, Mary Ellen Meyers, and all the reporters and photographers who volunteered their time to send in chapter reports from all over the nation. Your efforts are truly appreciated and the entire MBSI community is better for it.

I also want to thank our advertisers

who continue to support *Mechanical Music*. I encourage you to take the time to read through their advertisements and patronize their establishments as each of these advertisers plays a large part in keeping this journal look as good as it does!

As mentioned by MBSI President Julian Grace in his column on Page 5, we are beginning the process of pulling together all the materials needed to produce the 2014-2015 *Mechanical Music Directory of Members, Museums and Dealers*. Please make sure your membership information is updated. Email jbeeman.mbsi@att.net with any changes.



On a recent visit, I was fortunate to see and hear a Weber-Otero Orchestrion.

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written for us before. We realize that this requires much effort on the part of the volunteers that are contributing their time and ability to produce quality pictures and interesting stories to be published. The large variety of instruments that make up the field of mechanical music should insure that the many untold stories out there will at some point be shared with the

rest of us through our publications. It all depends on you! (Isn't that an old tune to be heard on an Orchestrion or Nickelodeon piano?)

Any and all members are encouraged to tell their story. Whether it is about the instrument that got away, the one that found you, or the one resurrected from the ashes. Other areas to explore are the makers and their machines, historical relevance and/or significance, and restoration of such

examples. The rest of us would like to hear about it!

Wishing everyone happy collecting, restoring, looking and listening. If your writing muse happens to strike, please keep *Mechanical Music* in mind and share your story with other mechanical music enthusiasts!

As you will see in this edition several members have already responded to this challenge.

Keep up the good work!

Making a New Comb

Story and Photos By Charles Wilson

In my previous article, I described ways to replace one or more teeth in an otherwise usable comb. In this article, I will describe my actions that eventually succeeded in producing a new comb. A word of caution; this is a lengthy process, laden with many paths to disaster. Some fairly expensive equipment is needed. Also, I make no claim that this method is the best way to arrive at the end goal. I welcome input from other restorers for improving the process.

At left, you have the utterly useless comb. This is the front comb of a 15" double-comb Polyphon/Regina. The severe pitting looks horrible, and has wrecked the tuning of the teeth. There is no reasonable way to resurrect it. The rear comb from the same machine was in good condition.

In Figure 2, a piece of 1/8" thick O1 steel has been cut to size, match drilled, and the underside has been

laid out for cutting the tooth area.

Figure 3 shows the milling of this area. Unfortunately, the machining of this metal builds up stress, by compacting the contact area. I left the thickness oversize for a second milling operation, shown in Figure 4, using a new, sharp end mill, removing only .005", with the hope that this would remove some of the stressed surface. The result is shown in Figure 5.



Figure 2: New steel cut to size.



Figure 3: First milling.



Figure 4: Second milling.



Figure 5: The results of two milling operations.

One problem was that as soon as the clamps were released, the part was no longer flat. I carefully straightened the piece as well as possible while the metal was still soft.

I was aware that as soon as high heat was applied to the part, it would warp further if not restrained. For that reason, I welded up a two-part heat treat fixture, shown in Figure 6.



Figure 6: The two-part heat treat fixture.





Figure 7: The slots in the heat treat fixtures minimize contact with the steel comb blank.



Figure 8: The heat treat fixtures clamped around the steel comb blank before placing it in the kiln.

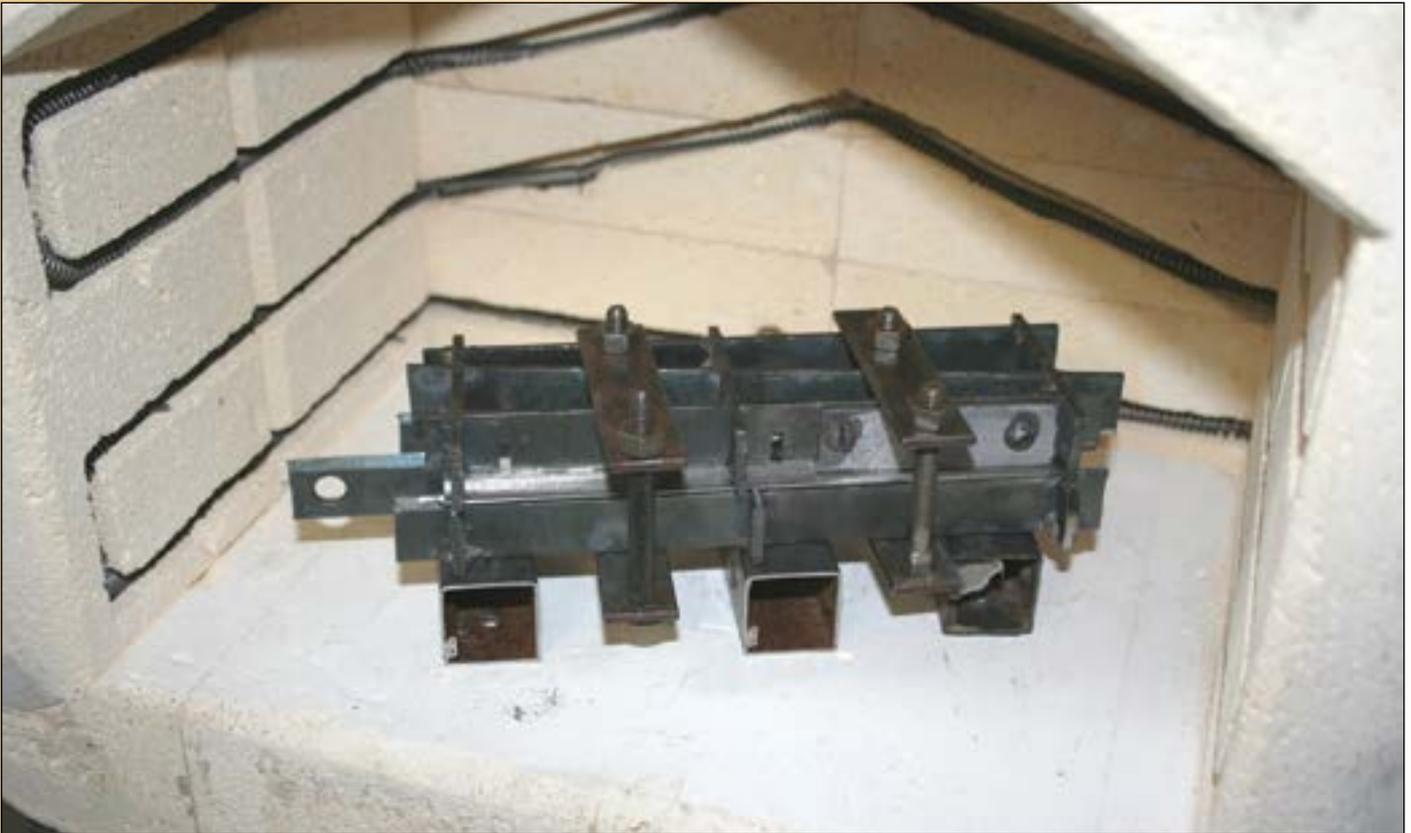


Figure 9: The assembly in the ceramic kiln.

These parts were then stress relieved in a kiln, lapped flat on my cast iron circular saw top and slotted to minimize contact area, as shown in Figure 7.

These parts were clamped to the comb blank, as shown in Figure 8.

Figure 9 shows the assembly in my yard sale ceramic kiln.

The assembly was then brought up to the hardening temperature of 1475 Degrees F.



WARNING!
The next step is dangerous!

The assembly will be red hot. It has to be quickly quenched

in oil. I use a 5 gallon bucket of used motor oil. It will flame up briefly, so the quenching must be done out of doors.

You will need a face shield, long welding gloves, a heavy apron, and a dependable hook or tongs. It's not a bad idea to also have a fire extinguisher available.

After my assembly had cooled down enough to touch, I disassembled the fixture, let the kiln cool down to the tempering temperature, and placed the comb blank inside propped up on one edge. I closed the door, and let it soak at that temperature for about 15



Figure 10: The finished blank, not straight.



Figure 11: First attempt to straighten the blank.

minutes.

The tempering of the blank is the most important step in this entire process. I ran several experiments to find the right tempering temperature. I used five identical tooth blanks with a cross section of .025", tempered to five different temperatures. One interesting fact: all of the teeth sounded the same note.

All of the teeth in my experiments were allowed to soak for 15 minutes at temperature. A tooth tempered at 300 degrees was too brittle to correct the work hardening distortion. At 350 degrees, minor distortions could be very carefully straightened. At 400 degrees, the tooth was usable, but still somewhat brittle. At 450 degrees, I felt I had the best compromise. It responded well to careful straightening, and was hard enough to withstand wear. At 500 degrees, the tooth was softer, and would not wear well.

After tempering, the comb will have a coating of scale that will have to be removed. In Figure 10, you see my first finished blank. Unfortunately, it was not flat. My attempts to flatten it, as shown on Figure 11, failed. It was like trying to straighten a leaf type car

spring. Back to the drawing board.

After mulling the problem over for a couple of weeks, it suddenly dawned on me that most comb teeth measure .020" to .032" thick. Why not use 1/32" stock and make a second piece from 3/32" stock for the non-toothed area? Figure 12 shows my second piece of match drilled 1/32" stock. Logic told me that a manufacturer's ground stock should be relatively free of stress, as they flip the stock in the grinding process to equalize the stress. Accordingly, I tried placing the blank propped up on one edge in the kiln, then hardened and tempered it. Surprise! It wasn't at all flat.

I re-lapped the hardening fixture parts, made a new blank, shown in Figure 12, and clamped it in the fixture as shown in Figure 13.

Figure 14 shows the result after hardening and tempering, which turned out to be reasonably flat. After much polishing, I had a usable blank, shown in Figure 15.

I mounted the blank on my antique Atlas mill, installed my home-made grinding attachment and proceeded to grind the tooth tips, using the pitch obtained from the old comb — see Figure 16.



Figure 12: Match drilled 1/32nd" stock.



Figure 13: Third blank clamped into the heat treat fixture.



Figure 14: Third blank after heat treatment, showing coating of scale.



Figure 15: After polishing, a straight usable blank is ready to be milled.

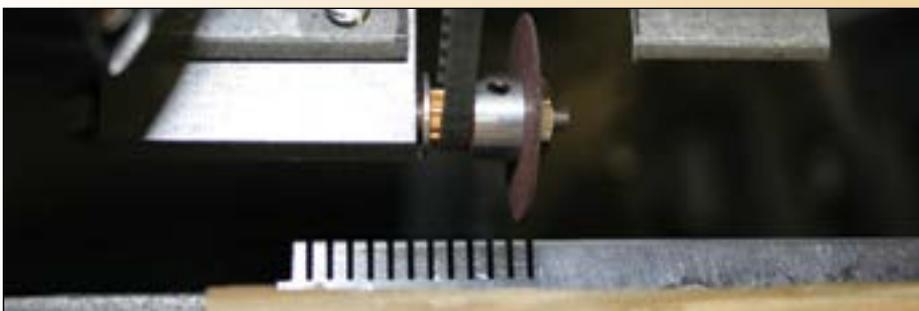


Figure 16: Grinding new tooth tips using the pitch from the old comb.

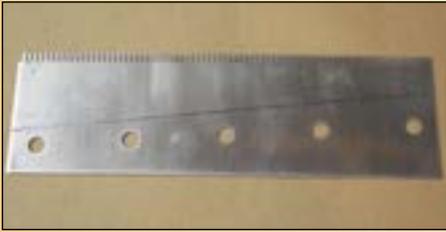


Figure 17: All tooth tips ground.

Figure 17 shows the completed operation. Next, the blank was mounted on the table and another homemade grinding attachment was installed. A straight edge was clamped at 90 degrees, a thin grinding wheel installed over a table slot, the blank carefully located for the first tip cut-out, and the first tooth was slit to the layout line. The blank was shifted to the next tooth and slit to the mark, and so on.

Figure 18 shows the process and Figure 19 shows the finished operation.

The part was flipped over, the lower half of my home-made surface grinding adaptation was installed, and a 1/8" diamond wheel installed — see Figure 20.



Figure 18: Cutting out each tooth to the marked layout line.

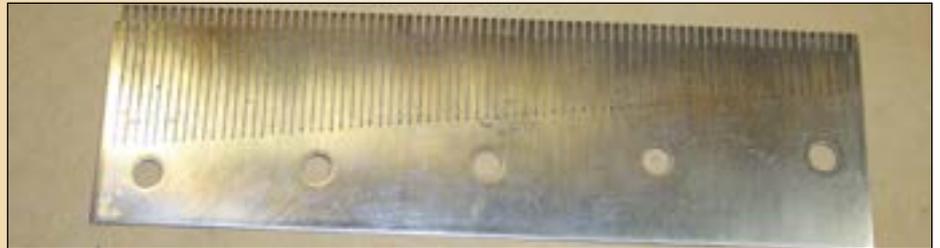


Figure 19: All the teeth cut to the proper length.

