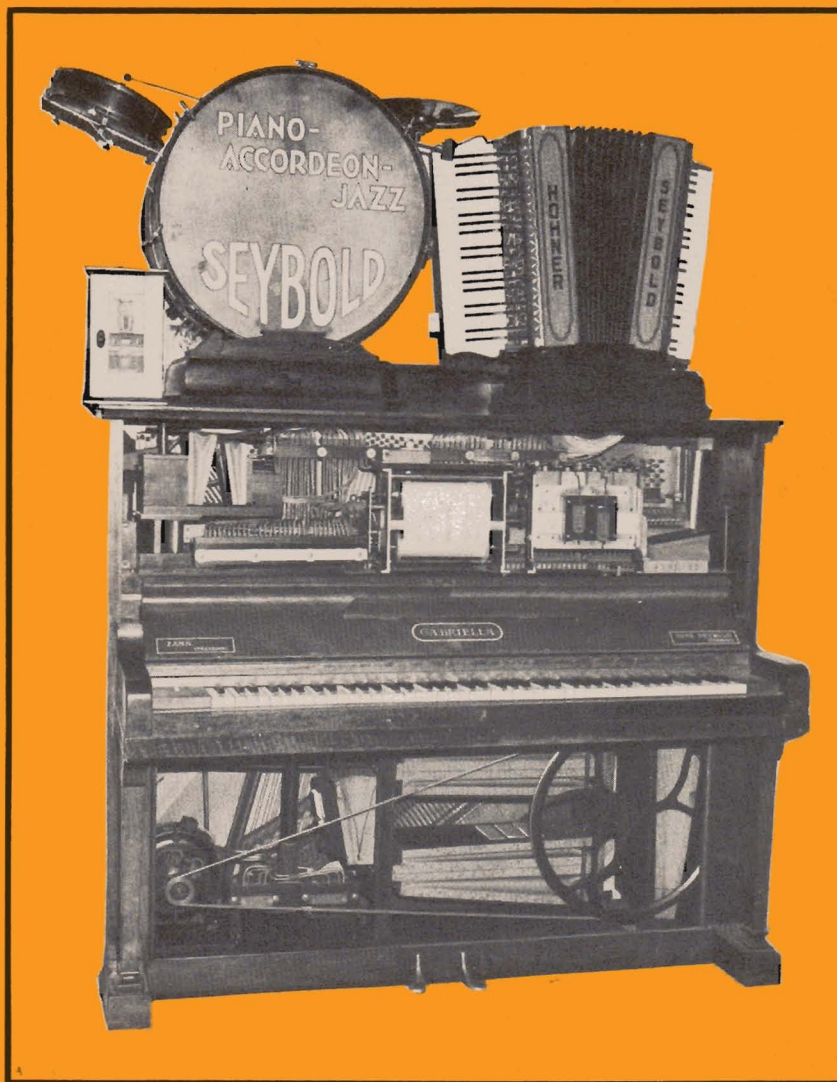


The Mekanisk Musik Museum

Presents a Selection of
AUTOMATIC MUSICAL INSTRUMENTS FOR SALE



Including Instruments From

The Nielsen Collection

INFORMATION ABOUT THE MEKANISK MUSIK MUSEUM

—and how to do business with us—

About the Mekanisk Musik Museum

The Mekanisk Musik Museum, or the MMM as we call it for short, is located at Vesterbrogade 150 in the heart of downtown Copenhagen. On view to be seen, heard, and enjoyed are instruments from the collections of Claes O. Friberg and Q. David Bowers. Automatic instruments in the MMM exhibit range from small cylinder music boxes to large orchestrions — and just about everything else in between.

The Mekanisk Musik Museum is open daily (except Monday and Tuesday) 10 a.m. to 6 p.m. Plan to visit the MMM — you'll have a good time!

Claes O. Friberg and Q. David Bowers

The MMM is owned by Claes O. Friberg (our Danish director who lives in Copenhagen) and Q. David Bowers (who lives in the U.S.A.). Both Claes and Dave have been active in the field of automatic musical instruments for many years. The MMM is an "affair of the heart," and it is operated not to earn money (the modest admission charge is just 5 Kr. — about 70c U.S. funds) but to provide a nice home for the instruments where they can be enjoyed by many.

"The Encyclopedia of Automatic Musical Instruments," a 1008-page volume which has become a classic in its field, was written by Dave, with Claes furnishing much of the research information. The two MMM directors have also written extensively for the "Amica Bulletin," "The Music Box," "The Musical Box Society Bulletin," and other collectors' publications. The Mekanisk Musik Museum itself has been the subject of many TV and radio programs and newspaper and magazine articles worldwide.

Claes and Dave together with a third partner, Jens Sejer Johansen, are also owners of Friberg+Co., one of Denmark's leading firms in the high-fidelity and electronics field.

Buying Instruments from the MMM

The Mekanisk Musik Museum actively buys and sells cylinder and disc music boxes, organettes, player pianos, reproducing pianos, coin-operated electric pianos, orchestrions, violin players, portable hand-cranked organs, fairground and dance organs, and other automatic musical instruments.

Sales are accomplished in these ways: by means of listing in our illustrated "MMM Review" and by private quotations to want lists on file with us. To help us provide the best service to you, your want list is solicited. We endeavor to price our instruments on a wholesale basis and, as a result, most of our business is to antique dealers and musical instrument dealers who buy for resale. To our knowledge we have been the largest-volume export shipper of automatic musical instruments from Europe to the U.S.A. (and other places as well) during the past decade.

Instruments are stored in various places. Most that we buy in Europe are brought here to the MMM where they can be catalogued and described. Others, particularly larger ones, are left in situ and shipped to the eventual buyers from those locations. Most instruments that we buy in the U.S.A. are stored in the U.S.A. and shipped to buyers from there.

Claes and Dave have been instrumental in helping to build some of the most magnificent private and museum collections of automatic musical instruments now in existence in Europe

and America. In the past this business volume has been over \$1,000,000.00 U.S. funds per year. We base our success on the following factors: (1) We endeavor to describe our instruments carefully and accurately; conservatively, not optimistically. In the past this has kept buyers coming back for more! (2) We price the instruments to be excellent values for you. If you compare our price and also the condition of the instruments (it is important to compare the condition also — for the same type of instrument can be a bargain at \$2000 or a bad buy at \$1000 depending on its preservation!) we think we'll be winners. At least our customers have thought so in the past. (3) Claes and Dave are collectors themselves and treat you as they would like to be treated. You will be assured of an honest and friendly transaction — one which will be pleasant and enjoyable. For references in this direction we invite you to ask other collectors and dealers.

Complete facilities for export shipping at low cost are maintained by the MMM. We're just a few kilometers away from one of the world's busiest harbors — so there are no extra inland charges to pay. No commission of any kind is charged to supervise packing and shipping. This is one of our services.

How to Place Your Order

If you see an instrument of interest you may reserve it by sending your check as a 10% deposit to Claes in Denmark (airmail postage for a letter is 21c from the U.S.A.) or to our American director Dave Bowers (postal address: Box 1669; Beverly Hills, Calif. 90210) who will forward it to the MMM. Please make all remittances payable to the Mekanisk Musik Museum. Claes can be reached in Denmark by telephone at: (01) 22 21 22 daily 10 a.m. to 6 p.m. except Mondays and Tuesdays. Dave can be reached in California by telephone evenings 7 to 9 (Pacific time) at: (213) 475-1213 Person-to-person calls to either location are recommended.

Correspondence to the MMM in Denmark can be conducted in any of the following languages: English, Danish, French, German, Swedish, Norwegian, or Spanish.

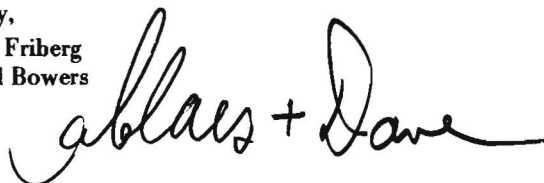
Selling to the MMM

We are always interested in buying choice individual automatic musical instruments or fine collections. If you have some choice pieces for sale, please let us know. We're willing to pay a reasonable price, to give an immediate decision on all items offered to us, and to pay promptly for all items purchased.

Some Philosophy

Claes and Dave enjoy automatic musical instruments a lot — and by means of the Mekanisk Musik Museum they share their enjoyment with you. We think you'll enjoy becoming a member of the "MMM family." There's nothing we'd like better! A friendly reception awaits you!

Sincerely,
Claes O. Friberg
Q. David Bowers



The Mekanisk Musik Museum

REVIEW

Automatic Musical Instruments For Sale



MMM Review No. 3

1973

The *MMM Review* is published by the Mekanisk Musik Museum; Vesterbrogade 150; Copenhagen, Denmark. Telephone (01) 22 21 22. Directors of the MMM are: Claes O. Friberg (address: care of the MMM); Q. David Bowers (address: Box 1669; Beverly Hills, California 90210 U.S.A.; Tel. [7 to 9 Pacific time] (213) 475-1213

The MMM is open every day except Monday and Tuesday 10 a.m. to 6 p.m. Subscription rates to the *MMM Review*: U.S.A. \$2/issue, \$5 subscription to 6 issues; Denmark 11Kr./issue, 35 Kr./6 issues; Germany 5DM/issue, 15DM/6 issues; Great Britain 70p./issue, 2 pounds for 6 issues; Holland 5 Hfl./issue, 15 Hfl/6 issues.

Busy Times at the MMM!

We've been busier than ever at the Mekanisk Musik Museum here in Copenhagen! Instruments have been coming in one door and out the other — almost as fast as visitors have!

We are very appreciative for the great amount of business you have been sending our way recently. Quite a few catalogues on the subject of automatic musical instruments have been written by us (such as the ones written 1967-1972 for the old Hathaway and Bowers firm in the U.S.A.), but no catalogue has ever been received with the enthusiasm which greeted our last MMM issue!

The first instrument listed, the attractive Aeolian-Hammond player electronic organ, went to dealer Frank Adams of Seattle, Washington. The last entry in catalogue, the Larry Givens collection of phonographs offered as a lot, went en toto to Walt Bellm's well-known musical museum in Sarasota, Florida. To dealers in England went the two Popper & Co. Jazzband orchestrions on pages 26 and 27. The Popper & Co. "Rex" orchestrion went via *air freight* right into one of the world's finest private collections of automatic instruments. We'll let the owner of this one announce it himself, once restoration is completed and the showpiece is set up and playing.

To the Fournier Collection in France went the large and beautiful 97-key Mortier organ which graced page 22 of our last catalogue. A collection in Sweden is the new home of the Mills Violano-Virtuoso listed on page 20, and the Aveni Collection in Cleveland, Ohio U.S.A. is the new home of the "Double Mills" Violano described on page 21. Several music boxes are now "back home" (where they were originally made c.1890-1900) in Germany. A fine organ went to the incomparable Marini Collection in Italy. And the list could go on and on . . .



Lisa Barr, a beautiful visitor from California, with an upright Polyphonic at the Mekanisk Musik Museum.



Above: View of the Mekanisk Musik Museum at Vesterbrogade 150, Copenhagen. A cordial invitation is extended for your visit!

Right: New MMM poster measuring 17" high by 11" wide. Help "spread the word" about the MMM and order a copy for your music room wall! This colorful poster makes a really attractive decoration. Just \$1 postpaid. Request "New MMM poster" when ordering.



The Larry Givens Collection — What Happened

Our last issue, as you know if you received it, featured the magnificent private collection of automatic musical instruments formed over a long period of years by Larry Givens of Wexford, Pennsylvania U.S.A.

We priced the instruments at figures we considered to be good values for the buyers, described the instruments to the best of our ability, and sent out copies of our catalogue. Many dozens of instruments were offered for sale. How many sold? If you had asked us this beforehand we would have thought that perhaps 50% would sell right away, and that the others would sell slowly but surely over a period of a year or two.

We would have been wrong! As of this writing there are just three or four individual instruments still unsold! Your response was simply incredible. Curiosity being what it is, you might be interested in what items received the greatest number of orders from our last listing. Naturally the response was biased toward the less expensive things (the Tanzbar



On its own island connected to the mainland by a rustic stone bridge is the beautiful castle at Gavnbø, south of Copenhagen. At this historic location we have a branch of the MMM: several rooms full of instruments on view during the summer tourist season each year.

MEKANISK MUSIK MUSEUM

Kopenhagen (Dänemark) — Europas größtes Museum für automatische Musikinstrumente

Wir kaufen alle Arten von Spieluhren, Orchestrions, Drehorgeln, mechanischen Klavieren, Notenrollen usw. und sagen Ihnen umgehende Entscheidung und Barzahlung zu. Schreiben Sie noch heute an unseren Direktor: Claes O. Friberg, MEKANISK MUSIK MUSEUM, Kopenhagen, Vesterbrogade 150 (Dänemark).

Wir haben gerade unseren neuesten 52seitigen Katalog veröffentlicht, mit interessanten Informationen über mechanische Musikinstrumente sowie einem

umfangreichen Angebot verkäuflicher antiker Instrumente. Falls Sie Sammler oder Händler sind, ist dieser Katalog für Sie unentbehrlich. Bei Einsendung von DM 15.- erhalten Sie ein Subskriptions-Exemplar unserer nächsten 6. Ausgabe. Falls Sie an einem besonderen Instrument interessiert sein sollten, schreiben Sie uns und wir werden Sie auf unsere Wunschliste setzen. Sobald das gesuchte Instrument erworben wurde, werden Sie wieder von uns hören.

MEKANISK MUSIK MUSEUM

DK-1620 Kopenhagen V, Vesterbrogade 150 (Dänemark)

Above: The MMM advertises all over the world. The above advertisement recently appeared in a German publication.

was *the* most popular; it was also among the most inexpensive), but a number of higher-valued pieces could have been sold many times as well.

Heading the popularity parade was the Tanzbar player accordion (\$395 catalogue price), which could have been sold two dozen times — or more, we lost count! Perhaps next was the 13½" Symphonion (Stock No. SYM-3990) at \$795, followed by SYM-7777 at \$895. Most people ordered SYM-3990 first and, learning it was sold, promptly requested SYM-7777. The Telektra piano player at \$795 was in the running, too.

The Chordephon, which to our way of thinking is one of the most cheerful and happy-sounding disc-type instruments ever made, had quite a few potential buyers at \$995. Among larger instruments, the Link 2-E xylophone piano at \$2495 (now in the Bronson Collection) was very popular, as was the Wurlitzer 125 organ (now in the Howe Collection).

The Mason & Hamlin Model B Ampico grand piano, listed but not priced on page 8, received what must have been 101 inquiries. It is now in the Perry Collection. The Hupfeld Phonoliszt-Violina went into a private collection. The owner, who wants to remain anonymous for the moment, is so enthusiastic about this particular instrument type that he has a Model A Phonoliszt-Violina with a single roll mechanism, another Model A (this one with a double magazine with 2x6 or 12 roll capacity), and the Model B (the one in our last catalogue) — all acquired from the MMM! An interesting thing about the Model B is that it is the instrument once personally owned by Gustav Karl Hennig, chief inventor of the Phonoliszt-Violina. It was Mr. Hennig who received a gold medal at the 1910 Brussels World's Fair for his work with this marvelous mechanism. The original 1910 certificate now is on exhibit at the MMM. Among other large instruments in our last catalogue, we might mention that the Weber Solea orchestrion and the lovely Wurlitzer Style 15 Mandolin PianOrchestra each have new homes with appreciative owners. In a way, selling these is sad — for most of these large classic instruments are irreplaceable, at least at prices at or below for what we last sold them.

Visitors to the Mekanisk Musik Museum

We have had many thousands of visitors each month at the MMM. Most have been native Danes from Copenhagen and surrounding areas. We've become a veritable Danish institution and have been featured in more radio and television programs and magazine and newspaper articles than we can keep track of. All of this is a lot of fun for us, of course — and we'd be wrong if we didn't say we enjoyed it tremendously!

Adding to the interest now and then are special events. A number of concerts featuring real musicians in addition to automatic ones have had full-house audiences during the past year. A bit more offbeat, but still quite interesting, was a recent car rallye planned by our museum tourguide Fritz Hartz. The starting place for the event? Right outside the MMM of course!

From the United States we've had quite a few visitors. It is always a pleasure to welcome members of the Musical Box Society and AMICA, for these persons really appreciate the instruments and their history. From the beginning we should have asked our overseas luminaries to sign a guest register, for it would read like *Who's Who* by now. Some recent MMM visitors include Hughes Ryder from New Jersey; Harvey and Marion Roehl of Vestal, New

York (Harvey said that our Mason & Hamlin Model B, now located in the Friberg home, is "one of the very best pianos I have ever played upon" – for which we're quite appreciative!); Don and Lisa Barr of Santa Monica, California; Walt and Ellen Bellm of Bellm's Cars & Music of Yesterday Museum in Sarasota, Florida; and others.

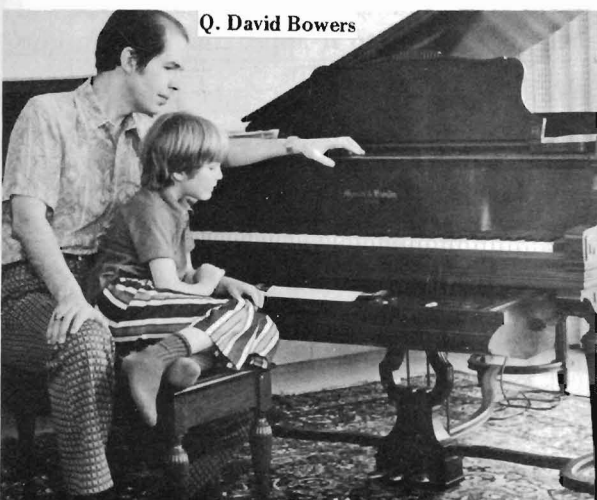
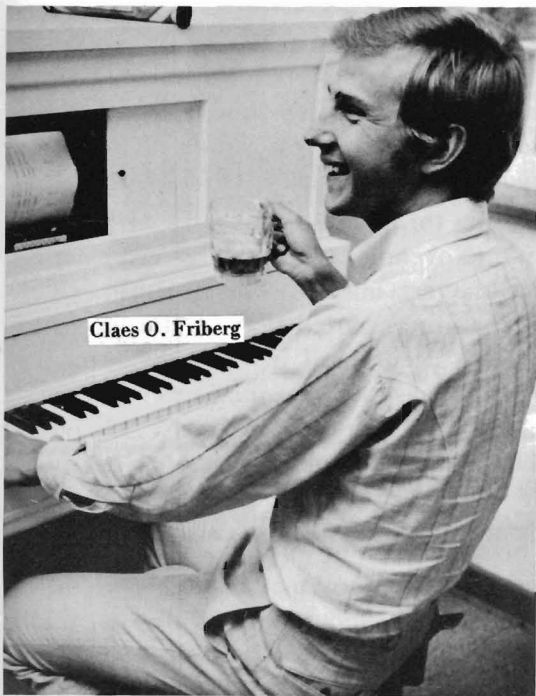
Terry Hathaway, who with Claes Friberg was on the speakers' program at the annual Musical Box Society of Great Britain convention program in London in June, spent an interesting week at the MMM. Terry's expertise in the field of mechanical, acoustical, and technical matters is well-known, and we were happy to have him help us with some suggestions and ideas concerning some of the instruments in our permanent museum exhibit. Terry and Claes then went on a 1800-kilometer-long trip to bring back to Denmark a Phonoliszt-Violina which was walled up behind a partition in a theatre in 1945, and which hadn't seen the light of day since then!

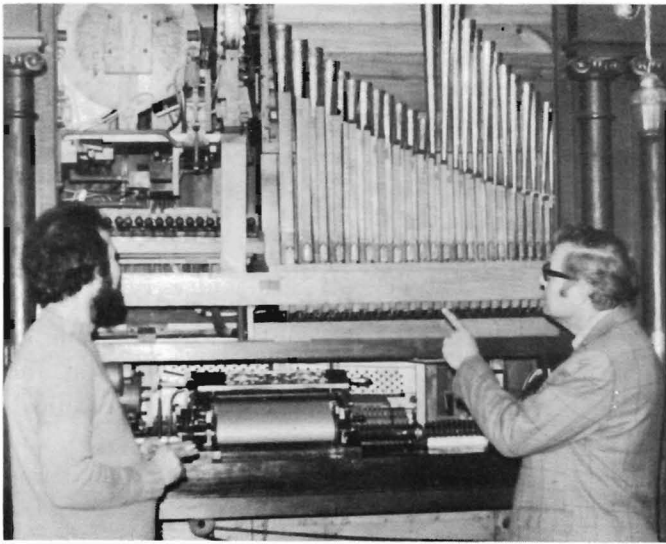
Someday it would be interesting to write a book of 'adventures' about finding automatic musical instruments in obscure locations. We have had quite a few experiences, many of them almost unbelievable, in this field!

If you are a Dane or if your travel plans bring you to Denmark we cordially invite you to visit the MMM. If there is somewhere else in the world which provides you with so much fun for less than \$1, we've yet to learn of it!

During the summer months we're open daily from 10 a.m. to 6 p.m. During the rest of the year we are open the same hours except for Monday and Tuesday, when the museum is closed. Tours are given by our capable manager, Fritz Hartz. Usually the tours are given in Danish, but Fritz is fluent in English also – so just let him know you're in the audience and he will give a bi-lingual presentation! MMM tours are informal, and there's nothing that we would like better than to have you ask questions or to request technical details about any of the instruments on display. At the MMM we have a lot of fun, and we want you to have fun, too!

On exhibit at the MMM you will find a wide variety of instruments from the personal collections of Claes and Dave. Among orchestrions you'll see and hear a Weber Maestro and a Seeburg Style H. In the violin player department you'll find a Model C Hupfeld Phonoliszt-Violina, a 2-violin Mills Violano-Virtuoso with the rare Violano Orchestra attachment, a Home Model Violano, and, nearby, a related stringed instrument, a tuneful Encore Automatic Banjo. You'll enjoy some "nickelodeons," disc-type music boxes (including 20¾" and 27" Regina





Fritz Hartz (left) and Walt Bellm listen to the Weber Maestro orchestrion on display on the main floor of the Mekanisk Musik Museum. The Maestro is one of our main attractions.



Harvey Roehl tries out the keyboard of Claes Friberg's Mason & Hamlin Model B Ampico grand while his wife Marion looks on. The Roehls, owners of the Vestal Press, recently went on a grand tour of Scandinavia.

changers and an immense 24½" Polyphon changer), cylinder music boxes, some automata, quite a few hand-cranked barrel organs (for which Claes Friberg has personally arranged many of the tunes!), a lovely Steinway Welte grand, and many other things. In addition you'll find a well-stocked and very popular gift shop with musical novelties, books, and recordings for sale. We can ship your purchases back to the U.S.A., Zanzibar, Australia, or wherever you are from, so you won't have to buy extra suitcases (in the event that you "stock up," as many visitors do!).

Automatic Instruments as an Investment

In rummaging through some old catalogues recently we came across an interesting leaflet. We have always considered automatic instruments to be really superb investments, and although we are well versed in other fields (Claes and Dave both have their university education in, of all things, finance!), it would be hard to think of an investment medium which has done better than the instruments.

And yet, we usually don't think of automatic instruments as investments per se. We think of them as an enjoyment of life. But, before we start repeating ourselves, we will reprint a few words from nearly three years ago, from this January, 1970 listing:

"While perusing through a recent issue of *Business Week Magazine* (November 29, 1969) we came across an article on the art market. This feature, which discussed fine paintings, noted that certain pieces of selected art have been good investments over the years. During the past decade increases of several hundred percent took place in many different categories. This article reminded us to dig through our files for a copy of one of our own musical instrument catalogues of about two years earlier.

"In that catalogue we took pen to paper and jotted down some prices of 1958 and compared them to prices prevailing nearly two years ago, in early 1968 [Note: bear in mind that these words were written in 1970]. We picked a random selection of instruments representative of various areas of our field. We reprint the list below — adding to it approximate valuations estimated as of January 1, 1970:

Instrument	1958 Price	1968 Price	1970 Price	Change '58 to '70
Gem Roller Organ	\$25.00	\$100.00	\$125.00	+400%
Regina 27" Automatic Changer	400.00	1400.00	2500.00	+525%
Seeburg "L" piano	200.00	800.00	975.00	+387%
Coinola "X" orchestrion	850.00	3500.00	4500.00	+428%
Mills Violano-Virtuoso (1 violin)	400.00	1400.00	1800.00	+350%
Polyphon 19 5/8" music box with base ..	275.00	1000.00	1495.00	+443%
Wurlitzer LX orchestrion	700.00	3000.00	5500.00	+685%
8-tune 12" cylinder music box	80.00	275.00	400.00	+400%
Totals:	\$2,390.00	\$11,475.00	\$17,295.00	

"The preceding listing is an interesting one. The instruments selected were by no means exceptional performers price-wise. Rather, they are average instruments of just moderate scarcity that might be found in a typical collection. The values given are for instruments in choice fine unrestored condition. If you had bought the collection for \$2,930.00 in 1958 it would have a value of some \$17,295.00 today [1970] — about 600% of the original price!

"In that same 1968 catalogue we said, 'We are not suggesting that you rush out and buy a houseful of automatic instruments for investment purposes. However, it is pleasant to know that historically these music makers have done handsomely as an investment while, at the same time, they have provided pleasure to all who have seen and heard them . . .' Our 1968 words are equally true today [1970]. The market for automatic musical instruments is strong and healthy. Our main problem is buying instruments, not selling them (offer us a nice collection and see how fast we'll respond!) . . . One of our customers, the president of a major corporation, recently told us: 'I think that automatic musical instruments are a young hobby — one that is essentially still undiscovered by the public at large. Really fine and rare display pieces can still be purchased for very nominal sums compared to what the rarities in many other collecting fields bring.' How true!"

Thus ends our quotation from a few years ago. What has happened to the world since 1970? Well, from a financial point of view we've had more currency crises than we can remember, the American stock market is at a rather low ebb, and various American and European countries have alternately experienced recessions and periods of prosperity, each accompanied, so it seems, by inevitable inflation. In the meantime instruments have continued to be an excellent investment. Here is the same list of instruments with approximate 1973 values. The total has risen from \$17,295.00 in 1970 to \$23,250.00 today.