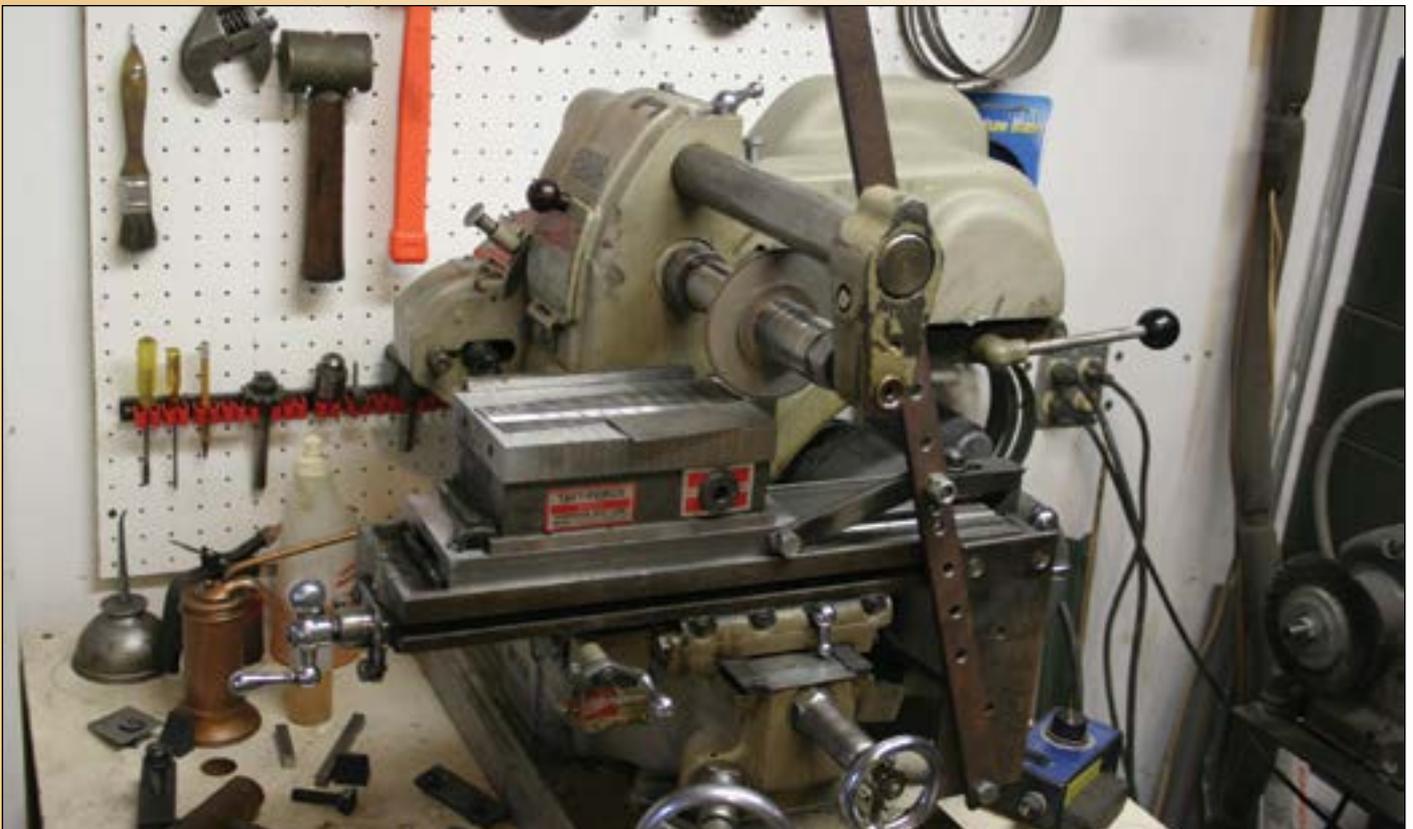


Figure 20: The setup for grinding the underside of the teeth on the new comb.

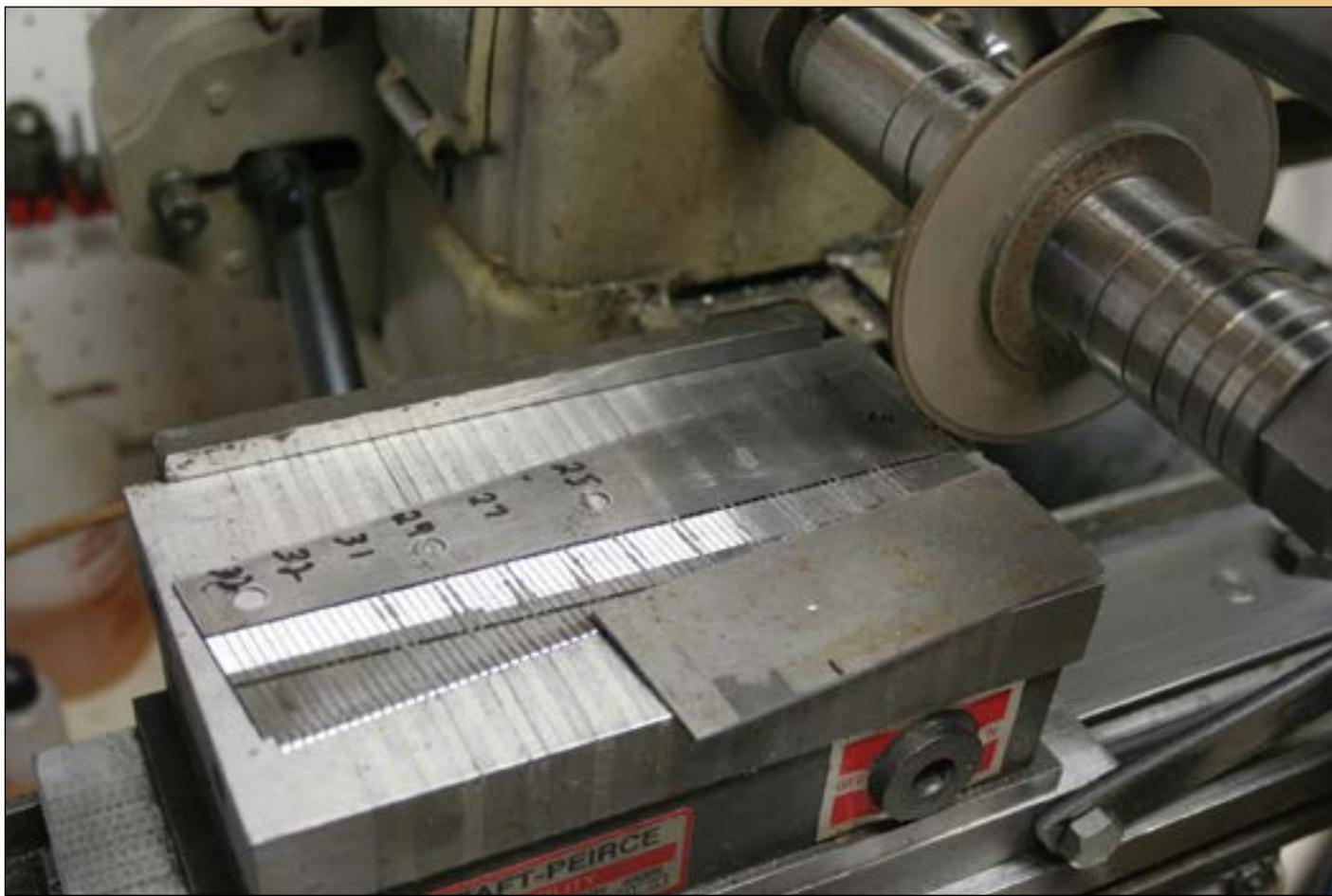


Figure 21: Grinding the teeth to the same thickness as measured from the old comb.



Figure 22: All the teeth ground to the correct thickness.



Figure 23: The 3/32" thick secondary piece of steel.

The long handle on the machine (Figure 20) allows the magnetic chuck to move rapidly back and forth, preventing burned spots. In Figure 21, the tooth areas are being ground to varying thicknesses as measured on the old comb. Figure 22 shows the completed operation.

In Figure 23, a secondary part was created from 3/32" ground stock. In Figure 24, the matching surfaces were tinned and filed flat. The assembly was clamped together with four bolts with split lock washers, which provided spring force to force the parts together as the solder melted. A propane torch applied heat to the 3/32" part, carefully avoiding any flame contact with the tooth area of the 1/32" part. Figure 25 shows the completed operation.



Figure 24: The pieces to be combined.



Figure 25: The pieces welded together.

The brass base was removed from the old comb by using a large propane torch. The solder remaining was filed flat, and the comb assembly tinned and filed as shown in Figure 26.

Two bolts and lock washers were lightly tightened, the assembly placed on the bedplate, located by the factory installed locator pins. Two other bolts were lightly tightened through the assembly into the bedplate — see Figure 27. The new comb assembly was carefully shifted laterally to align with the star wheels and set to depth so that the two combs released at the same time. The two assembly bolts were tightened and the assembly removed from the bedplate. In Figure 28, the rest of the bolts and lock washers have been installed.



Figure 26: After removal of the brass plate from the old comb.



Figure 27: The new comb is aligned and set to the correct depth.



Figure 28: The remaining bolts and lock washers are installed.

A Machinist's Tooth Replacement
 by Charles Wilson

 This block contains a thumbnail of an article titled "A Machinist's Tooth Replacement" by Charles Wilson. The article includes several small photographs showing the repair process, such as filing the comb assembly and installing it into the mechanism.

Charles Wilson previously contributed an article in the January/February 2010 issue of Mechanical Music detailing tooth replacement. Read the entire article online at www.MBSI.org.



Figure 29: Asbestos cloth protects the teeth during soldering.

In Figure 29, a wet piece of asbestos cloth protects the teeth during the brass to steel solder operation. This final soldering operation was very carefully completed with a propane torch.

The last thing needed are the lead weights for the bass notes teeth. Some restorers install a tapered chunk of lead and slit it to match the teeth. I prefer a different method. In Figure 30, half of my surface grinding modification to the mill is still installed.

In Figure 31, a length of lead cut off of a sheet is being rolled to the proper thickness. The table magnet is not enabled, but only provides a flat surface. The arbor is allowed to turn freely, thereby turning the mill into a rolling mill. This operation has the additional benefit of hardening the lead. The parts are flipped several times, giving a flat length of lead to be cut as needed for the weights.

Figure 32 shows the tuning setup.



Figure 30: The setup for creating a length of lead at the proper thickness. Note that the long handle is still installed on the machine.



Figure 31: Rolling the lead that will be cut as needed for weights.



Figure 32: The setup in advance of tuning the teeth.



Figure 33: The comb is tuned except for the lower area with the bass notes.

In Figure 33, the comb has been tuned down to the lower area of the bass notes. Tuning from treble to bass makes trimming the leads much easier. The little tool shown holds the lead in position and pushes the tooth lower than its neighbors.

Figure 34 shows how the lead is mounted to the tooth. A small piece of sheet aluminum on each side of the tinned tooth holds the lead inside of the edges of the tooth. The lead is also tinned. I use a Weller soldering gun to provide the high amount of heat needed to sweat the pieces together. The white stuff is baking soda that neutralizes the soldering flux. Figure 35 shows the finished comb installed.

This concludes the summary of the main steps I went through to create a new comb. Other restorers are invited to confer with me about any of the questions I may have prompted during this presentation, or to offer differing opinions. I make no claims of omniscience.

Contact Author Charles Wilson via email at chaswil@twc.com or find him in the Mechanical Music Directory.

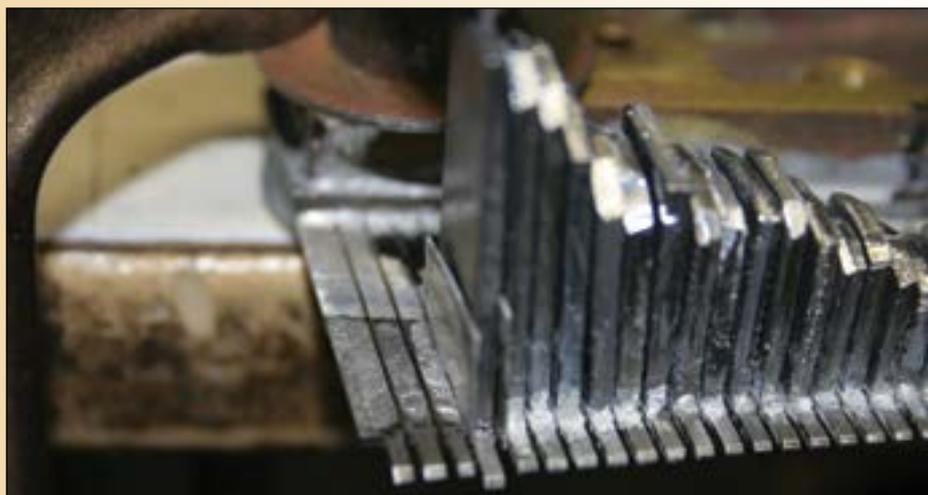


Figure 34: Showing how the lead weights are mounted to the teeth.



Figure 35: The new comb installed on the bedplate and ready for action.

Tune Sheet Project

Numbers 501-510

Photos and Captions By Tim Reed



← Tune Sheet 501

Unattributed serial 8575. This is the first appearance in the series for this attractive but completely anonymous design printed by L. Massin of Mulhouse, France.

It is attached to the lid of a standard, lever-wind box with an 11" (28cm) cylinder, 77-tooth comb and black interior.

Tune No. 3, "La marchande de violette, Quadrille no. 5," is attributed to Schubert, but it is not Franz Schubert (1797-1828). It is Camille Schubert (1810-1889), a Frenchman born in Paris whose real name was Camille Prilipp.

Prilipp took the famous Austrian composer's surname in an attempt to capitalize on his fame. Imitation is the sincerest form of flattery, as the old saying goes. Apparently the Strauss family was also plagued by this same form of "flattery."

I think all the tunes were written prior to 1855, but the box looks as if it was more likely made in the 1870s or 1880s.



↑ Tune Sheet 502

Nicole 22,165 in blue on buff on another tune sheet making its debut in the series. It's unusual to see a Nicole tune sheet without any mention at all of their name, but the comb and bedplate are both stamped Nicole Freres.

The serial number is stamped in the usual spot at the back right corner of the bedplate and is also written on the case bottom. We can only guess as to why this box, which dates to about 1843, doesn't have one of the standard Nicole tune sheets.



← Tune Sheet 503

Unattributed serial 310. At first glance this one looks like the usual Rivenc scrolled-borders type, but his lyre with white cross at top center has been replaced by the royal coat-of-arms. 310 is stamped into the left cylinder bearing, stenciled on the case bottom and written in the bottom margin of the tune sheet as well. Tune No. 7 from 1872 is the latest.

Rivenc's serial numbers were over 20,000 in 1872 so it can't be his. Number 121 in the series dates from the same period and is very similar to this one except it has British agent Barnett Samuel's trademark at top center. That one also has a low serial number which is written in almost the same exact spot in the bottom border. Maybe Samuel thought potential buyers in the U.K. would prefer seeing the royal coat of arms if indeed this tune sheet is also related to him. The low serial numbers on these two boxes would fit into Paillard's second set but there's no proof they were involved.

→ Tune Sheet 504

"Ducommun et Cie. (E) 7663" on a six cylinder rechange box. Germain and Maurer wrote that after the death of founder Frederic William Ducommun-Girod on April 8, 1862.

His two sons, Louis and Jean, ran the company until 1869 when Louis Mittendorff was taken on as a partner for the duration of five years. The company was then known as Ducommun et Cie. A small plaque behind the cylinder on this box reads L. Mittendorff, Genève. This is the first time I have seen his name on a musical box.

Anthony Bulleid's dating chart for Ducommun's second set of serial numbers puts 7663 around 1874 which would put this box near the end of the partnership. But there is no Ducommun stamp on the movement and why would Mittendorff get sole billing?

Also, I can't recall ever seeing any other rechange boxes by Ducommun, and there is always the chance that Mittendorff went on to work with others. So I've marked this one with an (E) to note that the attribution is not fully proven.





← Tune Sheet 505

Bremond 8482. This is Bremond's most common early design. It usually has five composers a side for six tunes or fewer, and six composers a side for eight or more tunes.

Very straight forward heading — Six Bells exposed with lever to suppress them at will. The cylinder is 14" (35.5cm).

I think tune No. 6 is misspelled and should read Arlecchino, which in Italian means Harlequin. The lid has a lovely inlaid mother-of-pearl butterfly inscribed Sadie 1867 (above). That date matches perfectly with the serial number.

↓ Tune Sheet 506

Nicole 26,757 with gamme number 1075.

Tune No. 2, the "Valse a deux temps," or Two Step Waltz, is by John Weippert. An 1837 issue of Musical Science, Literature and Intelligence (London) has this to say about Weippert. "Mr. Weippert is Quadrille manufacturer

to her Majesty and shines with the full blaze of court favor upon him... Mr. Weippert's music is an excellent Court barometer; and we like to hear of the fashions of the Court."

Weippert's Band was a popular draw in the 1830s. This box was made about 1848 when Queen Victoria was the monarch.





← **Tune Sheet 507**

Rivenc 29,234.

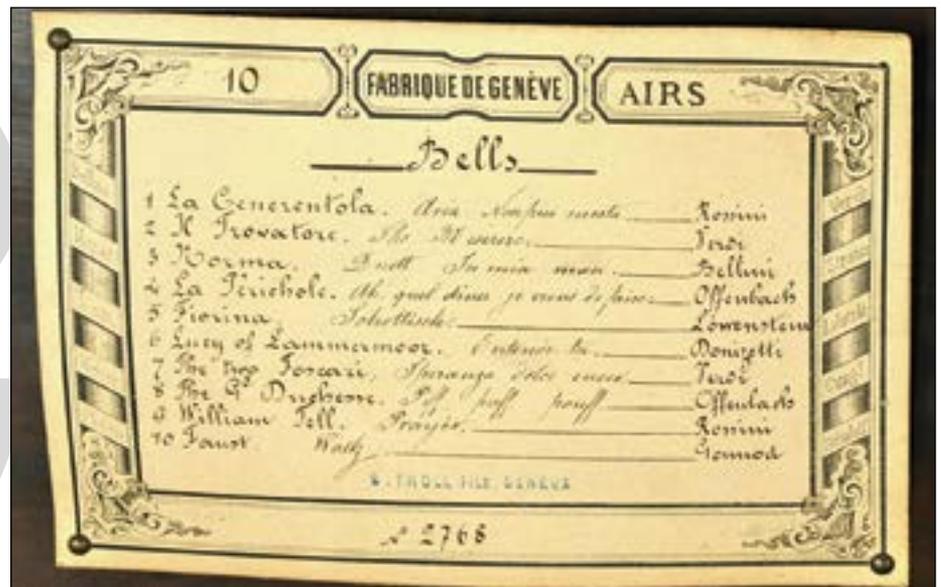
This handsome, shaped and engraved plaque has Ami Rivenc, Manufacturer, Geneva at top. The banner above his name is inscribed Harpe Harmonique Picolo 36 airs. The six six-tune cylinders are 13" (33cm) long. A full-length zither covers the entire comb but the tissue placement is unknown.

I think this box was made around 1879, the same year the Brunswick memorial was completed. Rivenc started using the winged-lion from the memorial as his trademark shortly thereafter.

→ **Tune Sheet 508**

S. Troll Fils 2768 [*] Stamped S. Troll Fils, Genève in blue below the tunes on a fairly simple design that was also used by others.

The box has a 14" (35.5cm) cylinder and nine bells in view. I think this box was made about 1871.



← **Tune Sheet 509**

S. Troll Fils 4134 [*] There's no mention of S. Troll on the tune sheet but the governor bracket is stamped S. Troll Fils, Genève. The serial number is stamped into the top of the winding lever. The lithographer is hard to read but appears to be Braun & Cie. of Geneva. Number 161 in the series is similar although there are some minor differences. That one was printed by J. Dajoz of Geneva. This design was also likely used by other makers. The cylinder on this one is 6-inches (15.4cm). Tune No. 4 from 1872 is the latest. I think this box was made about 1873.





↑ Tune Sheet 510

S. Troll Fils 5925. Here's a third S. Troll Fils example from a few years later than the last two. A plaque above the tune sheet reads Samuel Troll

Fils, Geneva. This one comes on a 14" (35.5cm) cylinder with a two-piece comb made up of 75 and 32 teeth.

Lith. A. Haas, Geneva & Mulhouse is written in the lower right corner. I am

unable to date tune No. 5, the Cavalier Mazurka by Carl Faust, but tune No. 1 from 1877 is the latest of the other seven tunes. I think this box was made about 1878.

A reminder on viewing etiquette when visiting collections

Most of us know what to do, and what not to do when visiting a collection. Although we may own similar pieces, some instruments can be unique in the way they operate. Of course there can be various stages of restoration or operating order so remember these common-sense rules when visiting collections:

- Always ask the host if photographs or video may be taken. If you intend to publish these photographs/videos, please get the host's permission to do so and ask whether the host wants the collection identified.
- Do not smoke inside the home and ask permission to smoke outside the home on the owner's property.
- Never bring food or drink near any of the instruments.

- Hands Off is the best policy and beware of belt buckles and other objects that could cause damage.
- Do not play any instrument unless given permission by the host to do so. It is always best if the host turns on the instrument – some of them can be pretty finicky.
- Never try to adjust or repair an instrument unless asked to do so by the host.
- Do not ask the host or instrument owner the value of an instrument or how much it would cost to purchase one. Several mechanical music dealers are listed on the MBSI website and they could be contacted for guidance about a particular instrument.
- Unless an instrument is marked "For Sale" don't ask the host if a

- particular instrument can be purchased. After attending a meeting, please send a note of appreciation. In the note you could express admiration for a particular instrument and advise the host of your potential interest should it ever become available.
- Meeting hosts generously open their homes and collections to members. Be sure to introduce yourself to them and sign any guest book. Thank the hosts when you leave and a thank you note would be most welcome.
- When instruments are being played, please refrain from talking. This is especially true when softly voiced instruments (such as musical boxes, bird boxes, etc.) are being played.



The Walter Harp
of the Walter Harp Co.
Pawnee, Wyo.

Singing again

The resurrection of an original Wurlitzer Style B Automatic Harp

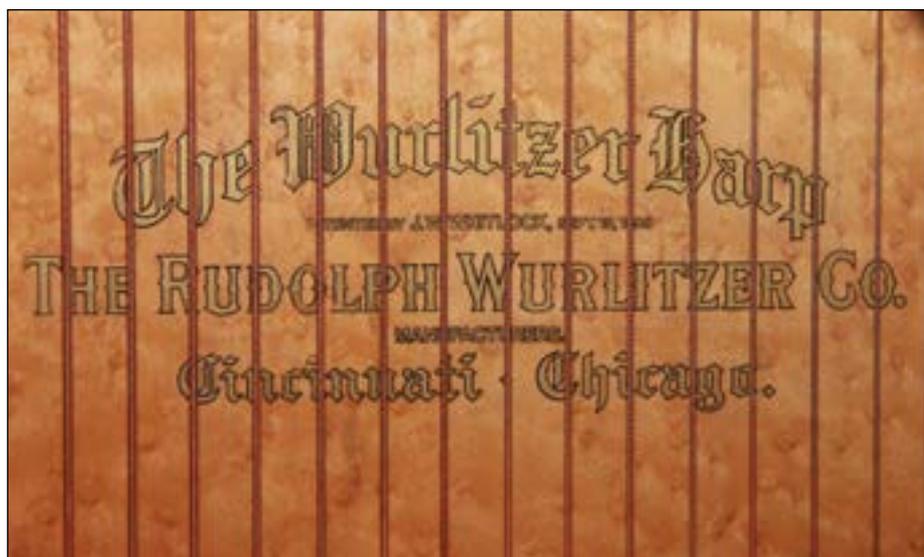
Story By Mike Lund, Photos by Robert Loeffler and Mike Lund

I always considered the Wurlitzer Style B Automatic Harp to be one of the most beautiful of all the mechanical musical instruments. When I recently decided to expand my collection, this was number one on my most wanted list. After speaking with several collectors I was told that the Wurlitzer Automatic Harp, though beautiful, has many inherent design flaws. The most notable flaw being the fact that its sound box is of all wood construction, which is not ideal for the extreme stresses imposed by the tension of the strings when fully tuned causing its sound quality to often be lacking.

Undaunted by concerns about how it might sound, my search began. I strongly considered George Baker's wonderful replica of the Style B harp. I even knew of a replica Style B for sale at the time, but as a purist I really wanted an original example of this majestic instrument.

I had always heard that if you are looking for the impossible, Tim Trager was the one for the job. So, my first step was to contact Tim. I let him know what I was looking for, and he began the hunt for an original Style B harp on my behalf.

I soon heard back from Tim that most of the seven known original Style B harps were in permanent





The harp as it arrived in the restoration shop.



The pin block would need to be rebuilt.



The harp's original case was missing when it arrived.



This was the original valve chest.



The original coin slot.



The original drive mechanism.



The sound box was cracked and needed stabilization.



The original oak pluckers were worn and in need of restoration.



The original plucker pneumatics.



The original pump mechanism.

collections and were not for sale. However, he found one original Style B harp in very rough, but original unrestored condition. He sent me pictures and to my untrained eye it looked like a "basket case." The front facade was present, but much of the back of the cabinet was missing. Most all of the internal components and mechanism were there, yet they were also in quite rough condition. The final problem was that it came with no rolls. While I was somewhat skeptical, Tim was confident that it could be restored to its former glory. My strong desire to own an original Style B harp, and also to see this instrument saved and restored, convinced me to jump in with both feet. I purchased the instrument.

My next task was to figure out how to give this once majestic instrument the restoration it truly deserved. I learned long ago that I am not one of these talented restorers, and it is best for me to leave it to the professionals. Fortunately, many talented and capable restorers, truly the lifeline of our hobby, stood ready to help with my project.

This instrument clearly needed a lot of cabinet work in quarter-sawn oak. It needed someone who, other than just restoring the instrument, would have the knowledge and skills to attack the flaws inherent to this harp and improve on it. After considering many qualified restorers, I decided on Robert Loeffler, of Robert's Musical Restorations in Deland, FL.

Robert and I discussed my many concerns about the instrument's sound and the problems that can arise because of the instrument's design. During our talks, it seemed that since this instrument was already in need of extensive restoration this might be the ideal opportunity to address some of these sound design flaws. We felt we had the opportunity to make the instrument not only look good, but sound wonderful as well. At this point, my harp was shipped to Florida and Robert began what seemed to me to be an unimaginable task of restoration.

The back part of the enclosure was missing so Robert did some traveling to take measurements from the



The new quarter-sawn oak case from the right rear corner.



Attention was paid to every detail.



The interior of the new case.



The finished case ready to be stained.



A new coin shoot made out of brass and nickel plated.



The new fret board.



The rebuilt pin block.



The remade sound box in maple, strengthened by 1/8" steel rods installed vertically to help support the fret board.



The new drive mechanism.



The rebuilt pump.



The refurbished coin slot.



The new pin block, double stained to match the original color.

originals in order to build a new case. The new case was built with the same type of joints and woodworking techniques so as to match the original as close as possible. Everything was replicated, right down to the vintage flat lock keys. The cabinet was constructed of quarter-sawn oak, double stained to match the front facade. A new coin shoot was built out of brass then plated.

The fret board was made using Delrin inserts for the strings to rest against. The string pluckers were also made from Delrin instead of oak. The reason for this is that the oak pluckers would have worn too quickly and would produce a flat sound. If Delrin was available back in the days when the harp was first built, the builders might have chosen it for the same reasons. Nowadays, most guitar and harpsichord pluckers are made of Delrin for durability and sound quality.

The pin block, sound board and sound box (resonator) all had to be remade. In rebuilding the soundboard assembly certain modifications were made to add strength to the main sound box where the strings pass through. The sound box was made from maple not poplar like the original. The soundboard was also recessed into the side frame. Additionally 1/8" steel rods were installed vertically in the sound box to aid in transferring the pressure from the strings down to the bottom of the box. This also helps in supporting the fret board and keeping it from bowing upwards under the constant pressure from the strings. One of the major items that needed attention was making sure of a solid contact between the soundboard and the sound box. A solid contact must be made to insure the transfer of sound from the strings.

A great deal of time was spent experimenting with different stains used on new lumber to match the old lumber. First a dark stain is applied to give the wood an aged look. Then it is lightly sanded and a different color top stain is applied. This leaves a darker more aged looking grain.