Instrument	1973 Price
Gem Roller Organ	\$150.00
Regina 27" Automatic Changer	3600.00
Seeburg "L" piano	1500.00
Coinola "X" orchestrion	4900.00
Mills Violano-Virtuoso (1-violin)	2900.00
Polyphon 19 5/8" music box with base	1700.00
Wurlitzer LX orchestrion	8000.00
8-tune 12" cylinder music box	500.00
1973 Total: \$23,250.00	

Automatic musical instruments have a bright future ahead of them. While the great rarities are hardly "cheap," still paying \$5,000 to \$10,000 for a



At the recent wedding of Gert Friberg (Claes' brother) and his wife Linda, music was provided outside of the church by a spirited barrel organ made by G. Bacigalupo of Berlin, Germany. The MMM collection of barrel organs is quite extensive, and the instruments have been widely featured on TV, on the streets of Copenhagen, and, now, in a wedding!

scarce orchestrion of which fewer than 50 are known could hardly be called expensive. Even \$25,000 (and no instrument handled by us this past year was sold for more than this) is relatively low when compared to the \$300,000+ a rare stamp has sold for, or the multi-million dollar price tags which several paintings have merited. Automatic instruments have a worldwide appeal. A recent issue of *Paris Match* depicted a 20¾" Regina disc-changing music box owned by a Japanese industrialist (the instrument was acquired from us). Visitors to a musical museum near Ravenna, Italy enjoy hearing Ampico reproducing piano music (Ampicos were made in New York). Visitors to the Musical Museum in Deansboro, New York enjoy hearing Welte piano music (Weltes were made in Freiburg, Germany). The list could be continued indefinitely. Until a few years ago the major buyers for instruments were collectors in Britain and America. In recent years the trend has expanded to many other countries. In the future it will expand even more. All of this will mean that more and more collectors, dealers, and museums will be competing for a fixed supply of instruments. The consequence is inescapable: prices will continue to increase.

When the time comes for you to sell your collection (and we hope that you will consider the MMM when this time arrives!), chances are excellent that you will realize a nice monetary profit in addition to all the enjoyment the instruments have provided over the years. In our opinion this situation is ideal!

The Nielsen Collection and Other News

This issue offers a wide variety of things for sale. Recently we purchased the Nielsen Collection, one of the finest groupings of automatic musical instruments ever assembled in Scandinavia. The 50+ pieces in this purchase are now in our stock and are offered for sale in the present catalogue.

Added to the Nielsen Collection are many other interesting things acquired in thousands of kilometers of travel since our last issue. Music boxes, "nickelodeon" pianos, orchestrions, band organs, reproducing pianos, and other automatic instruments – you'll find some of each type offered for sale here. We won't describe them now, for the following pages of our catalogue speak for themselves! Suffice it to say we think you'll find each and every item to be *priced right and described correctly*.

A number of readers have commented that our last catalogue was very *interesting*. In fact, the article, *An American Trip*, which appeared in that issue actually was the cause of our getting several subscriptions! "I don't know when I'll be buying an instrument from you, but I sure liked that travelogue article in your catalogue, so here's \$5 for a subscription. I hope you'll keep writing more things like this," wrote a collector from Connecticut, for example.

If you are an active collector of automatic musical instruments we solicit your subscription to our catalogues. (Subscriptions from persons who are not collectors or dealers are respectfully declined, for the subscription rate to these is not profitable to us, and each subscription must "pay its way" by going to a potential or actual customer!) We think you'll find that the modest subscription fee will be one of the best investments you've ever made! If you haven't yet subscribed, do so today – and you'll be assured of receiving future issues as they are released.

The increasing growth of our business and the increasing popularity of our catalogues (it is our estimate that approximately 50% of the members of the Musical Box Society International and the Musical Box Society of Great Britain have subscribed, for example) has made it possible to expand the editorial section. In the present issue you'll find several articles which we hope you'll enjoy reading – and there will be more in the future.

About This Issue

We hope you enjoy this issue of our catalogue. We have tried to include something for everyone – and you'll find that you can spend thousands of dollars on a magnificent orchestrion or just a few dollars on a stereo record, with many, many choices in between!

Whether you spend \$5 or \$5000, your business is welcomed and will be very much appreciated.

The Mekanisk Musik Museum is an affair of the heart. We are collectors ourselves, and by means of the pages of this catalogue we try to share our enthusiasm and interest with you. We enjoy the instruments a lot – and if we can help you find one, two, or several fine examples then we'll be quite happy, and we're sure you'll be even happier!

Compare our prices. Study our descriptions carefully. If there's a question unanswered or if there's something else you want to find out about, let us know. Check our reputation (most leading collectors and dealers in Europe and America know Claes, Dave, or both personally). Consider that we have been Europe's number one wholesale source for automatic instruments and that nearly every significant collection around the world contains instruments purchased from us. Consider also that we will take care of all shipping arrangements and will bill you at just our actual cost (without a penny of commission added) and that shipments are constantly leaving here for all parts of the world. Think about all of these things – and we believe you'll learn the reason for the MMM's success!

We have the instruments. Our latest catalogue is now in your hands. We've done our part – and now we await your letter or telephone call. Become a part of what we like to call the "MMM family" today! Our friendship and a pleasant and enjoyable transaction are yours!

Happy collecting!

Sincerely,

Claes O. Friberg

and

Q. David Bowers



Above: Danish MMM poster of the type we use in Denmark. (Copy available for \$3 ppd.) Right: Advertisement for the MMM which appears in the "Guide to Copenhagen" visitors' booklet.

音楽・楽器博物館

As featured on TV, in magazines, etc. all over the world!



MUSIC OF YESTERDAY! – ragtime, fairground tunes, classical selections – are played for you on music boxes, player pianos, self-playing banjos and violins, and even an automatic symphony orchestra!

Excitement, fascination, and fun for your entire family! There's nothing like it in all of Europe! World-famous musical wonderland awaits you! You'll like our gift shop, too – it's filled with interesting musical items, antiques, and souvenirs. Come and have a wonderful time!

MEKANISK MUSIK MUSEUM!

In the heart of Copenhagen at
150, Vesterbrogade.

Open daily 10am to 6pm
Branch at Gavnø Castle near Næstved

MASTERPIECES OF MECHANICAL MUSIC

The following article is adapted from a feature by Jorgen Munkebo, which appeared in the November 1, 1972, issue of the illustrated Danish magazine "Samvirke." The article was originally entitled "Mekanikkens Muntre Musikalske Mestervaerker" which, loosely translated, means "coin-operated mechanical musical masterpieces."

As the article gives some personal glimpses of Claes and the MMM we present it here.

The Mekanisk Musik Museum

This Danish museum has Europe's greatest collection of old mechanical musical instruments. Soon the MMM will be the setting for a special television production: the world's first musical play with automatic musical instruments furnishing the melodies! Preparations for this grand event are being made now. Electric pianos, self-playing violins, and old barrel organs will share the spotlight with a number of well known Danish stage and television personalities.

The setting of this very special production is Europe's greatest museum for curiosities in the field of automatic music. It is called the Mekanisk Musik Museum, or just "MMM" for short. It opened about a year ago in a large town house in Copenhagen. The building is filled with all sorts of peculiar – and noisy – musical instruments.

How would you like to have a huge mahogany monster 3½ meters high by 3½ meters wide playing *The Blue Danube* like a 12-man orchestra in your living room? Or a self-playing banjo? That is, if you don't prefer an electric piano with two automatic violins and a self-acting drum. Actually, your wish might come true, for the owner of the collection, Claes O. Friberg, often has duplicate instruments for sale! He has collected so many things he doesn't know what to do with all of them. Really, it is only a small part of the collection that can be seen at the MMM – the rest has been packed away in cellars and other buildings around Copenhagen.

How it Started

It all began ten years ago when Claes lived with the rest of his family in a small apartment. Among the possessions of the Friberg family was a piano which Claes often tortured by playing various ragtime and jazz tunes.

One day he happened to find a Pianola push-up piano-playing device in a junk shop and expressed with great imagination what a bargain it was! Besides, it didn't take up much space, he claimed. However, it took several strong men to get the monster up the stairs, as it turned out that the piano-playing device was nearly as big and heavy as a piano itself!

The family watched in tense silence while the Pianola was being fixed. Then came the Great Moment. But, wait a minute: it wasn't quite the right height, so some toy bricks had to be placed underneath it. Now all was truly ready. Claes sat down at the device and started to pump the pedals, after which several dozen mechanical "fingers" were supposed to start playing a polka on the piano. All that was heard, however, was an asthmatic wheezing whereupon clouds of dust came pouring into the room! Another attempt at patching the old machine together had the same sad result . . .

Claes' father gathered strength enough to say, "Either you fix it properly, or it goes out!"

At that time Claes had no experience whatever with practical repair or restoration work. In spite of that, he figured out how the thing worked just by taking it apart carefully and studying the pieces. Encouraged by his findings, he mended what seemed to be thousands of little bits and pieces which made up the mechanical piano player.

It was a great day when Claes – after working for weeks – could sit down and work the pedals so that the once-silent Pianola could play a perfect polka on the piano!

This was the start of what would become one of the greatest collections of automatic instruments ever assembled. Claes knew where to get two more piano players. He managed to sell his first instrument at a nice profit, bought the two others with the proceeds, rebuilt them, sold them, bought four others . . . and so on. It wasn't long before he was interested in other instruments besides piano players. Soon he knew by heart every second-hand store and antique shop within miles and knew exactly where to get hold of old barrel organs, electric pianos, music boxes, and other such things.

Partly Financed by Vipers!

At this time Claes was an apprentice in the high fidelity business – a



situation which did not give him the financial means to buy all of the instruments he wanted. So, he used his spare time to walk around in the woods of North Sealand [the large island on which Copenhagen is located] where he caught vipers, grass snakes, and other reptiles which he sold alive to a curator – after having been bitten several times!

The first time he was taken to a hospital where the doctors wouldn't believe that this could be a viper's bite. "There are no vipers in North Sealand," they said. Claes convinced them by opening his collection box and displaying some of the creatures! But then there was a problem about finding some serum, for this hadn't been in the hospital stores within recent memory. However, after some diligent searching Claes eventually got his serum injection. The next day he caught a bad case of nettle rash! "After this I went home and just stayed in bed until it was all over!" he said.

An American Friend

Some years ago Claes started a correspondence with an American collector named Q. David Bowers in California, whose collection was considered to be really fine. Together they worked out descriptions of all the instruments they could learn about. The result is now collected in a huge work, *The Encyclopedia of Automatic Musical Instruments*, which has more than 1000 pages!

Soon Claes had a visit from Q. David Bowers. The two talked about their collections and the possibility of having a museum together. There were two possibilities: California or Denmark. Claes, however, wanted to remain in Denmark, so Bowers agreed to send part of his great collection here.

Still New Tunes for Electric Pianos

When walking around the Mekanisk Musik Museum you can clearly see how American and German manufacturers competed to create the greatest and most impressive devices. The Americans produced a self-playing violin. The Germans, not to be outdone, produced a better instrument with no less than three violins! An American firm finally managed to pack a seven-man jazz orchestra into an enormous mahogany box. A German competitor didn't like this a bit, so he analyzed the situation and came up with a twelve-man mechanical symphony orchestra!

Believe it or not, perforated paper rolls for electric pianos are still being manufactured. In Denmark approximately one hundred player pianos are still being used or are owned by collectors. Many get their new paper rolls with brand-new tunes from Claes, who imports them from the Q.R.S. Music Roll Co. in the U.S.A.