The Wurlitzer valve chest in the harp is very unique being that the valves are made up of a cone shaped

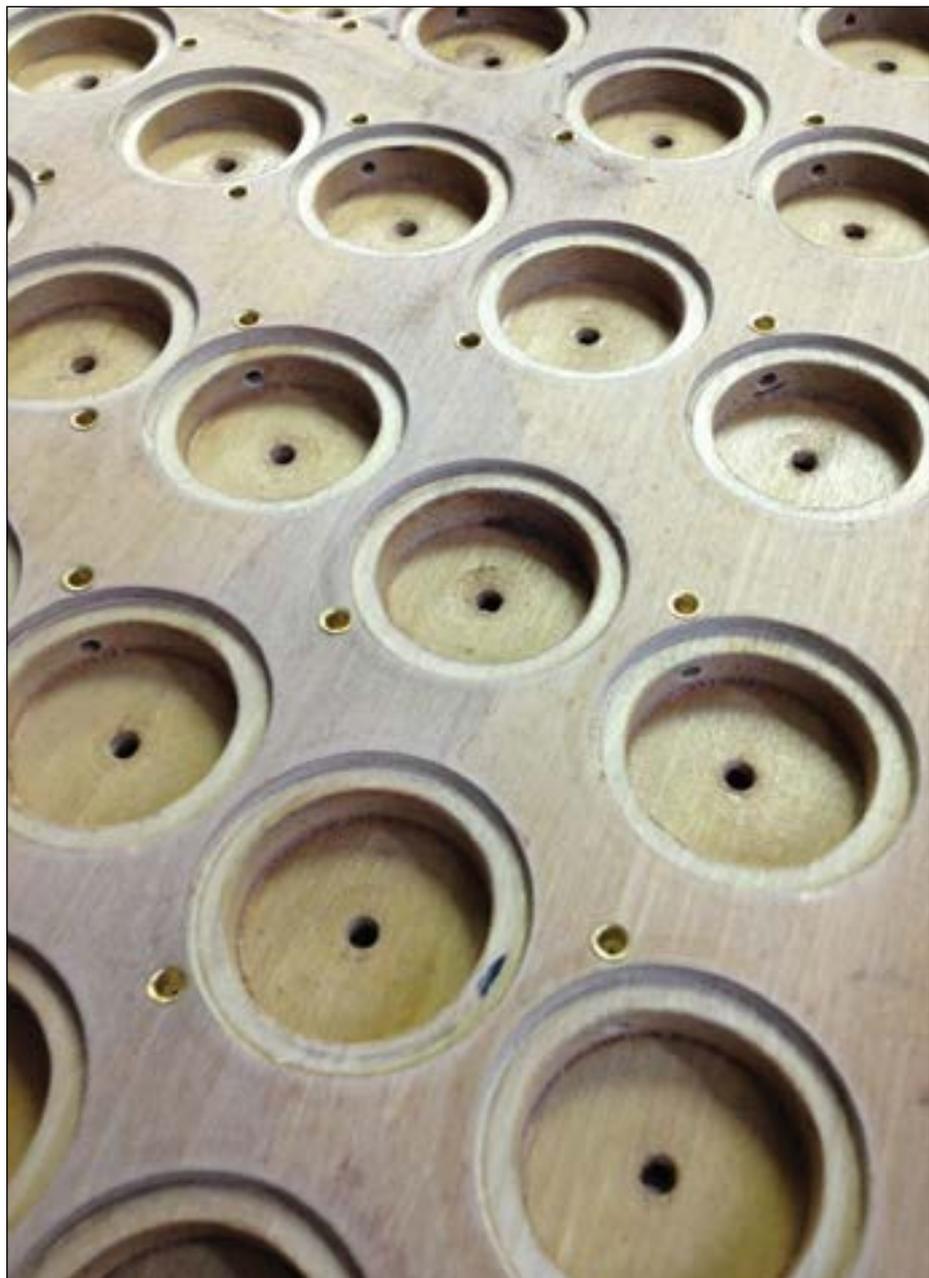
“I quickly discovered that finding rolls for rare instruments like this can be as much of a challenge as finding the instruments themselves.”

rubber material that seals against a concave seat that is also rubber. The bleed is incorporated in the wood stem of the valve. Through the years the rubber gets hard and brittle and is no longer usable. These rubber cone shaped valves and seats are no longer available so the complete valve chest needed to be redesigned and new valves had to be made. Ultimately, Robert utilized the existing chest and modified the valve seats by drilling out the old rubber seats and installing new nickel plated seats.

The valve wells did have to be deepened to accommodate the new valves. The new valves were designed somewhat like a regular Wurlitzer valve and were made adjustable. The advantage to this is that now the valves can be regulated from the outside of the chest. Also because there are five different sizes of pneumatics that operate the pluckers, the adjustable valves allow the setting of the correct valve travel for a certain size pneumatic. This makes for better performance and reiteration which is always a top priority.

Since the bleeds were originally incorporated in the valve stems it was necessary to drill and install bleeds in the pouch deck.

While Robert was completing the restoration of the instrument, I began the search for Wurlitzer Harp rolls for it to play. I quickly discovered that finding rolls for rare instruments like



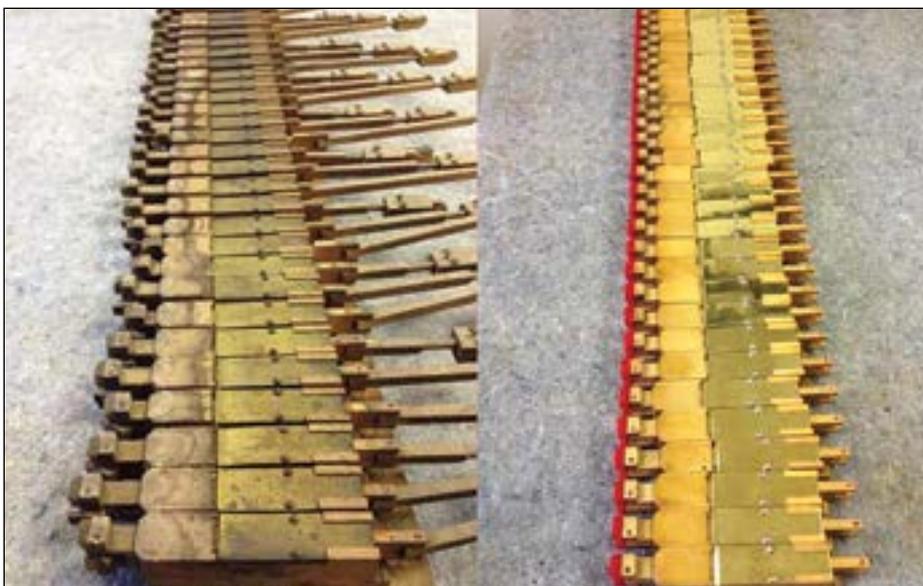
Custom made bleeds in the valve chest.



An old valve seat on the left and the new one on the right.



The rebuilt valve chest.



A lineup of original pluckers on the left and restored pluckers on the right.

this can be as much of a challenge as finding the instruments themselves.

After limited success in my initial search, with only a couple of rolls located, I called Robert to ask about the possibility of adding a MIDI system as part of the restoration. He thought that this would be a great idea and something that could be easily incorporated into the restoration. The Wurlitzer Harp plays a simple chromatic scale, so most MIDI piano files can be easily adapted to play on the harp.

The MIDI system is self contained and can easily be removed if needed. It can be played using a computer or laptop or an optional MIDI reader can be installed that has a LED display allowing a listener to scroll through songs available.

As time went on, and with the help of many generous collectors, I was eventually able to put together a small library of playable Wurlitzer Harp rolls as well.

Robert used Zephyr skin pouches instead of the original silk backed pneumatic pouches because the tracker bar holes are the smallest you will ever see. Also, the MIDI system requires the valves to respond as fast as possible and that can only be achieved by using a Zephyr skin pouch.

After the chest was completed, tests were done to find the best valve travel to operate each different size pneumatic and then all of the valves were set by a modified digital calibrator. When all was said and done, it operated flawlessly.

Working with Robert was a wonderful experience. He kept me updated with phone calls, emails and photos every step of the way, and shared his knowledge so that I really understood my new machine. It really made me feel as if I were part of the restoration and it was very exciting to watch the work progress on my harp. No detail seemed too small; he even had the original strings that were on the harp sent to a company in England to have them replicated to the exact specifications of the originals.

Finally, the call came that my harp was completed. Photos and videos of the finished restoration were also sent

by email. The results were beyond my wildest expectations. The instrument was beautiful, it looked like it had just rolled out of the Whitlock factory. But the big question was how would it sound? In watching the video for the first time I felt like a kid on Christmas morning. In this case Santa did not disappoint, as to my amazement it sounded absolutely incredible.

The harp was shipped back to my home and Robert flew out to make final adjustments and give me instructions on my newly restored, original Wurlitzer Style B Harp, as well as the installed MIDI system.

It now has a prominent place in my collection which includes several of Wurlitzer's earliest mechanical musical instruments including the earliest known Piano, Tonophone, Mandolin Quartette, and PianOrchestra 17.

Restorer Robert Loeffler, of Robert's Musical Restorations in Deland, FL, and Tim Trager of McHenry, IL, contributed to this article.

Have a Smart Phone?

Scan the QR codes below to watch videos of Michael Lund's Wurlitzer Style B harp in action.



<http://youtu.be/llau65b7RKM>



<http://youtu.be/PdOi-8Zerlg>



Measuring for optimal valve travel with a digital calibration unit.



The original motor at left and the restored version at right.

Where did it come from?

Michael Lund's Wurlitzer Style B Harp was originally part of the Baarley Collection of Seattle, WA. The late Curt Baarley and his father were pioneer collectors of mechanical music. Their favorite "hunting ground" was Montana where they found a number of rare music machines including a Seeburg H, Cremona J, and the Wurlitzer Style B Harp. The Harp was

probably marketed through the Five Mile Inn, south of Butte, MT, which was a roadhouse and a Wurlitzer distributor.

As late as the 1950s, the Five Mile Inn still had a "stock" of mechanical musical instruments including two Model A Harps, two Wurlitzer DX orchestrions, and numerous Wurlitzer parts.

Some of these instruments were acquired by Ozzie Wurdeman a noted

restorer and Mills Violano agent.

A Model A Harp and Wurlitzer DX are now part of the state of Montana's Bovey Collection in Virginia City/ Nevada City, MT.

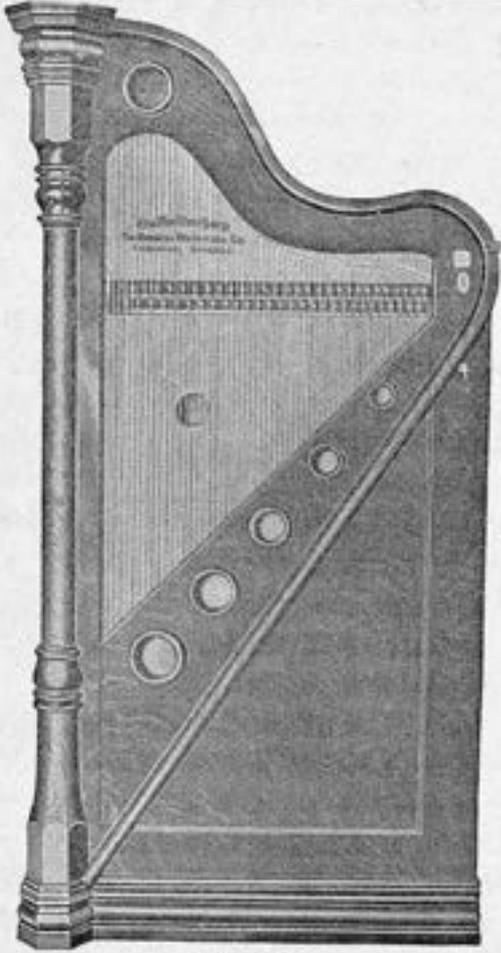
Vintage car collector Bob Sullivan purchased the entire contents of the Baarley collection after Curt's passing.

Later, John Pholpeter, of Oregon City, OR, who had once seen the harp in the Baarley home, purchased it from Sullivan before selling to Lund.

A bit more information

Tim Trager generously provided the images on this page and on Pages 36-37. The images were scanned from an original Wurlitzer Harp catalog that is part of The Tim Trager Archive.

28 THE RUDOLPH WURLITZER CO., CINCINNATI, CHICAGO.



The New Style Harp.

See opposite page for complete description.

THE
**MOST REFINED MUSICAL
INSTRUMENT IN
THE WORLD**

**FOR FINE CAFES, RESTAURANTS, DINING
ROOMS, HOTEL LOBBYS, DRUG STORES, ICE
CREAM PARLORS, PRIVATE HOMES and all
places where refined music is desired.**



SIZE
Height, 6 feet 6 inches. Width, 3 feet. Depth, 3 feet.

PRICE.
No. 1. With direct current motor and one roll of music containing six selections **\$650.**
No. 2. With alternating current motor and one roll of music containing six selections **\$700.**
Extra music rolls, containing six selections each..... **4.50**

Catalogue, containing nearly 1,000 selections, on request.

STYLE "B."

THE NEW STYLE "B" HARP.

STYLE "B" is the ideal of all that could be desired in a refined musical instrument, both in case design and musical perfection.

The artistic case conforms very closely to the lines of the well-known Italian Harp. On the left side of the face is a heavy round column with moulded cap and base, representing the stem of the Harp. The top of the case curves off to the right from this column, forming the familiar top line of the ancient Harp. This curved top line is faced by a moulding extending in an elbow round the right corner, continues on down diagonally across the face joining the column near its base, and completing the triangular Harp shape. The entire surface within this triangle is covered with plate glass, through which the electric-lit interior and the operation of the little fingers are seen. The electric light, hidden from view in the top of the case, sheds a soft light over the triangular face and brings out in bold relief the classic lines of this beautiful case.

While the beautiful case of Style "B" is the most apparent

improvement to the eye, the most important improvement is in a newly discovered process of insulating the frame, by means of which all foreign noises, such as the humming of the motor, vibrations of the frame and working of the bellows are entirely overcome, leaving absolutely nothing to be heard but the pure sweet vibrations of the strings as they are picked by the marvelous little fingers. So perfectly does this insulation system abolish all foreign noises, that the music is now as clear and sweet as that of any human harpist, and equal in volume to 2 or 3 harps played by hand. Another improvement has been made in the cutting of the music, whereby the beautiful tremolos and mandolin effects are produced. This is exceptionally fine on the classical and operatic selections. The new music rolls are made for both styles.

Style "B," with its improvements and beautiful art case, is a refined musical attraction fit to grace the most exclusive public places and private homes, and will charm and delight all lovers of soft, refined music.

THE RUDOLPH WURLITZER CO., CINCINNATI, CHICAGO.

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GENERAL DESCRIPTION.

THE AUTOMATIC HARP has sixty strings strung over a sound-board and drawn up to pitch by tuning pins fastened in a pin block at the top, the same as a piano. This sound-board is divided about the middle of the strings by a horizontal opening about 4 inches wide, through which a double row of little automatic fingers reach out to pick the strings. These automatic fingers are each connected by an adjustable arm to small bellows set in a frame in rows. These small bellows are operated by the passage of air through the primary valves in an air-tight wind chest, the same as is used in the ordinary electric piano. The instrument is operated by electricity and per-

forated paper music rolls. The music rolls contain six selections each, and are automatically rewound in 30 seconds by our Automatic Music Roll Rewinding Device, after the last selection is played, ready to repeat the program. It is fitted with our magazine coin detecting slot, which will hold nickels enough to play the entire roll of six selections through at one time. The frame is built separate, and may be easily removed from the case if necessary in making repairs. The materials used in the construction of the Harp are the best that can be had, and assembled by expert mechanics.

CASES.

The cases are made of beautiful figured quarter-sawed oak in a variety of finishes, such as Golden, Weathered, Antwerp Flemish, and the new Teak finish. This latter finish is very unique and beautiful, and bids fair to become one of the most popular finishes ever brought out.

Ever since the Harp was put on the market and proved a success, we have felt it deserved a more artistic case, some

design more closely resembling a Harp, and in keeping with its beautiful musical qualities. With this idea in view, we have finally succeeded in designing a handsome case, closely following the lines of the original Italian Harp. The new style will be designated as Style "B" and the old style as Style "A". (See cuts pages 26-28.)

The "WURLITZER HARP."



STYLE "A."

AFTER many years of costly and tedious experiment, the Wurlitzer Automatic Harp has been brought to a stage of perfection, which makes it the ideal musical instrument for all places where soft, refined music is desired. The music of the Harp is the sweetest of all stringed instruments, but owing to the great skill required to manipulate its strings, it has never become common, and for this reason the self-playing Harp is, and always will be, the most attractive musical instrument on the market for high-class Cafes, Restaurants, Saloons, Drug Stores, etc.

The Automatic Harp is truly a wonderful instrument. The little automatic fingers picking the strings like the fingers of the trained human hand, is a marvelous performance, and cannot fail to attract and hold attention while the sweetness and volume of melody these ingenious little fingers pick out of the strings is a genuine treat to the lovers of good music.

When we first introduced the Harp to the public, a little over two years ago, it was not the beautiful perfected instrument of to-day. Many defects were discovered that had to be overcome, but we have been unremitting in our efforts to make this instrument what it really is and should be, the symbol of high-class music, and can assure our friends and patrons that the latest models of the Wurlitzer Automatic Harp will prove a splendid attraction and money maker.

STYLE "A"

Style "A" is a straight front case with handsome scroll work bordering the Harp-shaped plate glass front. The top, corners and bottom are embellished with handsome mouldings, and the sides divided into panels. The interior showing the wonderful little fingers in operation, is lit up by electricity, giving it a very handsome and attractive appearance.

SIZE.

Height, 6 feet 5 inches.

Width, 3 feet.

Depth, 2 feet.

PRICE.

No. 1. With direct current motor and one roll of music containing six selections	\$550.
No. 2. With alternating current motor and one roll of music containing six selections	\$600.
Extra music rolls containing six selections, each	\$4.50

Catalog of music, containing nearly 1,000 selections, furnished on request.



Patrons of Mart Moody's Cafe at 38-42 E. Van Buren Street, Chicago, IL, would have seen a Wurlitzer Style "A" Automatic Harp as they enjoyed a cool beverage.

MBSI goes to The Villages

A Special Exhibit Project of Southeast Chapter

A hundred thousand young, (mostly) active retirees, with 100,000 backgrounds and hobbies make their home in The Villages, a fun community in North Central Florida. MBSI Southeast Chapter members recently had the opportunity to introduce these folks to hobby number 100,001!

For many, the “golden years” are sociable and busy ... a time of new and renewed friendships, and shared interests. People never outgrow their desire for that little something novel. An introduction to a “new” mode of music was a hot ticket!

Jack and Mary-Ann Hostetler, both MBSI members and residents of The Villages, have long envisioned great ways to introduce their friends and neighbors to our wonderful world of mechanical music and maybe even recruit new members along the way. With their help, the Southeast Chapter was able to put on a timely, dynamic show of various mechanical musical instruments, accompanied by their owners, willing to share their passion for the history, craftsmanship, science, and art of the instruments.

The event took lots of planning in conjunction with The Villages recreation director and her staff. Rooms were arranged in the most elegant space in the facility. Instruments were loaded and unloaded, and press coverage was arranged. The music began on Dec. 19 as an adjunct to The Villages popular annual four-day Holiday Model Electric Train Club Show. We were told “everyone” goes to this annual pre-Christmas event, so we prepared to receive them all!

Upon entering The Villages’ Colony Cottage Recreation Center, guests were greeted visually by our blue and gold MBSI banner and musically by the tune of “Casey Jones” sung out from an Edison phonograph dueling with a Cobb Organette. It fit perfectly with the model electric train venue.

After such a dramatic introduction,



A camera phone ... over 100 years ago? Cotton demonstrates and tells the story.



Jacj Hostetler and Ray Zapata taking a break after setup!

a visit to the music room (aka. the Garden Room) was priority. Many guests lingered much longer than planned. A great diversity of backgrounds and interests could be found in all corners. Some visitors had never

heard of this type of home and street entertainment. Some remembered grandma as having certain musical items while they shared precious memories. Many remembered the Victrola but didn't realize that original



Visitors are spellbound by the mechanism of the Ducommun Girod 21" cylinder music box, circa 1852. The comb contains 148 teeth.



But the question is ... "how many pins on the cylinder? Too many to count!"



Craig Darlak is happy to be here and eager to play some music!



Julie and Cotton Morlock are ready to make some music with their Reginaphone and Victor Z.

records were cylinders.

We met some former MBSI members coming from a different chapter who never got around to registering with the Southeast Chapter after moving to Florida. Other folks had an instrument or two in need of repair and needed reference to a restorer, thus perking an interest in joining MBSI, but the children were the most fun. They were full of amazement and

questions. Hows, whens, wheres and whys slipped from their lips. Among all of us, we were able to answer most of the queries. Kids, willing to try, received organ grinder certificates after a supervised debut. Many revisited the exhibit after touring through the trains. Door prizes, raffled every two hours, also brought guests back to the music room. With all the activity, even Santa could not resist a visit!

The event was a complete success! Visitors wanted to see more and soon they will. The Southeast Chapter is looking forward to a scheduled May 3 Organ Rally at Lake Sumter Landing on the grassy greens between Market Square (the downtown square) and beautiful Lake Sumter, in the heart of The Villages.

Further along in the calendar, plans are in the making for intergenerational

activities, partnering us with local schools and grandchildren during the already established summer camp program.

And, still in the making is the concept of a "Music Boxers" club open to all interested The Villages residents.

Submitted by Mary Ellen Myers with special thanks to: Jack and Mary-Ann Hostetler, Wayne Myers, Ray and Trudy Zapata and Rich, Clay Witt, Wayne Finger, Cotton and Julie Morlock, Craig Darlak, Howard Wyman, Warren Officer, Lindsey Walker, Moe and Elayne Goldy, Wayne Edmonston, Bill Endlein, Pam Henry, Tracy Whitten, and all the very helpful staff of Colony Cottage.

I regret that photos were not taken of all persons involved, especially Moe and Elayne Goldy who displayed some beautiful automata and tirelessly spent an entire day of demonstrations and creative teaching. My most sincere "thank you," and apology.



Even Santa is amazed by these music machines!



Residents of The Villages wander through the music room enjoying the displays.



Warren Officer coaxed a somewhat reluctant child to try his skill at the crank organ.



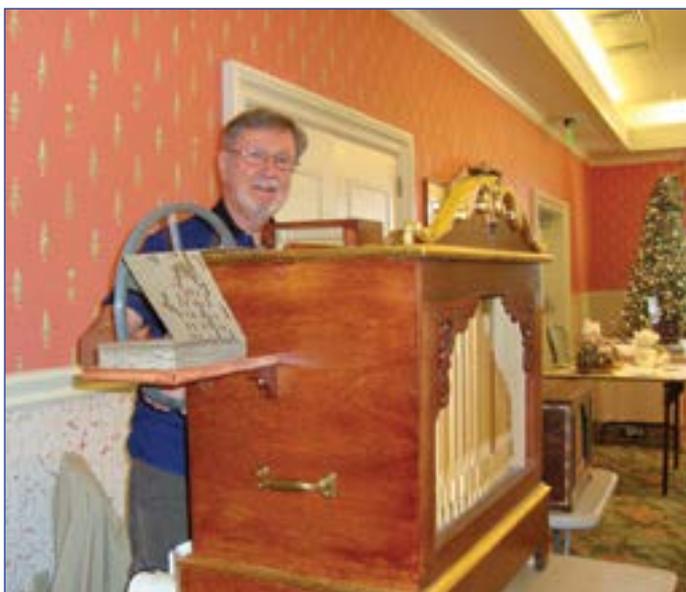
Modern Automata is Mary-Ann Hostetler's specialty.



Brothers receive their "organ grinder" certificates!



"T'was the Night before Christmas" and ... the children were enjoying some modern Christmas automata.



Howard Wyman demonstrates his crank organ made 100 percent by him! Even the perforations of the book were done with an X-Acto knife! And what great music!



Howard's hand made organ amazes the crowd.



Greeting visitors to the music room.



"Santa Claus is Coming to Town" via Clay Witt's Columbia AH 1904 phonograph. Bing Crosby also brought a "White Christmas", even to Florida!



Mary Ellen and Ray Zapata and his "Rogers" "School Days" sculpture to compliment his prized Molinari Crank organ, unfortunately hidden behind Ray!

Mechanical Musical Ambassadors

Harvey and Marion Roehl set the example and many have followed in their footsteps. Who deserves the honor this year?

The Board of Trustees of the Musical Box Society International is seeking nominations of members deserving of the annual Roehl Musical Ambassador Award. Nominations must be submitted to MBSI member John Flint by March 15 to allow the Trustees time to evaluate and choose the right person or persons who will receive it.

The award can be given to any member or members who promote interest in and appreciation of mechanical musical instruments by putting these instruments before the general public whether through programs out in the community or by opening their collection to visitors. Most of all, the winners of this award are recognized for welcoming and encouraging newcomers to the hobby of collecting mechanical musical instruments.

Mechanical Musical Ambassadors embody the spirit of Harvey and Marion Roehl, for whom the award is named. Former MBSI President Ralph Shack said, "As proprietor of Vestal Press, probably no single person did more than Harvey Roehl to introduce many of us to the hobby."

The Roehls' Vestal Press produced many books, and pamphlets and other informational pieces about mechanical music, but Harvey and Marion Roehl were known also as two great promoters of the hobby anywhere they went, and they went everywhere they could on their search for information to include in their publications.

"They were always present at our Mid-America Band Organ Rallies," said Flint, who joined MBSI with his wife, Nan, in 1974 and came to know the Roehls well. "They brought their Tangley calliope from the Ringling Brothers Circus. While Harvey played the calliope, Marion would walk around with her Molinari Monkey Organ. Harvey loved playing other calliopes as well, and he always made ours sound better than when played

by a roll. He was quite a showman."

Flint and his wife Nan, remembers being welcomed into the Roehl's home while vacationing in New York one year.



Harvey Roehl

"We called and asked if we could visit them," John said. "We were told to come to the Vestal Press, where we were given a tour and saw the whole operation. Then we went to their home for dinner. While Marion cooked, Harvey told us interesting stories of their early collecting efforts. We had ice cream for dessert, as that was always the dessert. After dinner we went to their music room where they demonstrated all of their treasures, including a Gavioli Organ and Harvey played his reproducing piano with rolls and then by hand. A most entertaining evening."

The collection was special not just because of the beautiful instruments in it, John remembered. It was the fact that Harvey and Marion welcomed anyone who was interested in the hobby to see it and hear it and learn about it.

Mary and Cliff Pollock met the Roehls in 1983 at a Mid-America Chapter Band Organ Rally.

"They were fun, warm, chatty and extremely knowledgeable," said Mary. She added that Cliff and Harvey often enjoyed playing their calliopes together at the rallies.

Mary describes the Roehls as having hugely warm personalities. They constantly made everyone aware of the many possibilities available as a member of MBSI, Mary said. It was easy to be comfortable around them and they shared willingly, she added. They were encouraging, enjoyed the organization

Roehl Mechanical Music Ambassador Award winners	
2001	Ed and Carol Ditto
	Irene Leverett
	Bill and Carolyn Shaffer
	Kazuo Tashiro
2002	John and Nan Flint
	J.B. Nethercutt
	Marvin and Diane Polan
	Jasper and Marian Sanfilippo
2003	Ralph and Carol Schultz
2004	Jim and Sylvi Caporale
2005	Ted and Kay Brown
2006	The Kurt Elbers Family
2007	Frank and Shirley Nix
2008	Knowles and Virginia Little
2009	John A. Motto-Ros
2010	Tom Wurdeman
2011	Ralph and Gloria Schack
2012	Michael and Marilyn Ames

and they always went the extra mile.

If you know someone deserving of the Roehl Mechanical Musical Ambassador Award, please call John Flint at (248) 476-0163 or mail your nomination to John at 19844 Doris Ave, Livonia MI 48152!

The award will be presented at the Annual Convention in Florida.