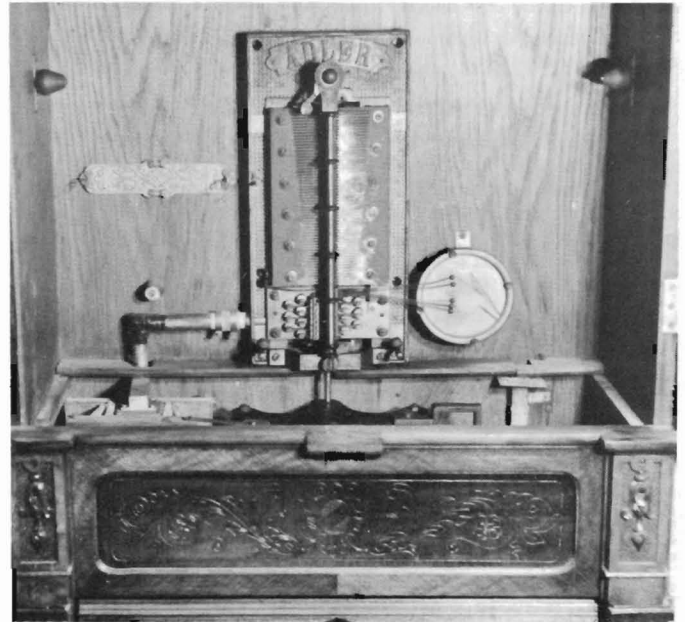
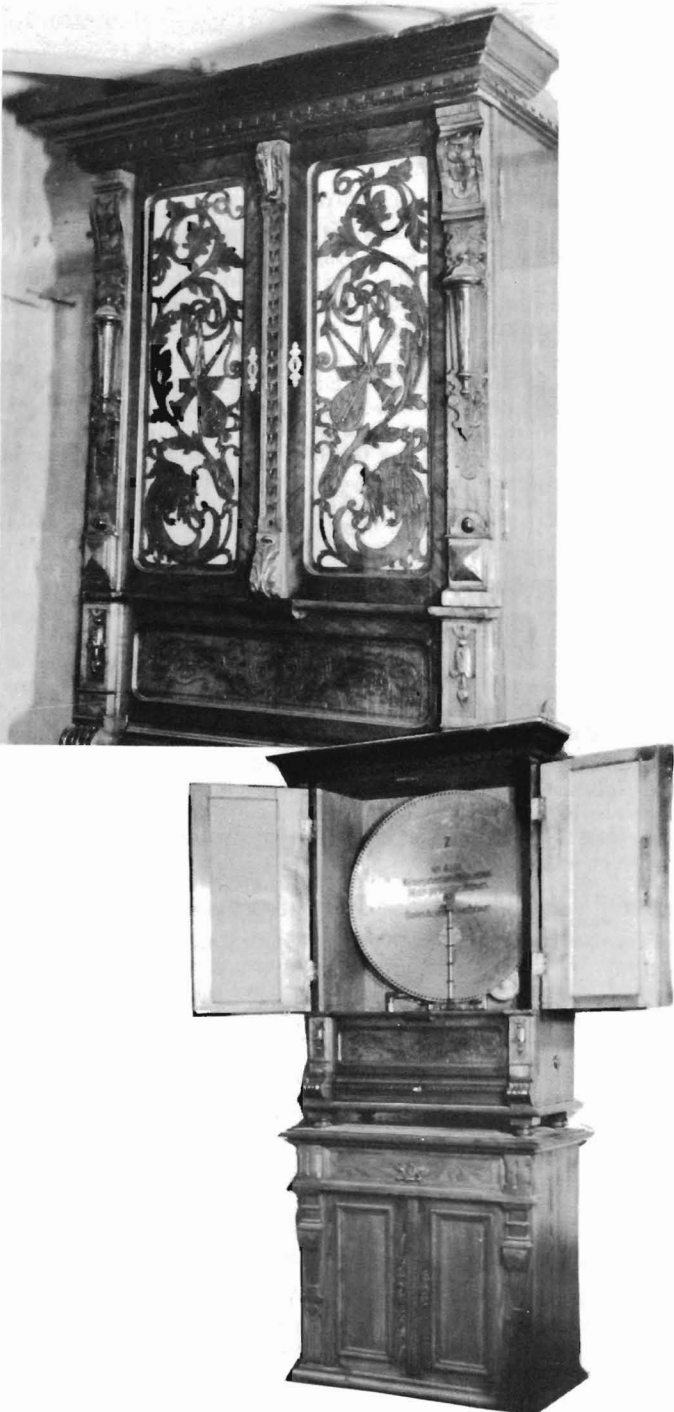
The last person licensed to play a barrel organ in the streets of Copenhagen died four years ago. The melodies still live on, however – for now a new generation of barrel organ players has come into being. The MMM does a lively business renting these out to people who play them in Copenhagen on special occasions.

AUTOMATIC MUSICAL INSTRUMENTS FOR SALE

ADLER/FORTUNA "MARVEL" ORCHESTRION

This large and impressive Adler/Fortuna disc-operated orchestrion dates from around the turn of the 20th century. This instrument was manufactured by J.H. Zimmermann of Leipzig, Germany. Models were made bearing the "Adler" and "Fortuna" names, with no difference between them except the name on the bedplate. The presently-offered example bears the Adler label. A detailed description of a similar instrument appears on page 242 of *The Encyclopedia of Automatic Musical Instruments*.

The Adler orchestrion we offer will require cleaning, restoration, and some cabinet work. The triangle, originally suspended from an ornate bracket (still there) at the left will have to be replaced for it is missing.



The orchestrion uses 26" discs, ten of which go with it. The unit consists of a large top part, ornate top crest (with it, but not illustrated in our pictures — refer to the *Encyclopedia* for details), and a bottom bin. It certainly ranks as one of the most impressive disc-operated music boxes ever made.

We offer this instrument at a price which is many hundreds of dollars below market: \$1695.00 (Stock No. ADL-4762) [Located at the MMM/Denmark]



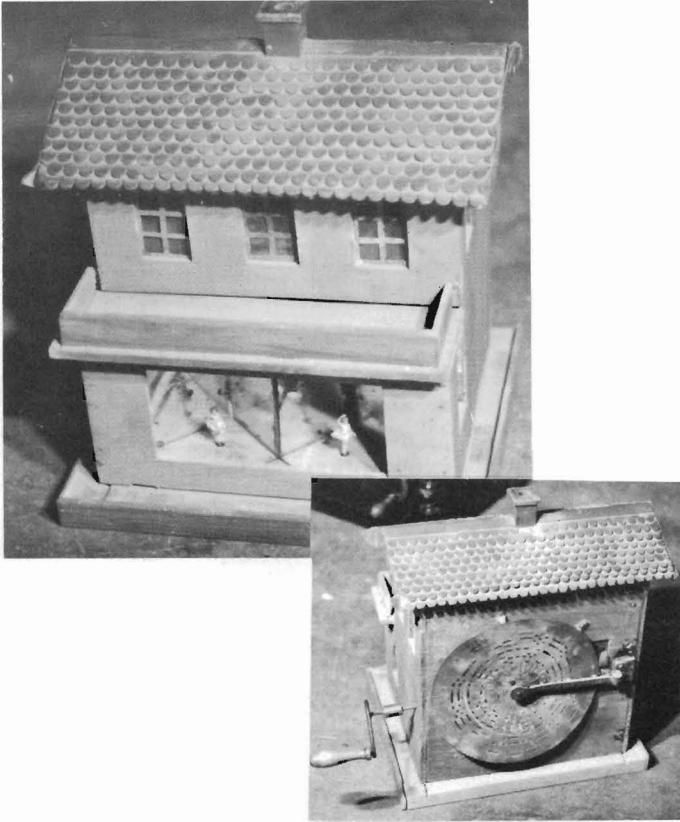
EARLY AEOLIAN PUSH-UP PIANO PLAYER

Aeolian Pianola push-up piano player made circa 1900-1905. One of the most famous automatic musical instruments in American history. Pedal-operated. Designed for use by pushing up to a regular upright or grand piano. Uses standard 65-note player piano rolls, a dozen of which go with the instrument. Good unrestored condition.

Cheap at just \$149.00 (Stock No. AEO-4828) [Located at the MMM/Denmark]

AMORETTE ORGANETTE W/DANCING DOLLS
—Style 16-W—

This Style 16-W Amorette organette was made as a musical novelty around the turn of the century. When the crank is turned, the music plays and two tiny dolls dance.



The instrument measures 38 cm. high by 36 cm. wide by 31 cm. deep and uses 22.5 cm. discs. (Note: 100 cm. = 39.4 inches.) The Amorette is in unrestored condition and will require pneumatic rebuilding and case refinishing. The organette specialist will appreciate the rarity and appeal of this Style 16-W. It is the first such instrument we've ever handled.

We offer it with a supply of discs for \$695.00 (Stock No. AMO-1500) [Located at the MMM/Denmark]

BEAUTIFUL KNABE MODEL B AMPICO
—In exceptional condition—

This attractive Knabe Model B Ampico reproducing piano is in exceptionally choice unrestored condition. The beautiful mahogany case is of light brown color and is very well preserved. The mechanisms have been well cared for and will be a pleasure to rebuild. Of course, complete rebuilding is not necessary to get the instrument to "play," but considering the immense musical potential of the piano we would recommend complete pneumatic rebuilding for perfect performance. The case is choice, as noted, and will not require refinishing.

The Model B Ampico, introduced in 1929, is considered by many to be the ultimate in reproducing piano systems. Much of this popularity is due to the fact that the Model B accommodates the long-playing (over twenty minutes for many of the so-called "jumbo" type) rolls. Nearly 100 different "jumbo" rolls are available in recut form by Harold Powell of North Hollywood, California. These rolls range from "easy listening" types such as old favorites and dinner music, to light and heavy classical. In addition to reissues of original "jumbo" rolls Harold Powell has made some new "jumbo" rolls by piecing together shorter selections. In any event, a very varied selection is available.

The desirability of the present instrument is heightened by the fact that Wm. Knabe & Co. pianos were among the most beautifully built and most expensive in which the Model B mechanisms were installed. Only rarely does a Knabe Model B come on the market. Still more rarely does such a fine example make an appearance.

This beautiful Knabe Model B is offered with three "jumbo" recut rolls. As noted, many others are available. We consider it to be an excellent buy for \$5250.00 (Stock No. AMP-1402) [Located in the western USA]





Center and upper beveled mirror panels on the beautiful piano described below (Stock No. BAR-3343).

EXCEPTIONALLY ORNATE BARREL PIANO
—by Ch. Romano, Brussels—

This exceptionally ornate barrel-operated piano was made during the 1910-1920 decade (our estimate) by Ch. Romano of Brussels, Belgium. This instrument, one of several we found hidden away in an old barn in Belgium, is attractive and plays well.

The facade is ornamented with several frosted and beveled mirrors. The one at the very bottom is cracked (and thus can be replaced, or you can substitute a cloth panel in its place, as most dealers do).

Measurements in meters are: 1.7 meters high by 1.34 meters wide by 0.67 meters deep. The piano plays ten lively tunes. Ruggedly built, this instrument is a good candidate for a tourist attraction, museum, or other place where it will receive hard use. Or, consider it to be an ornate showpiece for your private collection.

We offer it for the wholesale price of just \$995.00 (Stock No. BAR-3343) [Located at the MMM/Denmark]



(Stock No. BAR-4822)

TALL AND IMPRESSIVE BARREL PIANO
—by Maison A. DeMascio—

Here is one of the most attractive barrel pianos we have ever seen or owned. Made by Maison A. DeMascio (house of A. DeMascio) circa 1925, the cabinet is obviously patterned after the style of the contemporary Weber Brabo orchestration, one of Weber's most attractive styles of the 1920's. The practice of modeling barrel piano cabinets after orchestration styles is a curious one, and several other examples are known to exist (cf. page 849 of *The Encyclopedia of Automatic Musical Instruments* where a barrel piano patterned after a Hupfeld Helios Ic/31 orchestration is pictured).

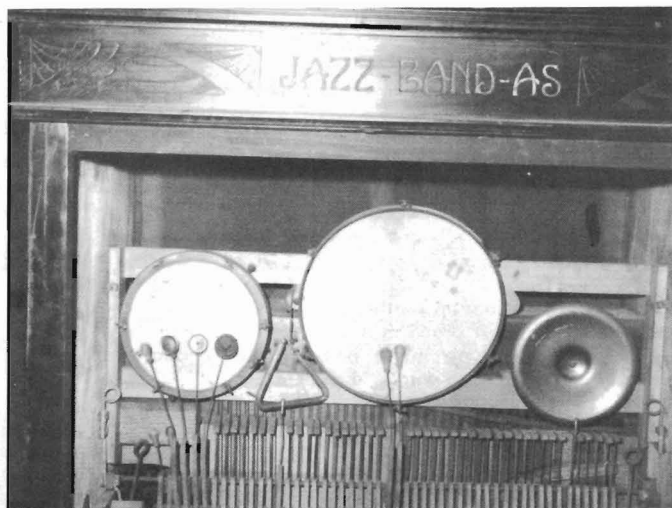
The cabinet of this very beautiful and very impressive piano measures 2.25 meters high by 1.50 meters wide by 0.85 meters deep. (1 meter = 39.4 inches.) The front is decorated with several beveled mirror panels (two of which have colorful etched designs), four electric lights, and ornate woodwork. One mirror, a plain one, is broken and will require repair or replacement. The instrument is in attractive unrestored condition. The barrel contains a snappily-arranged program of ten long tunes.

This very pretty instrument can be yours for just \$1295.00 (Stock No. BAR-4822) [Located at the MMM/Denmark]

"JAZZ BAND" BARREL ORCHESTRION
—from the 1920's—



(Stock No. BAR-6597)



A superb showpiece is this exceptional "Jazz Band" barrel piano orchestration from the 1920's. This instrument is in a tall and ornate cabinet ornamented with a statue, etched and beveled mirrors, burl wood inset panels, and other embellishments.

The orchestration plays a program of ten long tunes, each of which is arranged in a toe-tapping jazz format. Instrumentation consists of a piano divided into a piano section (with felt-tipped hammers) and a mandolin section (with hard-tipped hammers which produce a ringing sound), a snare drum with four tambourine-jingle beaters, a bass drum with two beaters, a wood block with two beaters, a triangle, and a cymbal.

Case measurements are: 2.2 meters high by 1.2 meters wide by 0.75 meters deep. (1 meter = 39.4 inches.)

The Jazz Band orchestration plays loudly and well. It has never been restored or, for that matter, it has never been in the hands of a collector before. The instrument has been kept well, and apart from one small mirror crack, it is of exceptionally choice unrestored grade.

This instrument, if you could see and hear it, would sell itself! It is a real beauty and is one of the nicest such instruments ever to have come our way. You could inspect 20 barrel orchestrations (if you could find that many!) and not find one to equal this in condition. We consider our price to be very inexpensive. Here's an instrument you can make \$500 to \$1000 profit on easily!