Lake Michigan Chapter

*Chairman – Randy Hill
Reporter – Marty Persky
Photographers – Charles Scalzitti
and Thad Kochanny*

Dec. 14, 2013 – Barrington Hills, IL

Marian and Jasper Sanfilippo hosted a combined holiday party for our chapter and Chicago Area AMICA. A total of 184 members and guests from both groups attended the affair at their Barrington Hills, IL, estate. The house was decked out for Christmas and the instruments were loaded with music of the season.

After picking up our name tags we were free to roam through the home with music in every room. Recent additions included the spectacular backlit art glass panels depicting Mucha's "Four Seasons" in the theater and the monumental Mermod Frères interchangeable cylinder music box ensemble. In the saloon was the Wurlitzer Tonophone pneumatically playing two revolutions of the pinned barrel for a nickel. Flanking the saloon entry to the penny arcade were life-sized perfume vendor ladies modeled after two of the wives of the Mills Novelty Co. brothers. Plenty of coins were available in the arcade for us to enjoy the new rows of Calioscope and Quartoscope coin-operated stereo slide viewers, as well as the impressive lung tester raising a balloon to the moon.

After assembling in the newly remodeled balcony, Sanfilippo Foundation director Greg Leifel welcomed both organizations and mentioned this year's events at the estate raised more than \$1.5 million for various charitable organizations.

Although no formal business meetings were held, our treasurer, James Huffer, announced the availability of surplus convention favors from the recent MBSI Annual Meeting. After acknowledging distant travelers from as far away as Oregon and thanking our hosts, meeting organizer Marty Persky introduced the highlight of



Greg Leifel welcomes the groups from the stage.



Jasper Sanfilippo with some of his guests.

the evening — Jay Warren, Chicago's foremost photoplay organist accompanying three holiday themed short films on the 5 manual 80 rank Wurlitzer. The movies spanned more than two decades of the silent film era.

First we saw the 1905 "The Night

before Christmas" by the Edison Manufacturing Company, then the 1910 "A Christmas Carol," followed by the 1926 Hal Roach directed Our Gang holiday production of "Good Cheer."

Festivities continued with a social hour of wine and soft drinks in the



Tour Inside the Percussion Chamber.



Guests checking out Mustocopes in the arcade.



Jasper Sanfilippo with more of his guests.



One of two holiday cakes.

carousel pavilion, home of the 1890 Eden Palais salon carousel and many fairground, dance and street organs.

The steam engine gallery, filled with beauties of the industrial revolution and related items, were hissing with several engines running on compressed air. At the far end of the steam engine gallery now resides a Carter magic poster which keeps appearing larger until you approach it and realize it is a whopping 13 feet wide.

Tables were called a group at a time to go through the delicious buffet dinner. Later, two huge custard-filled holiday decorated cakes, one chocolate and one vanilla were put out. Nobody went hungry.

Attention then turned to the Wurlitzer 180 military band organ and the 110 key Gavioliphone for a holiday music concert. It was a special surprise for Jasper with the debut of four holiday pieces on the Wurlitzer 180.

Festivities ended on a high with Jasper giving everyone a ride on the Eden Palais salon carousel. Copies of the Sanfilippo collection booklet and CDs were made available for purchase at the end of the evening with all proceeds going to the Sanfilippo Foundation.



Greg Leifel and Marty Persky patrolling the carousel.

Southern California Chapter



*Co-Chairs – John and Linda Birkitt
Reporter – Ardis Prescott
Photographers – Lowell Boehland
and Ed Cooley*

Dec. 7, 2013 – Woodland Hills, CA

The Dec. 7 meeting was a combined MBSI/AMICA Christmas party at the lovely home of Frank and Shirley Nix in Woodland Hills. It started out as a rainy day but in spite of the forecasted inclement weather, there were approximately 80 members in attendance.

We were so happy to have Herb and Rochelle Mercer join us for this party. Herb has been ill for the past few months and has been in our prayers. Angelo Rulli, of Vadnais Heights, MN, traveled the farthest and we were very pleased he could join us.

Rain had been forecast and sure

enough it was raining Saturday morning! Our hosts had prepared for the possibility of rain and put up a large tent enclosing the dining tables and chairs. Heat lamps were also provided for the chilly air. Since our hosts were so well prepared for the weather, the clouds disappeared by noon and it turned out to be a lovely day. We enjoyed a catered luncheon and no one left hungry!

Separate business meetings were conducted. Chapter Co-Chair John Birkitt called the meeting to order. The first order of business was to elect officers for the upcoming year.

Since no one volunteered to assume any of the positions, all of the officers will continue for another year. Treasurer Bob Lloyd gave the financial report. Our Chapter's finances are

in good order to help fund the 2015 Annual Meeting in Torrance.

Robin Biggins briefly discussed ideas for annual meeting events and members were asked to volunteer to serve on the 2015 Annual Meeting Committee. Robin suggested we have our first brainstorming committee meeting in January. A list of jobs with written descriptions will give volunteers a better idea of what is involved. It is wonderful that a number of our chapter members are interested in participating in this major event.

The discussion then turned to possible locations for future MBSI meetings next year. Charlie Davis suggested having a monkey organ rally in Perris and visiting the Railroad Museum there. If anyone would like to hold a meeting at their home, please contact



A Chordephon.



Members enjoying the buffet line.



A twin-disc Symphonion.



One of the Nix's music rooms.

John and Linda Birkitt. We all enjoy visiting different locations and seeing new collections (small or large), so please don't hesitate to host a meeting.

We then began playing and listening to the wonderful instruments in the Nix's collection. Their collection encompasses three buildings, plus instruments in their home. A garage houses band organs, the upstairs over another garage has a huge collection of cylinder and disc boxes, and a large music room houses a wonderful collection of orchestrions. The afternoon flew by listening to the beautifully restored instruments.

We ended the Christmas party with the exchanging of Christmas gifts. We thank our wonderful hosts, Frank and Shirley Nix and their family, for being such gracious hosts and entertaining us with their extensive mechanical music collection. What a wonderful ending for 2013 MBSI meetings!



Frank and Shirley Nix with their R. Duwyn Orchestrion.

Mid-America Chapter



Shirley and Burl Updyke and their scratch-built Wurlitzer.



Dennis Green rode his Calliophone around the grounds.

*Chairman – Randy Hill
Reporter – Dave Calendine
Photographer – B Bronson*

BAND ORGAN RALLY

Painesville, OH, was the site of the Band Organ Rally, July 26-27. Rally host Harold Wade worked with the Lake County Historical Society to bring the Mid-America Chapter back for another weekend of “The Happiest Music on Earth.”

The grounds around the Historical Society were filled with many trailers loaded with band organs. Unfortunately, mother nature decided to dampen things, so rain lingered around throughout the entire rally. Some people walked around with umbrellas to listen to the organs that could be played in the inclement weather.

Several members brought their monkey organs inside the society’s large hall to entertain those that came in to dry off from the rain.

During a brief business meeting, the Mid-America Chapter presented the Lake County Historical Society with a restored Molinari monkey organ, on loan from the Musical Box Society International. This instrument will join the music boxes already on loan and display that are in the music room.

Members gathered for dinner, then were entertained by local square

dancers. Several Mid-America members were brought out onto the floor and taught to dance!

Harold Wade held an open house on July 28. Inside his home is a large collection of music boxes, with many rare examples on display. Most of the music boxes were played for everyone to enjoy.

The rain might have tried to dampen our spirits for the rally, but a great time was still had by all who attended. Our thanks to Harold Wade and everyone from the Lake County Historical Society for a great, although wet, Band Organ Rally!

FALL MEETING

Carl and Trish Moss, with the help of Dave Calendine, held the 2013 fall meeting in Port Huron, MI, Sept. 27-29. The meeting was a joint venture with our friends from AMICA.

A business meeting took place and elections were held for new officers. After the meeting, the room was changed over to host a mart.

With the mart finished, everyone headed to the Wills Sainte Claire Auto Museum for a tour. A brief history of the Wills Sainte Claire company was given, and docents were on hand to answer questions on the many cars that were on display. Meeting host Carl Moss had several cars on display as well.

Leaving the museum, we were split into two groups, with half eating at the Atrium Café and the other half touring the Moss Music Hall. After an hour, the groups exchanged places. Dave Calendine took time to play a few selections on the American Photoplayer for each tour group.

Several Port Huron attractions were available including stops at the Thomas Edison Depot Museum, the North American Ice Museum, and the Fort Gratiot Light House.

The meeting finished with a dinner at the Port Huron Yacht Club, with a presentation on Great Lakes maritime history given.

Open houses on Sunday were held in both Port Huron, and at two locations in Canada.

Cathy and Gerry Koolen’s home in Port Franks, Ont., was one of two homes in Canada open for touring. Greeting everyone as they arrived was their newly-acquired Wurlitzer band organ. Both Cathy and Gerry are clock collectors, and it was easy to spot their home with a large tower clock face right on the front of their garage. Several Dutch clocks and other collectibles were on display, with guided tours showing everyone their collection.

The other open house in Canada took everyone to Melbourne, Ont., to the home of Henk and Irene



Henk and Irene Noordermeer and their large Dutch organ (and clogs!).



The Schumachers and their Wurlitzer band organ.



Dave Calendine plays a tune on the American Photoplayer.



Joe Berman presented the Lake County Historical Society with a restored Molinari monkey organ on loan from the Musical Box Society International.



Members tried out square dancing after dinner.

Noordermeer. Two buildings house their music collection, which ranges from music boxes and gramophones to a large Mortier dance organ. Time was spent in both the house and their music barn so that everyone could enjoy their collection.

Our thanks to Carl and Trish Moss, Dave Calendine, the Koolen's and the Noordermeers for hosting a great meeting!

The spring meeting for the Mid-Am Chapter will be held in Marion, OH. Information will be sent out in April.



Harold Wade with a very rare Regina in a drum table case.

National Capital Chapter

Chairman – Sally Craig

Reporter – Bob and Nancy Goldsmith

Photographers – Bob and Nancy Goldsmith, Knowles and Ginny Little, and Paul Senger

Dec. 15, 2013 – Annapolis, MD

The National Capital Chapter held its annual Holiday Party/Quarterly Meeting at the lovely home of Cheryl and Dick Hack on the shore of the Chesapeake Bay. Like homes of many of our members, theirs has been modernized and expanded over time to accommodate and exhibit an ever-growing collection of music boxes, organs and other automata. The Dec. 15 meeting was a reschedule of the planned Dec. 8 meeting. Thanks to the Hacks' flexibility, "Mother Nature's dreaded wintry mix" was avoided and a good time was had by all 50 members that attended. Even with a late date change, Giolitti Delicatessen and Catering of Annapolis Town Center, Parole, MD, generously and graciously changed the lunch order to the new date. Lunch was delicious with choices of different lasagnas, green salad, Italian bread and ended with homemade desserts made by the members.

After lunch a business meeting was conducted by our new chairperson, Sally Craig. She encouraged all the members to become involved and to suggest new outings and ideas. Paul Senger was presented, with rousing applause, a plaque of appreciation for his four years of leadership as chairman.

Then, it was on to the fun stuff. Dick demonstrated the larger instruments in the collection. For this event, Dick featured the perfectly tuned Welte Orchestrion, capable of using barrel or roll, playing a medley of Christmas music. We were entertained with "Joy to the World," "Deck the Halls," "Silent Night," "Hark the Harold Angels Sing," and "Jingle Bells," among others. The Decap 92 key Dance Organ Art Deco played a lively rendition of "Happy



The new officers of the National Capital Chapter.



Sally Craig presents Paul Senger a thank you for his four years as chairman.

Days Are Here Again" featuring the saxophone pipes and accordion. Everyone wanted to get up and dance! The Weber Unika and the 1938 Hammond B3 Model Electromechanical Tone Wheel Organ serenaded the group. Other instruments included: the 86 key Mortier Street Organ featured on the 2012-2013 Mechanical Music Directory, the Hupfeld Phonoliszt Violina playing Holiday music, the colorful Wurlitzer CX Orchestrion with added bells playing "Shine on Harvest Moon," and member Wagner Mello demonstrated a small 36 note J. Verbeeck hand crank organ using perforated cardboard music books. Dick demonstrated the newest acquisition in the Hack instrument collection, a three disc Eroica



Paul Senger looking for a rare roll.

music box in a beautiful walnut case.

Cheryl demonstrated the newest acquisition in the Hack quilt collection, a long arm Gammill 22-10 quilting machine. She explained the features and electronics of this amazing machine. With the 12 foot pivotal stand, she can accommodate king size quilts.

The exact dates are TBD for the spring meeting in March/April and the C&O Canal Organ Grind in May/June.

We thank Dick and Cheryl for their hospitality in hosting our holiday party for the third year in a row. A great time was had by all.



Decap 92 key Dance Organ.



The wonderful Wurlitzer CX.



Lisa Moose looks on as Dick demonstrates the Welte Orchestrion.



Cheryl shows off her new quilting machine



Members at the business meeting.

Golden Gate Chapter

Reporter – John Haskey

Photos – Bob Caletti and John Haskey

Hosts – Mark Williams and Russ Kriegel

Nov. 17, 2013 – San Jose, CA

Members of the Golden Gate Chapter traveled to downtown San Jose, CA, and the recently-opened restaurant Orchestria Palm Court.

Orchestria Palm Court is the brainchild of chapter member Mark Williams and, as the pictures attest, mechanical music is very much the center of attention here!

The restaurant is housed in an old building that has been lovingly refurbished over the last several years. Mark's incredible patience dealing with permits, inspectors, and red tape has certainly paid off! The space is beautifully decorated with vintage artwork and period appropriate fixtures including old fashioned pull chain toilets in the restrooms. The main room is spacious with a soaring ceiling and skylights that provide lots of natural light during the day.

An operating soda fountain dominates the entry area and Russ Kriegel was kept busy during the meeting making phosphates and other old time concoctions. A large popcorn machine festooned with gears, shafts, ladder chain, and other mechanical delights provided a steady supply of fresh hot popcorn to snack on during the potluck setup.

Musical instruments are displayed around the periphery of the room as well as on a balcony overlooking the dining area. During normal business hours the music played is generally themed either to the season or other events taking place in the downtown area. Most of the instruments can be started remotely from a control panel behind the bar.

During the afternoon we heard a Duo-Art reproducing piano, a Mills Violano Virtuoso, a Coinola 'X' orchestration, an Imhof & Mukle 'Commandant 2' orchestration, and a Wurlitzer Violin piano. The collection also includes a very early Electramuse Grand jukebox



Members stand at the bar before lunch. Note the antique cash register behind the bar.



Members relax and chat while admiring the collection.

The jukebox has been beautifully restored by Mark and was played many times.

Chapter members shared a potluck meal and there was no shortage of food! Homemade English Toffee supplied by Sandy Swirsky was a big hit! Dave Corkrum's stroganoff was also very popular.

After the meal a short business meeting was led by John Haskey. Planning for 2014 events was discussed and Dave Corkrum reported that our popular "Music in the Park" event would be moving from mid-May to Labor Day

Weekend this year.

Other members reported on new instruments they had recently added to their collections and items they were seeking.

After the business meeting much more time was spent listening to the machines, chatting and just experiencing the wonderful ambiance that Mark and Russ created for us to enjoy.

There is much more information about the restaurant on their website at <http://orchestriapamcourt.com>

Our next meeting is in February in Oakland, CA.



The popcorn machine is a marvel of mechanical ingenuity.



A Mills Violano Virtuoso.



Imhof & Mukle "Commandant" 2 Orchestrion circa 1920.



Two members listen to the Electramuse.



Members enjoying the atmosphere.



The interior has been restored and features exposed architectural and mechanical features.



Orchestra Palm Court Owner Mark Williams listens to the business meeting.

Northwest International Chapter

Chairman – Rick Swaney

Reporter – Dale Tyvand

Photographers – Annie Tyvand, Dale Tyvand, and Rick Baer

Dec. 14, 2013 – Lynnwood, WA

The December luncheon meeting of the Northwest International Chapter was held at the home of Dale and Annie Tyvand on the afternoon of Dec. 14 in Lynnwood, WA. In keeping with recent tradition, the meeting included the annual cookie exchange where members bring their dessert creations to be shared with other chapter members.

After a brief period for catching up with friends, members sat down to a wonderful lunch with soup, sandwiches, and beverages provided by the Tyvands and a wide variety of tasty salads supplied by those traveling to the festivities. With a total of 20 members and guests present, the attendance stretched the limits of the available seating capacity. However, the entire group managed to fit around a dining room table specially “stretched” for the occasion with overflow going to small second table in the saloon.

Following the meal, efforts to dent the volume of desserts available met with only limited success. The variety of desserts from Japanese rice cookies to tiramisu were enjoyed by all who were not yet contemplating caloric New Years resolutions. Even better, there were more than enough leftovers for everyone to get a container of their favorites to take home.

While members awaited their second wind, a brief meeting was held to deal with chapter business. The election of chapter officers was the primary task at hand. After many years of service, Ron and Marilyn Tyler decided to step down as co-secretaries. Larry and Terry Cardy volunteered to fill the opening. With no interest in replacements for other chapter offices, the prior slate of officers was again elected to continue their respective duties. That included President Rick Swaney, Vice President Dale Tyvand, and Treasurer Kathy Baer.



Brittany Cox and Annie Tyvand check out doll displays.



Gerry and Nina Yorioka study the updated tune card on the restored cylinder box lid.

The chapter members thanked Ron and Marilyn for their years of service. There was a brief discussion concerning the chapter hosting another special exhibit at the Enumclaw Historical Museum. The members agreed to repeat the 2013 event with expanded public relations.

President Rick Swaney welcomed a new guest to the meeting, Brittany Nicole Cox, a new member of MBSI national and our newest chapter member. Brittany's profession as an

antiquarian horologist is a perfect fit for MBSI. Her business is the conservation and restoration of automata, mechanical music, and musical automata clocks and watches. She recently completed her Masters of Arts in Conservation Studies from the University of Sussex in England and has set up her shop in Seattle, WA. Chapter members found her fascinating to talk with and are excited to add her to our chapter membership roster.

With the conclusion of the business



Kathy Baer and Annie Tyvand keep the moose company at the bar



Terry and Larry Cardy review the benefits of Canada's new plastic money. A trip through the dryer is not one of them.



Toshi and Ken Yamada frame Toshi's musical carousel and Santa Express train.



Rick Swaney has Toshi Yamada mesmerized with the Mr. Christmas music box.



Hosts Annie and Dale Tyvand flank the 24½" upright Polyphon.



Jim and Barb Sinclair, Brittany Cox, Mabel Eacrett, Ron Tyler, Irv Eacrett, and Ken Yamada enjoy lunch.

meeting, members showed several recent acquisitions in keeping with the holiday theme. Toshi Yamada demonstrated a small silver musical carousel, a Christmasy "Santa Express" train, and a Fairground Art book featuring marvelous pictures of carousel animals. Rick Baer showed an aid to getting into the holiday spirit in the form of a

musical wine pourer with Rick Swaney displaying a similar flair with an electronic Mr. Christmas replica music box playing an endless roll.

More in the music box area than the holidays, Annie Tyvand passed around a cylinder box lid with the recently restored marquetry as well as a more fitting tune card. The Tyvands

were also pleased to play two recent additions to their collection, a 19^{5/8}" Polyphon and a 24½" upright Polyphon on a base cabinet.

The next meeting of the Northwest International Chapter will be hosted by Rick Swaney and Barbara Oldenburg in the area of Issaquah, WA, probably on the weekend of April 12-13.

Sunbelt Chapter

Chairman – Ray Dickey
Reporter – Julian Grace
Photographer – Mary Grace

Dec. 31, 2013 – Houston, TX

Hosts Alan Bies and Steve Boehck greeted MBSI Sunbelt Chapter members at the door of their wonderfully restored and decorated Victorian home located in the historical Houston Heights area. It was the perfect setting for the annual Sunbelt Christmas Party.

The formal front parlor held a fabulous, ceiling-high, live Christmas tree fully trimmed with antique glass ornaments, many of which are family treasures handed down through the years. Many guests remembered a favorite among the ornaments from past holiday parties and had fun looking for “their ornament” amidst the hundreds of lights and other decorations on the huge tree.

SUNBELT | See Page 58



The Bies/Boehck Victorian home all lit up for Christmas.



George Schroeders, Steve Boehck, Alan Bies, Julian Grace, Diane Caudill, and Gilbert Camacho taking advantage of all the treats.



The beautiful Christmas tree in the parlor.



Darwin Klinetob and daughter Marci, and Kurt Nauck and Daughter Christina.



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Southeast Chapter

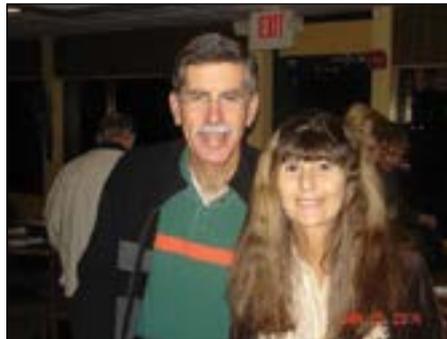
*Chairman – Craig Darlak
Reporter – Howard Sanford
Photographer – Howard Sanford*

Jan. 24-26, 2014 – Titusville, FL

The Southeast Chapter of MBSI had its winter meeting Jan. 24-26, 2014, in Titusville, FL. Settled largely in the 1870s, the city was once nicknamed “City of Churches” and now is the former home of the U.S. Space Shuttle program.

Friday evening began with a lovely open house hosted by Treasurer Clay Witt. Seeing the vast array of clocks, phonographs, and cylinder and disc boxes was really a special treat.

At the business meeting Saturday morning, attended by 53 registrants, it was announced there are now 135 members in the chapter. A full and inspiring report was made of the Dec. 19-22 weekend at The Villages, a retirement city in Central Florida. Here mechanical musical instruments were



Eliot and Rhonda Schuman entertained the attendees with their amazing collection of cylinder music boxes.

shown in partnership with an electric train club. This exhibit was enjoyed by 400 to 500 visitors each day. The couple who arranged the weekend, Mary-Ann and Jack Hostetler, along with Mary Ellen Myers, each received the Dr. Joe Bailey award in recognition and appreciation for this impressive contribution to the chapter. The rest of



Wayne Finger proudly demonstrated his newly refurbished Mills Violano during his Saturday afternoon open house.

the business meeting was given over to planning the national meeting in October in Weston, FL, under the able guidance and hard-working co-chairmen, Carol Beck and Bill Griffin.

In the afternoon we attended two wonderful open houses. One was

SOUTHEAST | See Page 64

SUNBELT | From Page 56

Both Alan and Steve are mechanical music instrument collectors and restorers and they played many of their music boxes, machines and the Knabe Art Case reproducing piano as the guests visited and caught up on the latest news. As with many of us, Steve and Alan also collect other things, including antique fans and art glass. It was a real treat to walk around their

home and take in many rare and often one of a kind pieces displayed in their period settings.

The unanimous favorite machine of the evening was the Welte, often playing music arranged by Sunbelt Chapter member Wayne Holton. The Welte produces a spectacular sound that commands your attention and respect.

The large formal dining room table was filled with holiday hors d' oeuvres, sweets and favorite treats. Steve is an

exceptional cook and spoils everyone with his kitchen magic.

Out in the carriage house more machines were played to tickle the ears. A favorite was the Wurlitzer 180, the largest organ Wurlitzer ever made. Alan and Steve's is one of only three known to exist today.

After a memorable evening, the Sunbelt Chapter members were all aware that they had been very special guests of our two gracious hosts.



Helen Koonce, Nancy Dickey and Sandra Smith, catching up on old times.



Ken Long, MBSI President Julian Grace, Sunbelt Chapter Chairman Ray Dickey with the Welte in the background.

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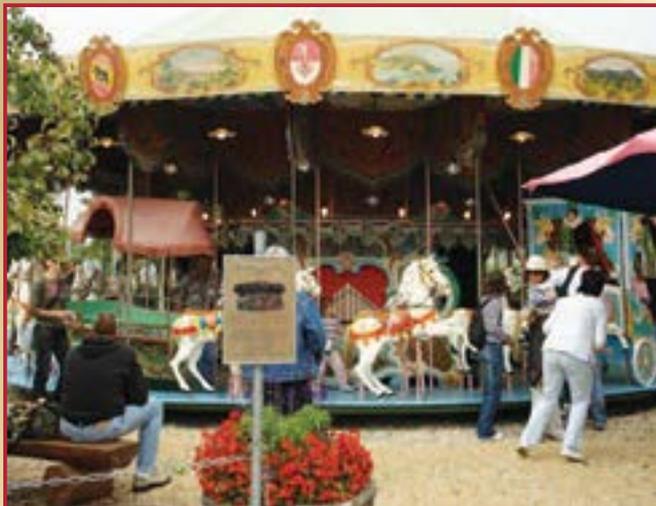


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In Memoriam



Neil White

It is with much sadness that I report the passing of Neil White, Tip City, OH, on Dec. 26, 2013 at the age of 93. Neil was preceded in death by his life-long partner, Roy Hanning. Both are interred in Athens, OH.

Many of today's collectors have heard stories of Hanning and White and the incredible number of very rare and important automatic music instruments that now make a home in the U.S. because of Roy and Neil's decades long search and collector interest. Vast numbers of import container loads of these mechanical music gems would arrive and create considerable interest in this new hobby. In those years we would just look at the latest arrivals which appeared on an almost monthly basis, and speculate about how they might sound, since few alive at that time had ever heard such instruments actually make music. Little information on the subject was yet available in print.

Roy and Neil were in the appliance business in the Dayton, OH, area during the boom period of color television. Eventually they sold this business so that they could pursue their real passion for all things mechanical music.

My first experience with them occurred before most of the now

familiar reference books on this subject had even been published. They had just acquired, as it turns out, an extremely important collection of disk and cylinder music boxes from an early collector named Lee who resided in Columbus, OH. The collection included more than 300 Regina, Polyphone, and other disk music boxes of virtually every make and model known to exist! Dozens of changers, one of a kind boxes with angels on the case (see Jasper Sanfilippo's elevator door in the downstairs area), large and impressive cylinder boxes with drawers full of interchangeable cylinders, etc. In later years this hoard of music boxes was sold by Hathaway and Bowers Gallery under the name of a collector no one had heard of, the "Marvin Collection." Marvin was actually Neil White's pet raccoon!

Roy and Neil imported dozens of container loads of European orchestrons, many Mortier, DeCap, Bursens, and other large dance organs and much more. The very first large Hupfeld instruments including the first few Phonolizts arrived in Ohio from Europe because of Roy and Neil's buying trips.

It was a great pleasure to be able to spend countless hours at their many

buildings in Troy, OH, just looking at all the strange and wonderful instruments from the past that I didn't even know existed until then. At the time I could only look, not buy, because of a young family and lack of funds but I was always welcomed with open arms by these fine gentlemen – even though they knew full well I was unable to purchase their treasures.

I met many lifelong friends through Roy and Neil. I remember with particular amusement now a certain young collector who was taking lots of photos for a new book on the subject. His name was Dave Bowers and the book was the *Encyclopedia of Musical Instruments!*

It would be safe to speculate that no major collection in existence today in the U.S., is without at least one example from Roy and Neil's adventures and rescues!

The hobby owes both of them a great debt of gratitude for having the foresight to save many of these instruments from almost certain doom for the enjoyment of further generations. Neil will be fondly remembered, and missed by his many friends around the world.

– Bob Brown, Mills Novelty Company

Rich Olsen

The world of mechanical music lost another important contributor when MBSI member Rich Olsen passed away on Jan. 24, 2014.

Rich had unique talents and a heart felt love of music. He arranged many songs for the Mills Novelty Company's midi violano library and it was always very interesting to learn from him in the process.

First it should be pointed out that Rich did NOT, to our knowledge, play

the violin, or perhaps even the piano. His first love was the drums and country music. He had the ability to "listen" to music from a recording or MP3 file and simply transcribe what he heard! This is not an easy thing...