\$1495.00 (Stock No. BAR-6597) [Located at the MMM/Denmark]

A PRIZE BARREL ORCHESTRION IN ORNATE CASE

—With xylophone and bells—

Dating from the 1920's this barrel-operated orchestration is housed in one of the most ornate and attractive cases you'll ever find. The front is ornamented with many frosted and beveled mirrors which impart a rare elegance.



The orchestration is coin-operated and has a program of ten long tunes. Case measurements are: 2.4 meters high by 1.35 meters wide by 0.65 meters deep. (1 meter = 39.4 inches.)

Instrumentation of the orchestration consists of a piano divided into a piano section (with felt-tipped hammers) and a mandolin section (with hard-tipped hammers for the characteristic ringing mandolin-like sound), 6 metal bells of the tubular type, and 7 wooden xylophone bars. The instrument plays nicely and is offered in choice unrestored condition. There are two small cracks in the glass which we mention for the sake of accuracy. A few cracks seem inevitable in these instruments!

Priced so you can make quite a few hundred dollars: \$995.00 (Stock No. BAR-9184) [Located at the MMM/Denmark]

PORTABLE BARREL ORGAN WITH REEDS

Small portable hand-cranked barrel organ with reeds. In plain cabinet (perhaps a candidate for some artistic decoration?). Fine unrestored condition. Priced very low at just:

\$395.00 (Stock No. BAR-9880) [Located at the MMM/Denmark]



VERY LARGE BARREL ORCHESTRION

—by Henri G. Vossen—

This beautiful barrel-operated piano orchestration was made during the early 20th century by Henri G. Vossen. The front is of beautifully ornamented glass and is one of the nicest facades we've ever seen on an instrument of this type.

The orchestration has a program of ten tunes and is in fine playing condition. It was originally used in Holland, where it provided entertainment to the patrons of a restaurant. Instrumentation consists of a piano, mandolin, wood block, tambourine, and bell. The cabinet is very, very impressive-appearing, and our illustration can convey just an indication of its grandeur. Measurements in feet and inches are: 7'10" high by 5'10" wide by 2'10" deep. This cabinet was a "standard" Vossen model and was used also to house instruments with lesser contents (such as piano only; not with orchestration effects).

A similar instrument, but with not quite so many instrumental effects, was recently offered for sale in the U.S.A. for \$3000.00. We consider ours to be an exceptional value for just: \$1895.00 (Stock No. BAR-9888) [Located in the MMM/Denmark]

METRIC/ENGLISH EQUIVALENTS

It's fairly easy to convert from the English system to the metric system, and vice-versa. Just remember that one meter is equal to 39.4 inches and you'll have no problem. (For the benefit of our non-English readers we might mention that one foot (written as 1') contains twelve inches. Thus a notation such as 2'3" means "two feet, three inches," or a total of 27 inches.) One of these days the whole world will be on the metric system and such conversions will no longer be necessary!

SOME COMMENTS FROM OUR MAIL

"I visited your museum and was very impressed by the extent of the collection. It was a most memorable event..." — P.L., Rhode Island.

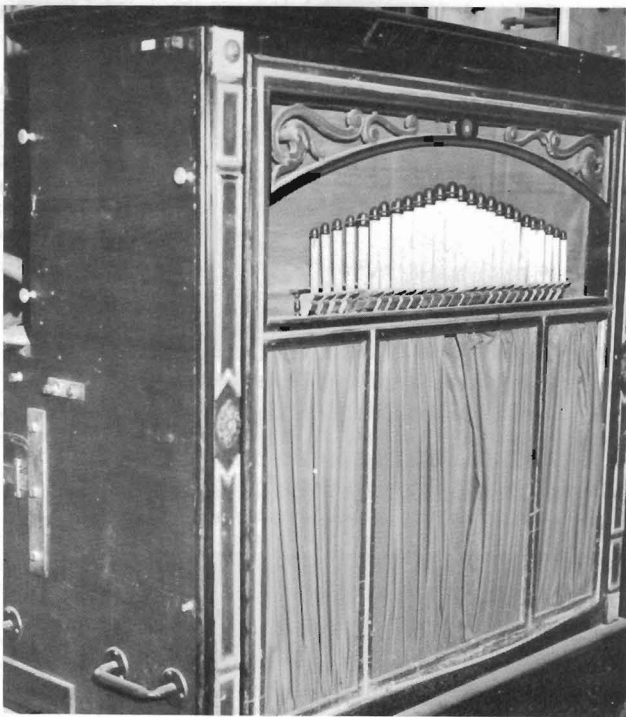
"I am enclosing herewith a money order in the amount of \$25 for your "Special MMM Record Deal." I am eager to receive it as I already have one copy of "Reproducing Piano Concert," which I will give to a friend. This particular album is the best of its genre and truly represents the Ampico B system at its best." — D.B., Orlando, Florida.

"Congratulations on another great catalogue. It is really well done, and you can be most proud of it. I am greatly enjoying the Regina 27" automatic disc-changing music box and the Mermod Soprano box recently purchased from you." — E.H., Ohio.

Some short, nice notes from a half dozen or more recent letters from various MMM friends: "I had a wonderful time reading through your catalogue." "Very interesting indeed!" "From what others have told me, the MMM is certainly a really fine place. It will be number one on my itinerary when I visit Europe for the first time; a trip I have planned for next year." "I really enjoy the Weber Unika and consider it to be the best investment I have ever made. I hope I can afford to buy a large Weber, Popper, or Hupfeld orchestration within the next few years, for these seem to be very inspiring, at least from the catalogue pictures." "I really enjoyed the set of six records. My favorites are the one with the Weber Maestro and the one with ragtime player piano music." "It was nice to meet you [Claes] at the annual convention of the Musical Box Society of Great Britain in London. Now that I have met you, I think I will order an instrument from your next catalogue when it arrives."

"I enclose a check for \$—— in payment for the Weber violin piano. I am very pleased with the instrument and with the excellent deal you gave me." — J.M.M., Encino, California.

"I think that you have something really great going with the MMM, and my only regret is that you don't have several branch museums in the United States! I admire your spirit and enthusiasm and your business ethics. Here's my \$5 subscription to your next six catalogues." — W.G.C., New York City, N.Y.



WILHELM BRUDER 52-KEY BARREL ORGAN

An attractive 52-key floor model barrel organ made by Wilhelm Bruder, famed organ maker of Waldkirch, Germany. The organ measures 4'11" high by 4'7" wide by 2'6" deep. The barrel is pinned with ten different musical selections.

The instrument is unrestored but is in fine playing condition. Few Bruder organs can be found on the market for less than \$2000 today. Here is a real opportunity! \$1995.00 (Stock No. BRU-7992) [Located at the MMM/Denmark]



NICOLE FRERES KEYWIND BOX —With brass bedplate—

This early brass-bedplate keywind box, formerly in the Marvin Collection, was manufactured by Nicole Freres of Geneva. According to the serial number schedule in Arthur W.J.G. Ord-Hume's book, *Collecting Music Boxes and How to Repair Them*, the present instrument, with serial number 32376, was made in the year 1860.

The box plays ten tunes on a 9¼" cylinder. Overall measurements of the box cabinet are: 17½" wide by 13½" high (lid open) by 8½" deep. Needed is the replacement of a small wood molding (cost to do this is less than \$10). Otherwise the box is ready to exhibit and enjoy.

Early Nicole boxes are much in demand, a popularity due, in large part, to the praise given to instruments of this make in several music box reference books.

The presently-offered example is a choice Nicole box in all respects. \$1195.00 (Stock No. CYL-1208) [Located c/o Roy Haning, Troy, Ohio USA; Tel. (513) 335-4152]

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Subscriptions are invited from active collectors and dealers only — as the subscription rate barely covers the cost of producing the "MMM Review" and isn't profitable in itself. However, if you are an active enthusiast in the field there's nothing we would like better than to have you among our many subscribers from all parts of the world!

ASK THOSE WHO KNOW US!

Are you new to the "MMM family?" If you want references concerning us, ask those who know us—and most leading collectors and dealers in the U.S.A. and Europe know Claes, Dave, or both of us. We're proud of the reputation we've built up over the years. We have always conducted our business on the Golden Rule principle: we treat you as we ourselves would like to be treated. We are not trying to make one-time sales to beginners. Rather, we seek dealers and collectors who are building an active trade in instruments or who are building fine collections. If this includes you, then we invite you to join our "MMM family" today!

ASK US!

If you have any questions about any aspects of an instrument not covered in our description, do not hesitate to ask! We have found that our best and steadiest customers are those who are knowledgeable and want information about what they are buying. We are here to help you — and to make your buying as easy as possible.

VERY LARGE DECAP DANCE ORGAN

—Fully restored; 92 keys—

Here is one of the finest Decap dance organs to come on the market in recent years. The instrument is of 92-key specifications and has a large complement of pipe registers, percussion, and a visible accordion and saxophone (the saxophone operates via a reed box).

The Decap has been beautifully restored, and the facade has been expertly repainted. It looks and sounds like new.

Dimensions are: 10'10" high by 14' wide by 5'2" deep. The facade separates into several sections and the chassis can be detached, thus facilitating moving through restricted spaces.

With the organ is a nice supply of music books. Additional music books can be ordered (tunes of your choice) from Arthur Prinsen or other present-day music book arrangers.

The offering of such a pristine Decap organ on today's market is very unusual. As the traveler to Belgium knows well, there are few if any Decap organs this choice on the market there today. This one was acquired years ago when such instruments were more plentiful than they are now.

\$10,995.00 (Stock No. DEC-1210) [Located c/o Roy Haning; Troy, Ohio USA; Tel. (513) 335-4152]

VERY ATTRACTIVE DECAP ORGAN

—68 keys; "display type" front—

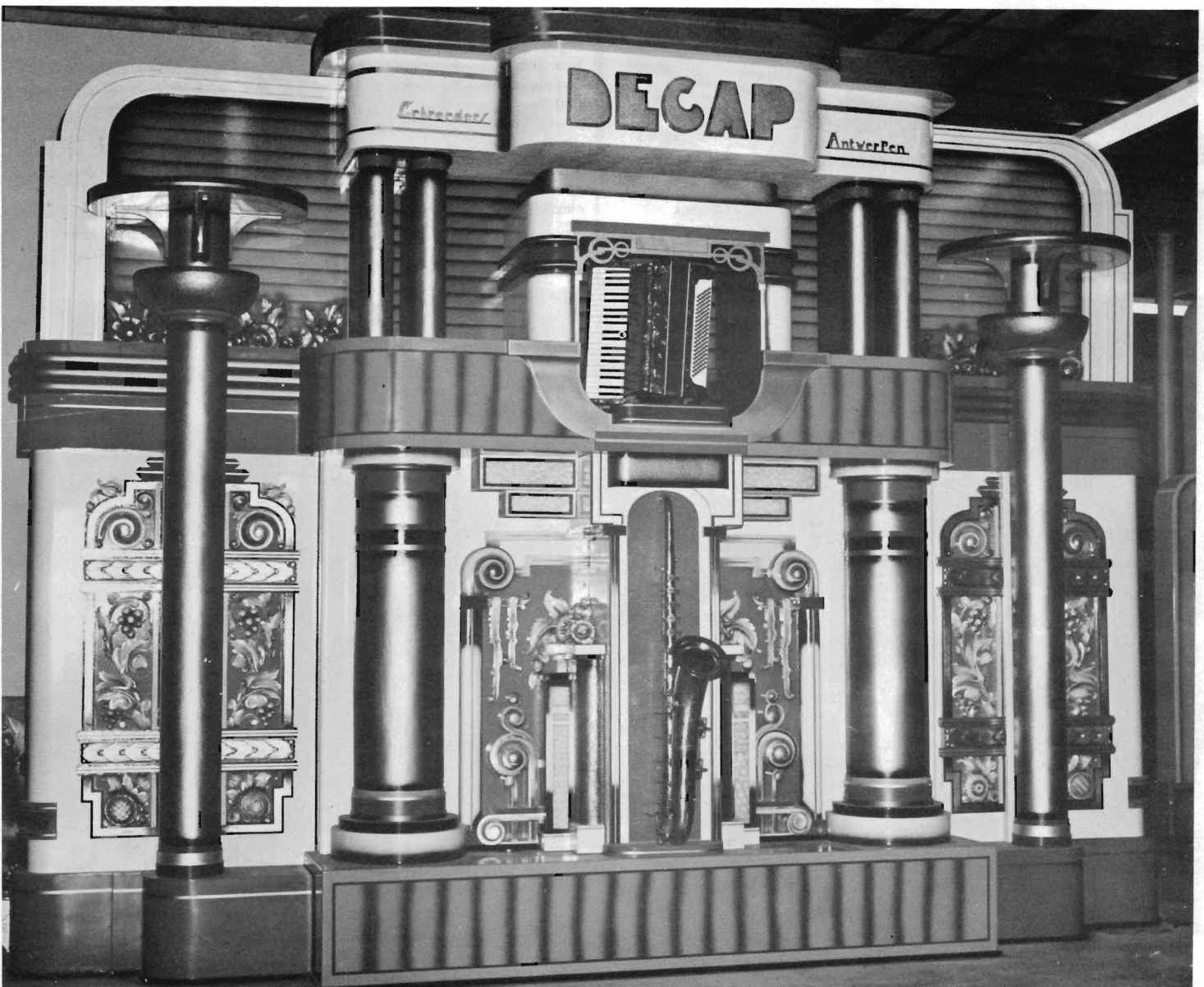
This lovely 68-key Decap dance organ has various instrumental effects arranged in bandstand-display fashion on the facade, where they can all be watched as they play. In the chassis behind the front are many ranks of pipes, all controlled from registers.