In the beginning of our song arranging process he would send Mike or Bob his ideas, on an email or memory stick, and we would listen to his arrangement, make technical additions, and ultimately play it on the

Mills Violano to judge results. After a few exchanges back and forth, the new arrangement would be perfected to the satisfaction of all, and added to our growing library for use by Mills Novelty customers. Since Rich did not have an actual violano to hear what he was producing, it was a remarkable process indeed!

Due to the nature of the Mills

RICH OLSEN | See Page 65

James Prendergast

James Prendergast, 84, passed away Dec. 26, 2013. Loving father of Dale Mills (Sharon), Dean Mills (Karen), Bette Prendergast and Ken Prendergast. Jim and his family resided in Cleveland, OH, where he was a long time devoted member of the Musical Box Society, International.



Jim's devotion to establishing ongoing educational exhibits of musical boxes, mechanical music, and the history thereof, was dramatically enhanced by his contribution to numerous exhibits in the Northern Ohio vicinity. He served on the Ohio Operations (Museum) committee well over 30 years. Here are some of the highlights of his activities with MBSI.

- **1977** A combined effort by the Western Reserve Historical

Society (WRHS) and MBSI resulted in an extraordinary exhibit titled "Sounds of Music." Jim was museum coordinator and was instrumental in bringing about one of the most popular temporary (one year) exhibits ever at the WRHS.

- **1977** That same year, Cleveland hosted the MBSI Annual Convention, drawing several hundred members from around the world. The WRHS exhibit "Sounds of Music" was a key point of interest for visitors.
- **1987** Building on the success of the 1977 exhibit, a semi-permanent exhibit was proposed by the WRHS and Jim was appointed vice chairman. It was largely due to his persistence and devotion that this exhibit proved popular and well attended for nearly a decade.
- **1990** (approx.) Jim planned and implemented a musical box exhibit at the Shaker Historical

Society in Shaker Heights, OH, a short term exhibit that drew considerable interest.

- **1994** MBSI was invited to provide an exhibit in Aurora, OH, by the Aurora Historical Society. This exhibit was co-chaired by Jim and again proved very popular. In fact, the exhibit, proposed to last only six months, was extended to stay open a full year.
- **1995** The Lake County Historical Society invited MBSI to provide an exhibit at its museum in Mentor, OH. Later, the museum relocated to Painesville, OH and the MBSI exhibit went along with it. Jim again provided his hand as a director, assisting in setting up and maintaining the various exhibits. The exhibit continues to this day, closing in on two decades.

His contribution to the history and preservation of mechanical music will live on for years to come, perhaps indefinitely. He will be dearly missed.

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In Memoriam



Dave Young

It's been about 35 years since my wife Kathy and I first met Dave Young and his wife, also Kathy. We had recently purchased a couple small music boxes, so we noticed an article in our local paper about Dave and his collection of musical boxes. Knowing next to nothing about musical boxes, we sought out Dave for advice. As is usually the case with MBSI members, Dave quickly invited us to his home for a tour of his collection. Shortly thereafter, we had a chance to buy a Regina 27" changer at a local antique shop. Based on his advice, we bought the Regina – which we still enjoy. Dave had been a member of MBSI for many years so he invited us to join and to attend our first National Meeting in 1980. Later we discovered that it was Dave who published the MBSI Journal

and Bulletin. He did this for many years (while Howard and Helen Fitch were the editors) using one of the first computer-operated photo type-setting machines, which he purchased expressly for this purpose. Dave had a degree in photography and training and he worked at Kodak until he retired in about 1990. He had a first rate photo lab in his basement on which he printed all the photos used in the Journal. Those were the days when all the content was pasted up on camera ready masters by hand. He also handled the printing and mailing of both the



Journal and the Bulletin.

Dave and Kathy hosted the first East Coast Chapter meeting we attended and talked us into having an open house, even though we didn't have much of a collection. He also encouraged us to host several local meetings. We joined Dave and Kathy at a number of National Conventions through the 1980s and 90s. Dave wrote a popular booklet entitled "How Old Is My Music Box", which chronicled various stages of music box development and listed US patent numbers by year.

David R Young passed away in December 4, 2013 at the ripe old age of 79. He saved a number of lovely musical boxes over the years and helped instill an interest in automatic music in countless folks in western New York, myself included.

Lee H. Marcus

Lee H. Marcus, 90, of Phoenix, AZ, passed away on Oct. 26, 2013, after a short illness.

Lee was born on Jan. 29, 1923, in Tulsa, OK, to James Jacob Marcus and Goldie Snitz Marcus. He grew up in Kew Gardens, Queens, NY, and Kansas City, MO. Lee studied photography under bridal photographer David Burns, the originator of candid wedding photography, after which he was drafted and served in the U.S. Army Air Corps as an aerial photographer with the Martin Marauders on the battlefields of France and England in WWII.

While serving, Lee had the honor of photographing General Dwight D. Eisenhower. Lee moved to Hollywood, CA, after his military service, where he photographed many movie stars of the era, and was known for his skill at capturing the essence of his subjects.

Lee moved back to Kansas City, KS, where he raised his family of four sons with their mother Barbara.

In 1980, Lee moved to Phoenix, AZ to help his sister Adele Fishman run The Music Box Shop in Scottsdale, AZ. He met Margaret Brodin, who operated a cheese and wine shop around the corner, and they were married in 1985. Lee had a passion for music and good food, and was happiest when sharing his life stories.

Lee was preceded in death by his parents, sister Adele Fishman and brother Gerald Marcus and son Scott Marcus. Lee is survived by his wife, Margaret;



sons, Joe (Kevin), Dan (Debbie) and Jed (Alex); step children, Janice (Burt) Johnson, Jeff Brodin and Per (Kathy) Brodin; grandchildren, Mindy Marcus Bor, Anneli Johnson, Per Johnson, Nicholas Brodin, Erica Brodin and Anthony (Ashley) McDaniels; great granddaughter, Marie McDaniels; niece, Judy Farinelli; sisters-in-law, Lillian Loretta Lundberg, Bonnie Christensson and Connie (Dennis) Kurth; brother-in-law, Charles (Noel) Carlson and many close and dear friends, especially Lee's many beloved neighbors.

The family would like to thank Hospice of the Valley's Ryan House for their care and compassion. A memorial gathering to celebrate Lee's life was held Dec. 22. A memorial is being established, and gifts should be sent to the family.

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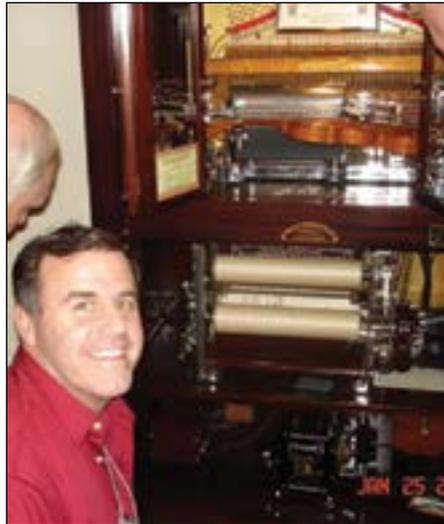
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hosted by Rhonda and Elliot Schuman who have an incredible collection of cylinder music boxes, including a rare overture box. Attendees also got an extra show of dolphins at play outside their windows on the Indian River. Another open house was held by Alice and Wayne Finger who demonstrated their fantastically refurbished Mills Violano, an 1890 Regina Changer, a KT Special, Popper Piano and a 1928 Mills Ferris wheel juke box.

A wonderful, reasonably priced dinner was held at the popular Dixie Crossroads Seafood Restaurant on Saturday evening. And on Sunday morning we visited the workshop of Robert Loeffler who deserves full credit for the remarkable restoration of the Fingers' Mills Violano.

The chapter is looking forward to the next meeting and organ rally May 12-14 at The Villages, the premier retirement complex near Ocala, FL, with nearly 81,000 residents. Hopefully all will attend with instruments in tow



The group visited the workshop of Robert Loeffler, who was responsible for the condition of the Fingers' Mills Violano.

for these very appreciative retirees. And do start making plans and hotel reservations for the National meeting Oct. 7-12, 2014.

Hope to see you all in Weston, a tropical paradise.



Treasurer Clay Witt held a Friday evening open house and demonstrated his collection of clocks, phonographs, and music boxes.

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Violano (half a piano, and multiple same notes appearing on several violin strings) care needs to be taken to make sure the selected music matched the mechanical abilities of the instrument. Rich did this like no other we have ever seen.

He once suggested that he could make the violin "pitch bend" and it would play great country music to boot. We both questioned that this would actually work, since it had never been done before. But Rich insisted it was completely possible. The resulting efforts by Rich produced our two albums of country music with such great songs as Crazy, Someday Soon, Big Balls, and many others. All these have become top favorites with our clients and they stand as a tribute to Rich's great talents.

Although we have the good fortune to have other arrangers on staff, the efforts of Richie Poor will be forever a part of our musical history. He is missed by all our staff and friends of Mills Novelty Company.

*- Mike Ames and Bob Brown,
Mills Novelty Company*

MBSI was also notified that members Richard Tonnesen, Jacqueline Hyre and James Efinger have passed away.

Our condolences go out to all the families.

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We are now in the process of setting up our travel schedule for all over the United States and Canada. Just as was the case with the three auctions held last year, we will be traveling to the east and west coast, northern and southern states, and the Midwest to pickup the collections. Our firm will handle the liquidation of your machines (or the collection of the estate you are representing) including cataloging, photography, packing, insurance, transportation, advertising and promotional work. Prompt payment is made within 2-3 weeks after the auction. Our rates are reasonable and our service is professional and well respected in this specialized field. Call for a meeting and conference with us, without obligation.

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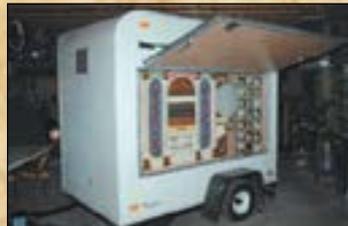
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The Hunt

Story and Photo By Mary Grace



Column Graphic by Mary Clegg

For me, being in Arizona is a happy time. I was born in Tempe, AZ, during World War II. Later my family moved to Darien, CT, where I grew up. Our returns to Arizona for summer vacations hold many fond memories.

A while back my husband and I were in Cottonwood, AZ, visiting my fragile and ill father. My parents chose to retire in Arizona to be near mom's family. Some days we would take short periods of time to go on antique hunts while my father rested.

One day we went to Pason, AZ, high up in the mountains. It was a lovely ride with beautiful scenery. I have family in Pason and was excited to have time to visit and share news. My cousin, Robert, has a jewelry store in town and he loves to do custom work as well as difficult, delicate repairs. Whenever we are in Pason, he usually has us come into his store to see his latest creations and acquisitions.

On this particular visit, Robert told us he was in the midst of appraising jewelry for an estate sale. He mentioned that he had set aside a small box for us to look at knowing that we "loved all that old stuff." He didn't know what it was and was hoping we could help him figure it out.

Robert disappeared into a back store-room, reappearing with a blackened, dirty, sad little box. The oval lid of the box was ajar and stuck half open, or possibly half closed. A sparsely feathered and very dirty bird struggled to hang onto his fragile perch/mechanism that kept him from falling to his death. What a poor, sad little fella he was and in great need of medical attention. A 911 call seemed in order.



A local church was sponsoring a fund raiser through this estate sale. The appropriate phone calls were made and our offer was accepted to purchase our new found, non-operating, scantily-feathered friend.

At our next MBSI Annual Meeting opportunity, we packed up our little birdie casualty and took him along. Yes, the luggage inspection folks at the airport made us unwrap our box and we drew a crowd as we explained what it was and what it was supposed to do when it actually did work.

At last, we made it to our MBSI friends who could try to advise us on what to do next. We wondered if there was there any hope for our box and our avian buddy, devoid of his customary embellishments.

The hunt for help led us to Robin Biggins. He felt there *was* hope and that he could restore life to our box and bird. We handed over our sad state of affairs along with its sweet little bird-shaped key and hoped for the best.

Awhile later, back at our home in Houston, TX, the doorbell rang. A

small box delivery for the Graces. Could it be---? Hurry up and open the package! Oh no, Robin must have sent us the wrong box. Shining before us was a bright, polished, solid brass box. The lid sparkled with its ornate brass filigree work that was lovely and extremely intricate. Wrapped separately was our little bird-shaped key. It *must* be ours.

Slowly we wound the box and then slid the lever on the front to the right. To our amazement and surprise, up popped the lid and a fully feathered bird. He chirped and flapped his wings and quickly moved about, causing us to hold our breath in fear that he might stop. Then, as quickly as he had popped up, down he went. "Bye Bye Birdie," until the next invitational performance.

To our surprise, we had acquired a German, Karl Griesbaum Singing Bird Box with the original bird-shaped key. We learned it was produced circa 1925. And now, at almost 100 years old, this box is ready to sing again. All it needs is a couple winds of its key.



Correction

MBSI Member Darryl Coe wrote in to give us the real name of the machine he was playing in the Golden Gate Chapter Report photograph which appeared in the January/February 2014 issue of *Mechanical Music*.

The machine is a Stüber 20/20 Busker organ. The photo above shows Darryl playing the organ in Speyer, Germany.



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Mechanical Music Mar/Apr 2014

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April 28-29	Joint chapter meeting Sunbelt Chapter and Texas AMICA Chapter. Also mid-year MBSI Trustees meeting.	Fort Worth, TX	Julian & Mary Grace
May 2-4, 2014	Southeast Chapter Meeting and Organ Rally	The Villages, FL	Hostetlers, Myers, Zapadas
May 18, 2014	Lake Michigan Chapter Monkey Organ Rally	Oak Park, IL	Marty Persky/Jerry Biasella
May 25, 2014	Annual C&O Canal Demo	Potomac, MD	National Capital Chapter, Organizer – Paul Senger
June 14, 2014	East Coast Chapter Summer Picnic	Elysburg, PA	Bill Wineburgh
Oct. 7 - 12, 2014	MBSI 65th Annual Mtg.	Weston, FL	Carol Beck/Bill Griffin

Check the MBSI website for additional dates

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