The instrument has been completely rebuilt pneumatically (except for the pressure regulator, which was in perfect condition) and plays well. For the ultimate in appearance, you may want to repaint the facade, but as it is now the facade is quite choice. Dimensions are: 8'9" high by 10'5" wide by 4'8" deep. The unit disassembles for ease in moving.

With the instrument is a large collection of music books. In addition there are quite a few old books which require some repairs to the hinged areas. Consider these to be a free bonus. New books can be made to your order.

This choice Decap organ should sell quickly for \$8995.00 (Stock No. DEC-1211) [Located c/o Roy Haning; Troy, Ohio USA; Tel. (513) 335-4152]

Note: An illustration of DEC-1211 (described above) appears at the upper right of page 16.





DEC-1211 (described on page 15)

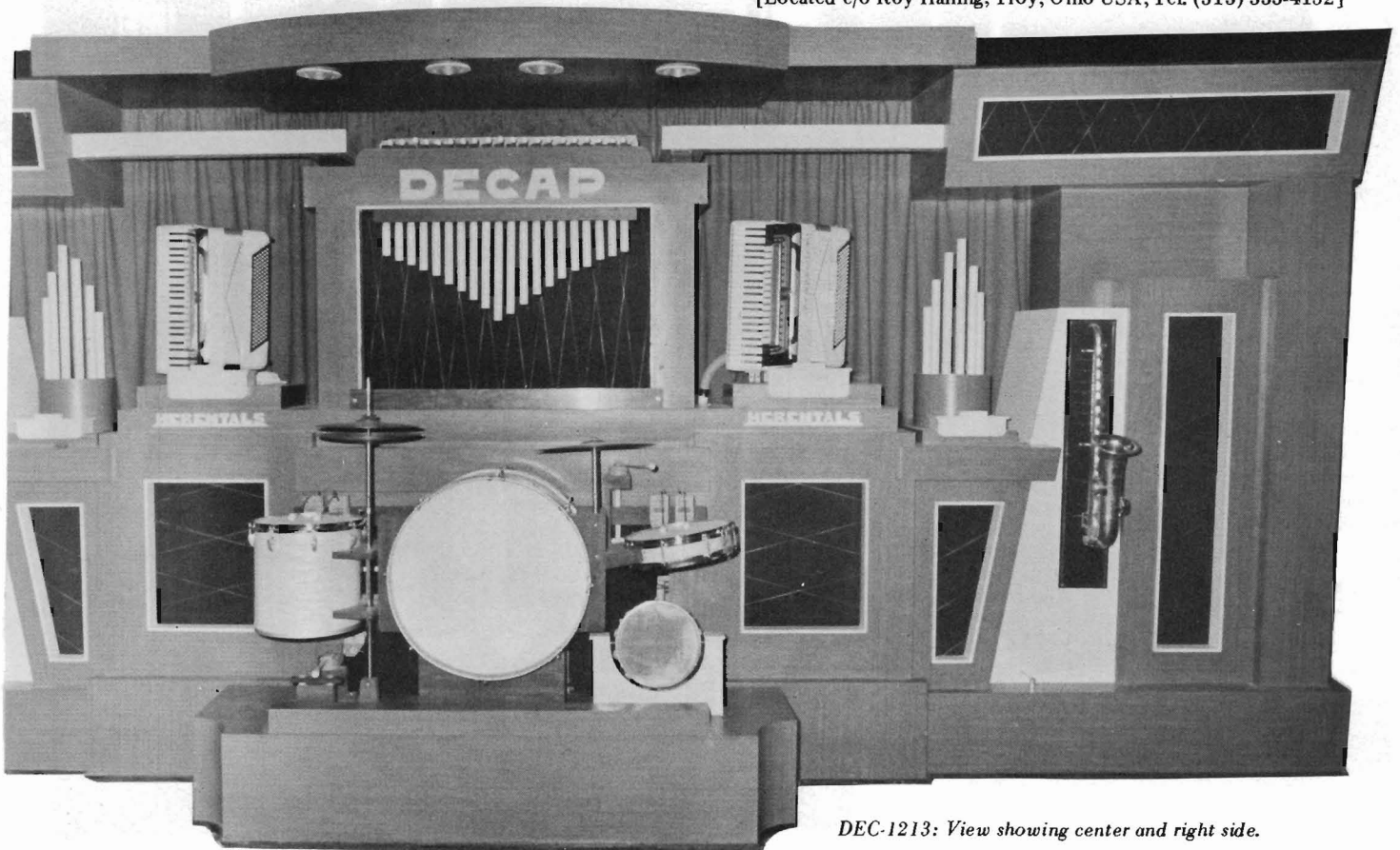


Members of the Automatic Musical Instrument Collectors Association enjoy a meeting recently hosted by Q. David Bowers in California.

DECAP ALL-ELECTRONIC DANCE ORGAN

Modern Decap all-electronic dance organ. Contains one Hammond organ and two smaller units to produce all reed sounds, namely: trumpet, saxophone, bass saxophone, and clarinet. In addition the instrument has an exposed percussion section, a xylophone, and two Crucianelli accordions, all of which operate pneumatically.

The unit measures 8'9" high by 20'6" wide by 5' deep. The instrument has been electronically and electrically changed to the American system, so it is ready to go. With it is a large supply of music books, including many by noted arranger Arthur Prinsen. New Decap electronic organs of comparable size currently sell for about \$25,000.00 f.o.b. the Decap factory in Antwerp. This one is inexpensive by comparison: \$17,995.00 (Stock No. DEC-1213) [Located c/o Roy Haning; Troy, Ohio USA; Tel. (513) 335-4152]



DEC-1213: View showing center and right side.

EXCEPTIONALLY ORNATE DECAP ORCHESTRION

—With art glass and electric-lighted facade—

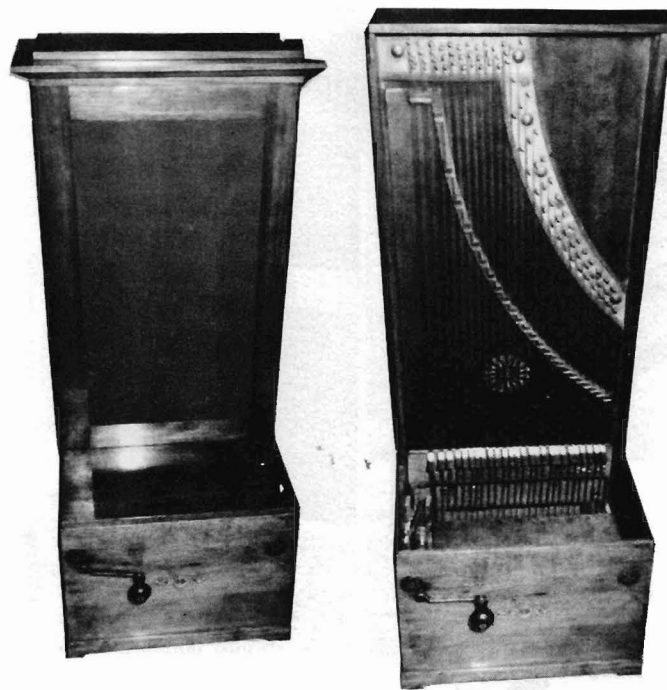
Here is the most ornate Decap orchestration we've ever seen or handled. Manufactured during the 1920's by Gebr. Decap (of 22 Essenstraat, Antwerp, Belgium), this instrument has an orchestration-type front (with natural wood finish and different in general styling from the dance organs of the period) decorated with three colorful art glass panels, dozens of electric lights (sockets are around the periphery of the art glass sections), and very elaborate and beautiful carvings. Even if it didn't play music the orchestration would be a showpiece and attraction!



Measurements are 10'4" high by 10' wide by 3'4" deep. The orchestration dismantles into several ranks for ease in moving. Instrumentation consists of many ranks of pipes, percussion effects, and a xylophone (unusual in a Decap orchestration). The music is arranged on multi-tune music rolls, a large number of which go with it.

The orchestration is in very choice unrestored condition. The facade is very beautifully preserved, and if it were ours to keep we would just wax it lightly (rather than refinish it). It would be difficult to imagine an original, unrestored orchestration in finer condition than this one.

This rare and beautiful showpiece can be yours for \$5975.00 (Stock No. DEC-5352) [Located in California, USA]



FINE MECHANICAL DULCIMER

This Danish-made hand-cranked dulcimer or small automatic piano by Møller is a very attractive instrument. It is in fine playing condition. Measurements are: 1.1 meters high by 0.45 meters wide by 0.40 meters deep. (1 meter = 39.4 inches.) For its type it is quite large and impressive.

\$495.00 (Stock No. DUL-9882) [Located at the MMM/Denmark]



ESPECIALLY ORNATE STEINWAY DUO-ART GRAND

—In carved Spanish-style case—

This large and beautiful art-style Steinway Duo-Art is the same instrument pictured at the upper right of page 299 of *The Encyclopedia of Automatic Musical Instruments*. Manufactured in the mid-1920's, this is one of the most ornate Steinway Duo-Arts we've seen or handled. The case is heavily carved in the Spanish style and is very attractive.

When acquired by us the piano was unrebuilt. We are having it restored in a first-class manner by the Carty Piano Co. and Keith Hardesty in Southern California. When completed, the instrument will look and play just like it did when it first left the showroom floor back in the 1920's.

This elegant Steinway Duo-Art is just the instrument for the advanced collector who wants the finest. It will be a treasure for many years to come.

Our price is for the instrument in unrestored condition. The restoration charges (which will amount to several thousand dollars as it is being restored to perfection) will be billed to you later at our cost. Unrestored, and with a generous supply of music rolls: \$5995.00 (Stock No. DUO-7146) [Located in the western USA]



ATTRACTIVE FRATI BARREL ORGAN

This beautiful hand-cranked barrel organ was made around the turn of the 20th century by Frati & Co. of North Berlin, Germany. Frati is renowned as one of the world's premier builders of portable hand-cranked barrel organs and fairground organs.

The organ offered here is in fine playing condition and has a program of ten tunes. There are 44 keys which operated from three registers. Dimensions are: 4' high by 3'7" wide by 2'1" deep. The organ is attractive in all respects.

Just \$1995.00 (Stock No. FRA-7920) [Located at the MMM/Denmark]

LARGE KEYBOARD-STYLE FRATI ORCHESTRION —Fratinola circa 1910-1914—

This large and very impressive-looking orchestrion is one of the Fratinola series instruments built by Frati & Co. of Berlin during the 1910-1914 years. The presently-offered orchestrion is particularly large



(for a keyboard style) and measures 2.4 meters high by 1.7 meters wide by 0.9 meters deep. (1 meter = 39.4 inches.) The cabinet is of light oak. Decorating the case are thirty small art glass panels, primarily of silver, gold, and green coloration, which combine to form an attractive design.

Instrumentation of the Fratinola consists of a piano, mandolin attachment, 26-note xylophone, and 26 violin pipes. The pipes are equipped with a tremolo device for added realism. As the rolls used by this instrument are well orchestrated it might be an interesting idea to add some percussion effects. The capacious cabinet affords plenty of room for doing this!

There are two pumps in the orchestrion: a vacuum pump located in the bottom and, near the very top of the case, a separate pump to provide pressure for the violin pipes. A large set of swell shutters in the top of the case make possible expression effects.

The Fratinola orchestrion is in attractive unrestored condition. Pneumatic rebuilding will be required, and case refinishing (including some minor wood work) is recommended as well. This large, impressive, and very beautiful orchestrion comes with a supply of music rolls and is probably priced at least \$1000 under the market at:

\$1995.00 (Stock No. FRA-8913) [Located at the MMM/Denmark]

HOCK FLOOR-MODEL BARREL ORGAN

Floor-standing barrel organ made by Mamert Hock. The organ has a Gebr. Wellershaus front, part of which is missing. The instrument, quite inexpensive for an organ of its size and musical ability, is an ideal buy for the rebuilder who wants to construct his own ornate facade.

The organ has 58 keys and is equipped with 5 registers. The barrel is programmed with 10 different tunes. Dimensions are 4'10" high by 4'7" wide by 2'6" deep. Inexpensive at just \$1995.00 (Stock No. HOC-7997) [Located at the MMM/Denmark]

HUPFELD ANIMATIC-PHONOLISZT PIANO —With Tri-Phonola reproducing system—

This choice Hupfeld Animatic-Phonoliszt electric piano dates from c.1925. It will play two types of rolls: the fully expressive Hupfeld Triphonola reproducing rolls and regular 88-note home player piano rolls. With the instrument go 25 Triphonola rolls. Additional Triphonola rolls are available at reasonable cost with the purchase of the instrument. 88-note rolls can be obtained through any Q.R.S. outlet, or we can supply them cheaply.

This instrument was made in the mid-1920's and employs the instantly-detachable Hupfeld unit valves (in general use after 1923). The piano was made for use in a restaurant and differs slightly in case



style from the somewhat simpler units made for the home. The original cost of this unit (approximately translated into U.S. funds) was c.\$1250.

If you would like a choice example of one of the finest reproducing systems ever made, we recommend this instrument to your attention. It is a very choice unrestored example and will be a pleasure to rebuild. When completed, few other instruments in your collection will rival its musical ability. A really outstanding value, in our opinion, at just: \$995.00 (Stock No. HUP-1176) [Located at the MMM/Denmark]



HUP-1205



HUPFELD HELIOS ORCHESTRION
—With 6-roll magazine system—

Hupfeld Helios keyboard-style orchestrion, c.1912-1922. Equipped with the famous Hupfeld six-roll automatic changer or magazine system. Six Helios rolls can be stored on the instrument at once and played in rotation.

Instrumentation consists of a keyboard piano, accordion (mounted on a shelf on front), 25 violin pipes, 15 cello pipes, bass drum, snare drum, and cymbal. The accordion is not original and was probably added by Hupfeld's Amsterdam outlet, Duwaer & Naessens, in the late 1920's. (This firm expertly added accordions to many different Hupfeld instruments, always taking care to match the wood veneers and to do a professional job.) Case measurements are: 7'11½" high by 6'2" wide by 3¼" deep.

The pneumatic systems on the interior have been rebuilt by Roy Haning and Neal White. The case is refinished in a rich brown semi-gloss surface and is very beautiful. To be done: recovering of the ivories and regulation of the automatic roll changer.

The instrument can be used in its present state (when the above-mentioned restoration items are completed; which can be arranged between you and Roy Haning), or you may wish to remove the accordion and add ranks of flute and clarinet pipes to the interior (the Helios roll will accommodate these very well).

Hupfeld Helios orchestrions, instruments which play some of the finest music ever cut on a paper roll, are very scarce today, and it is only infrequently that we have one to offer for sale. Here is an excellent opportunity.

\$6495.00 (Stock No. HUP-1205) [Located c/o Roy Haning; Troy, Ohio USA; Tel. (513) 335-4152]

HUPFELD DUO-PHONOLA
—Reproducing Piano—

We offer a lovely example of Hupfeld's Duo-Phonola reproducing piano: a choice unrestored Rönisch upright with an ebony finish. Historical information concerning Hupfeld reproducing pianos in general can be found beginning on page 311 of *The Encyclopedia of Automatic Musical Instruments*. Information concerning the Duo-Phonola in particular can be found on page 315 of the same reference.

The presently-offered instrument is very attractive in appearance and will be a pleasure to rebuild. It can use either regular 88-note piano rolls (such as those currently being made by Q.R.S.) or Hupfeld Tri-Phonola reproducing rolls. A supply of the latter type comes with the instrument; rolls of the 88-note type are easily available elsewhere.

"It's built like a fine watch," remarked a leading authority (name on request) when recently examining the instrument. "I've never seen such a beautifully-made mechanism in a player piano."

Here is an outstanding example of one of the world's finest reproducing piano systems; an instrument which also combines the fun and appeal of an 88-note player piano. A real buy for just \$995.00 (Stock No. HUP-8035) [Located in the western USA]

MULTILINGUAL CORRESPONDENCE

You can write to Claes Friberg at the MMM in English, Danish, German, French, Spanish, Norwegian, or Swedish. Your inquiry will be answered in your own language. (Dave is a bit less versatile in this area, and only speaks and writes English!)



HUPFELD SOLOPHONOLA PLAYER PIANO
 —In fine-quality Blüthner case—

Hupfeld Solophonola foot-operated home player piano; an especially fine model in a Blüthner keyboard-style case. The instrument uses regular 73-note Hupfeld Phonola rolls, 50 of which go with it. Additional Phonola rolls are available at low cost from the MMM.

The instrument, although in original condition and never restored, plays very well. It is a very attractive example of one of the finest-built and most popular player pianos ever made. Seldom is such a nice one offered for sale! \$795.00 (Stock No. HUP-8768) [Located at the MMM/Denmark]

HUPFELD XYLOPHONE/MANDOLIN PIANO
 —Hupfeld Konzert Universal—

Here is one of the snappiest "nickelodeon" pianos ever made! This Hupfeld Konzert Universal coin-operated (via a wallbox) electric piano dates from the 1920's. The basic piano (which in itself would be a fine-sounding automatic instrument) is accompanied by two extra features:



A very large (30-note) xylophone is mounted vertically at the top of the instrument and is visible behind panels of art glass interspersed with clear glass. The brightness of the xylophone is a Hupfeld trademark. This piano features the xylophone as the main extra instrument.

The mandolin effect is something special, too. Rather than being just a simple curtain-type (as in most contemporary American and European nickelodeons of the 1920's), the Hupfeld has a belt-driven rotating ratchet-actuated "harp effect" — a device which produces a charming, brilliant, and ringing mandolin-like sound, just like the Wurlitzer Mandolin Quartette, for example. Pianos with a mandolin device of this type are very rare, for the "harp effect" mechanisms were much more costly than curtain-type attachments. By way of price comparison we might mention that a Wurlitzer Mandolin Quartette recently changed hands for several thousand dollars.

The case of this Hupfeld piano is of light oak and measures 2 meters high by 1.5 meters wide by 0.8 meters deep. (1 meter = 39.4 inches.) The front is ornamented with two electric lamps, several beveled mirrors, and a colorful art glass panel. The exterior of the piano has been subjected to dampness and will require refinishing and some regluing of the veneer. The interior is bright, clean, and exceptionally choice and, believe it or not, most of the bellows are soft and pliable. It is quite likely that a complete interior restoration will not be required in order to make it play (however, we recommend doing it anyway, for a long and trouble-free life will then result). With a group of music rolls this outstanding Hupfeld is offered for just:

\$2495.00 (Stock No. HUP-8916) [Located at the MMM/Denmark]



HUPFELD DEA REPRODUCING PIANO
 —Grotrian-Steinweg Grand—

Here is potentially one of the very finest reproducing pianos in existence anywhere: a lovely Grotrian-Steinweg grand piano incorporating the superbly-built Hupfeld DEA reproducing mechanism.

The piano is in an ebony case measuring approximately 6' in length. The mechanism is in really choice unrestored condition, with all of the metal parts gleaming and brilliant. The ebony case shows some scuffs and mars and will require refinishing. There are some decorative garland-style carvings, originally in ebony finish, which might look better if gilded. Once refinished and rebuilt this DEA will be a superb showpiece.

Information concerning the DEA reproducing piano was written for *The Encyclopedia of Automatic Musical Instruments* by Claes O. Friberg (a director of the MMM), and can be found on pp. 311-316 of that reference. Connoisseurs of reproducing pianos agree that the craftsmanship of the Hupfeld system and the quality of workmanship reached a level touched by few other automatic instruments of any kind.

To our knowledge there are just four DEA reproducing pianos now in the United States: (1 and 2) Vorsetzer models in the collection of Mr. J.B. Nethercutt (these were supplied by Claes O. Friberg several years ago); (3) a keyboard-style upright instrument in the collection of Bellm's Cars and Music of Yesterday Museum in Sarasota, Florida (this instrument was in the original Ernst Boecker [USA Hupfeld distributor] stock years ago, then it went to the Mangels Museum on Coney Island, then it went to the Bellm exhibit); (4) the Grotrian-Steinweg grand piano offered here.

An upright model Hupfeld DEA at the MMM in Copenhagen has provided many concerts for visitors. A recording of this instrument, *Hupfeld DEA Plays Grieg and Saint-Saens*, (Stock No. MMM-1007) was produced at an MMM concert on January 18, 1971, and is available for \$5.95 postpaid.

Although it is possible that other Hupfeld DEAs exist in the top-quality Grotrian-Steinweg grand format, we have not heard of any other than the one offered here. Here is a truly superb classic instrument. \$5995.00 (Stock No. HUP-9696) [Located in the western USA]

LARGE "IDEAL" DANCE ORGAN

We've just purchased this large "Ideal" key-frame type dance organ. As of this writing it is enroute to a storage area in the western U.S.A. Purchased by Hathaway and Bowers, Inc. several years ago as part of the Bursens Warehouse Hoard, this "Ideal" organ is similar to the style pictured at the lower center of page 835 of *The Encyclopedia of Automatic Musical Instruments* (the instrument marked "Ideal"). The instrument was manufactured during the 1930's by Arthur Bursens of Antwerp, Belgium.

The instrument is in fine unrestored condition. It was playing when sold several years ago. It has been in storage for the past year or two and has not been played, nor has any attempt been made to play it. It is our estimation that very little if any work will be needed to have it perform fine once again. The organ is one of the finest we have ever had and was picked for its quality, appearance, and tone from the Bursens Warehouse Hoard by its former owner. It is for sale once again because its former owner lost his lease on the warehouse which stored this and several other automatic instruments.

With this lovely dance organ is a fine supply of music books. Additional music books can be ordered from our friend Arthur Prinsen in Belgium, or from any one of several other persons who cut music to order.

This attractive, exceptionally well-preserved, and quite outstanding dance organ can be yours for just \$4995.00 (Stock No. IDE-5533) [Located in the western USA]

IMMENSE IMHOF & MUKLE "ADMIRAL II" ORCHESTRION

A rather detailed description of the specifications of this immense instrument, the largest roll-operated orchestrion ever made by Imhof & Mukle, appears on pages 465 and 476 of *The Encyclopedia of Automatic Musical Instruments*. We encourage prospective purchasers to read the descriptions there.

The instrument we offer is the only surviving example of the immense Admiral II orchestrion, to our knowledge. The case has been superbly refinished in an off-white or ivory color with gold trim. It looks just like new! The interior will require complete restoration, including replacement of some missing pipes and other components (although the basic pumps, chests, roll frame mechanisms, etc. are intact, as are most other major items). This instrument will require a lot of work, but when it is restored the new owner will have one of the grandest, most impressive, and most magnificent orchestrions on earth! There is a large supply of music with it, so enjoyment of the Admiral II is assured.

Price on request. (Stock No. IMH-1113) [Located in the western USA]

KALLIOPE "PANORAMA" MUSIC BOX

—With diorama of racing horses—

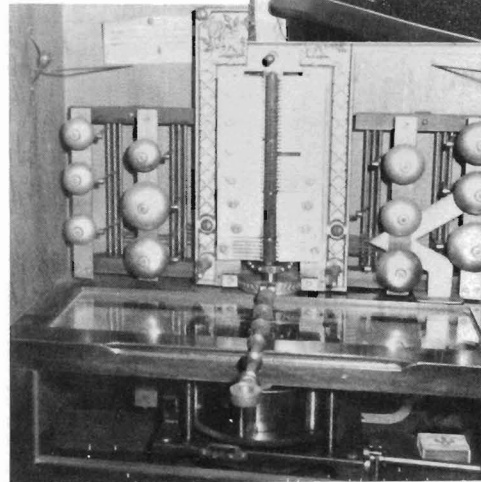
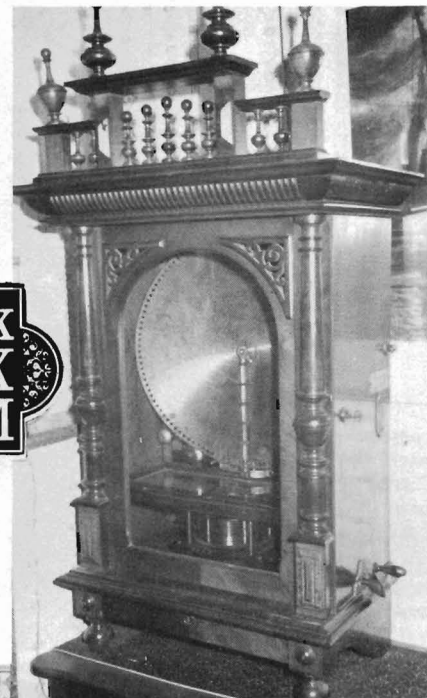
Here is one of the most colorful and most attention-getting music boxes ever made: the Kalliope "Panorama." As the music plays, the horses race in a colorful racetrack diorama at the bottom of the case. The racing horses (actually silhouettes) are mounted on an endless belt. Power is provided by a connection to the mainspring of the music box.

The instrument as a music box is a fine one and plays standard 20½" Kalliope discs, a supply of which goes with it. The case is of richly toned mahogany and is very beautiful. It will require no work or refinishing. Several of the tiny race horse silhouettes will have to be replaced (something you should be able to do in an hour or two), but apart from this, no work is needed. The Kalliope has a matching base cabinet.

Overall dimensions are: 7'2" high by 2'7" wide by 1'6" deep. Among disc-type music boxes this is a real showpiece. In over ten years of buying and selling hundreds of disc-type music boxes, including many great rarities and scarcities, this is only the second "Panorama" which has passed through our hands. (The first was sold into the Levy Collection in Ohio.)

Note: Information concerning the Kalliope "Panorama" can be found on page 110 of the *Encyclopedia of Automatic Musical Instruments*.

\$2995.00 (Stock No. KAL-5858) [Located at the MMM/Denmark]



KALLIOPE MUSIC BOX WITH BELLS

—Style 176; circa 1905—

Made shortly after the turn of the 20th century, this beautiful Kalliope music box was designated as Style 176. It uses interchangeable discs which measure 52½ cm. in diameter (about 20 inches). Music is provided by four large steel music combs plus a set of twelve saucer bells.

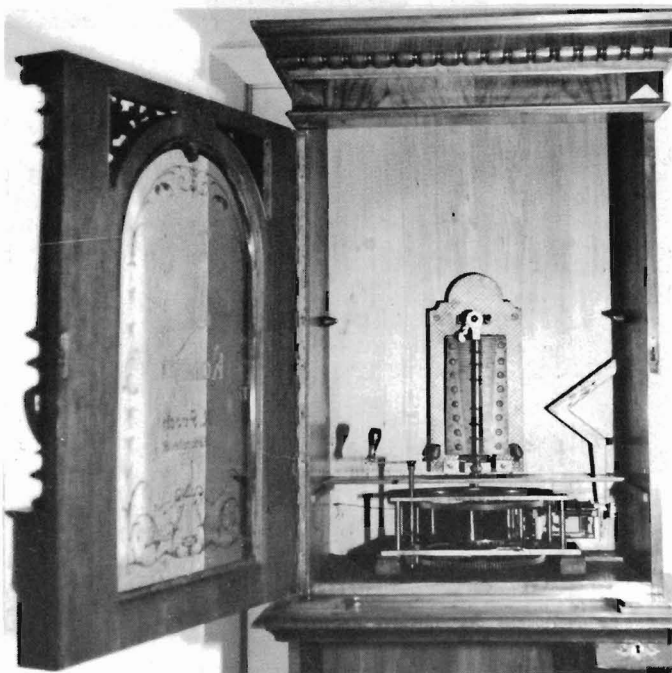
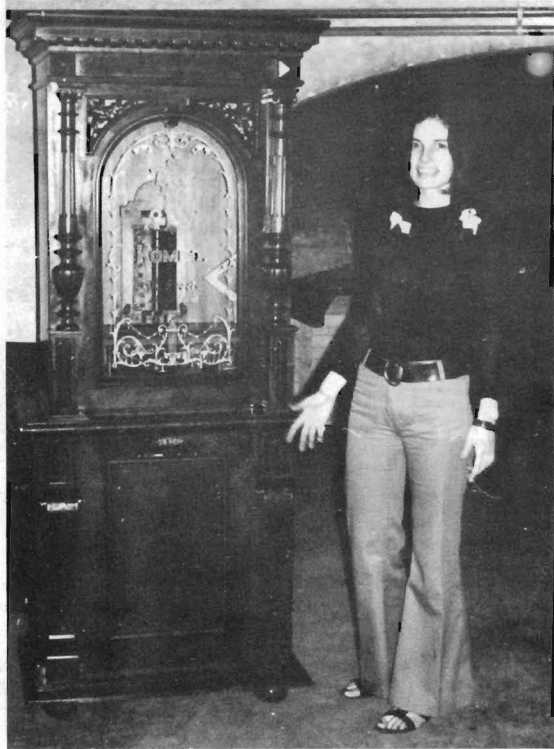
Measurements are: 1.3 meters high by 0.71 meters wide by 0.41 meters deep. (1 meter = 39.4 inches.) The cabinet is of rich walnut and is excellently preserved. The musical mechanism is choice, save for one broken tooth which will require repair.

Ornate disc-type boxes, particularly ones in choice condition such as this, are becoming exceedingly rare — as you know if you've been shopping around. We consider this beauty, offered with a half dozen discs, to be a rare bargain at just \$1695.00 (Stock No. KAL-6666) [Located at the MMM/Denmark]

LARGE KOMET 24½" DISC BOX WITH BASE

Large and impressive Komet disc-type music box from the late 1890's. Uses regular Komet 24½" discs, a half dozen of which go with it.

The Komet is in walnut wood and has a matching base cabinet. The instrument is in fine condition, apart from one broken tooth (which is repairable). The original front glass is attractively ornamented with gold lettering and stenciling.



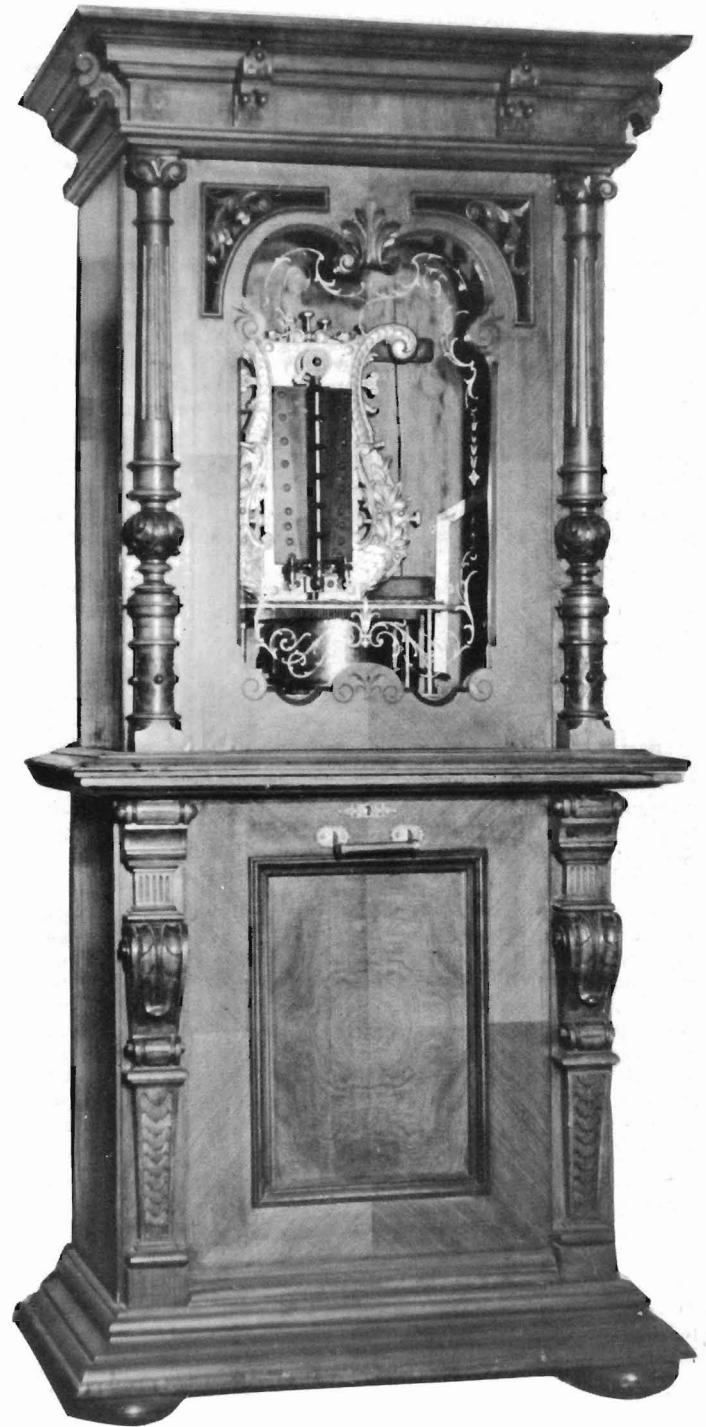
Large-diameter disc boxes such as this are becoming very rare and difficult to locate. This represents an opportunity for the musical museum or the advanced collector. Speaking of sales to museums, it's our guess that we've supplied instruments to just about every musical museum on earth. Filling "want lists" for unusual, rare, and interesting instruments is an MMM specialty!

This beautiful Komet disc box: \$1795.00 (Stock No. KOM-5969)
[Located at the MMM/Denmark]

BEAUTIFUL KOMET MUSIC BOX

-24½" disc size-

This Komet is one of the most beautiful disc boxes we have ever had the pleasure of offering for sale. Housed in a case with matched veneer and ornamented by scrollwork and other decorations, this instrument is an outstanding showpiece. As our illustration shows, the bedplate is in the shape of an ornate lyre. The graining in the cabinet veneer is matched four ways. No expense was spared originally to make this an exceptional example of the music box builder's art.



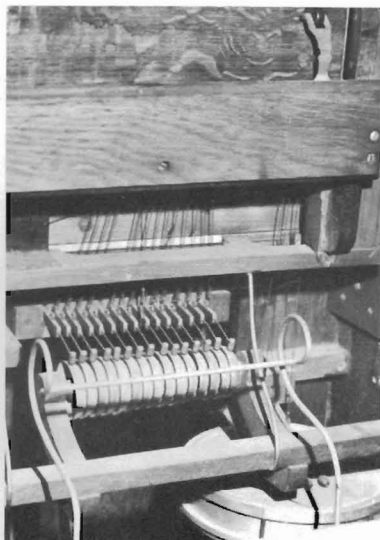
The Komet measures 79" (200 cm.) high by 33" (84 cm.) wide by 21" (53 cm.) deep. It uses regular 24½" (62 cm.) Komet discs, a supply of which goes with it. The instrument is in exceptionally fine unrestored condition, plays well, and is attractive in all respects.

We consider this Komet to be one of the best buys in this catalogue.
\$3295.00 (Stock No. KOM-6543) [Located at the MMM/Denmark]

KUHL & KLATT ELECTRIC PIANO

Coin-operated (via a wallbox) electric piano made during the 1920's by Kuhl & Klatt of Berlin, Germany. Attractive oak case. Unrestored condition. Price includes a supply of music rolls.

Inexpensive at just \$475.00 (Stock No. KUH-3384) [Located in the western USA]

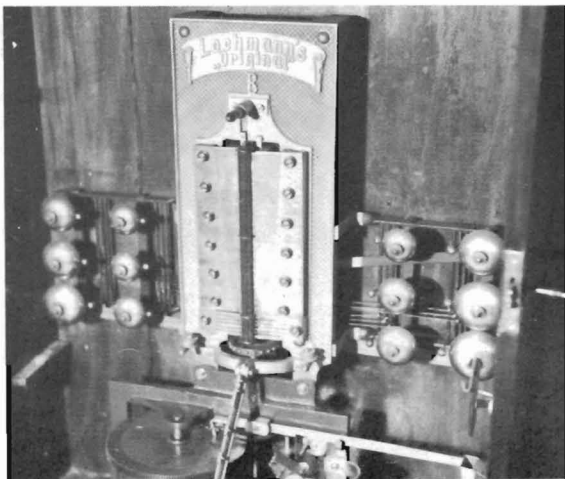


"LISZT" PIANO ORCHESTRION

Dating from the 1890's, this "Liszt" piano orchestrion is operated by folding cardboard music books. The instrument is of 57-key size and contains a piano, brilliant-sounding mandolin effect, 15 saucer bells, snare drum with 4 beaters, and a triangle with 2 strikers. Motive power is provided by a hand crank.

The "Liszt" is housed in an attractive and large light walnut cabinet with a beveled mirror front. Measurements are: 6'11" high by 2'8" wide by 1'7" deep. There are two tiny openings at the upper left and right of the cabinet, indicating that the orchestrion may have had electric lamps at one time.

The interior of the "Liszt" is well preserved. It will require normal restoration, but as the components are choice, this should be an enjoyable task. The music of similar piano orchestrion devices (cf. page 360 ff. of *The Encyclopedia of Automatic Musical Instruments*) is very pleasant to listen to. The "Liszt" will make a truly fine addition to a comprehensive collection of automatic instruments. Inexpensive at just \$1750.00 (Stock No. LIS-8147) [Located in the western USA]



24½" LOCHMANN "ORIGINAL" WITH BELLS

This lovely Model B Lochmann "Original" music box was made during the early 1900's by the Original Musikwerke Paul Lochmann G.m.b.H. It uses discs measuring approximately 24½" in diameter. A somewhat similar model, No. 172, is described and illustrated at the top of page 115 of *The Encyclopedia of Automatic Musical Instruments*. It is noted that this was one of Lochmann's best-selling styles.

Music is provided by two large combs plus twelve tuned saucer bells. Cabinet measurements are: 54" (167 cm.) high by 31" (79 cm.) wide by 16" (41 cm.) deep. The instrument is in fine playing condition.

This lovely Lochmann "Original" music box and a supply of discs can be yours for \$1995.00 (Stock No. LOC-1401) [Located at the MMM/Denmark]



LÖSCHE "ANGELUS" ORCHESTRION

This large, impressive, and instrument-filled "Angelus" orchestrion was made c.1915-1925 by Paul Lösche, well-known orchestrion builder of Leipzig, Germany. The instrument is housed in a tall and handsome keyboard-style case with an attractive and ornate front.

Instrumentation consists of a piano, mandolin attachment, violin pipes, and a 26-note xylophone. The orchestrion measures 7'2" high by 5'2" wide by 2'11" deep. With the instrument are ten multi-tune rolls.

Large and impressive orchestrions such as this are becoming harder and harder to find as years go by. This one is a really fine value in our opinion. It can be yours for just: \$3895.00 (Stock No. LOS-1054) [Located at the MMM/Denmark]



LÖSCHE ACCORDION JAZZ BAND

Lösche Accordion Jazz Band from the 1920's. Housed in a tall keyboardless cabinet this instrument contains banks of reeds (to simulate an accordion), bass drum, snare drum, two tuned cow bells, triangle, and cymbal.

Case measurements are 7'3" high by 5' wide by 2'2" deep. The cabinet is of light oak. All interior pneumatic components except the pump (which did not require attention) have been rebuilt by Roy Haning and Neal White. The exterior of the case has not been touched and is in need of complete refinishing plus some minor wood work. The instrument plays well and comes with twenty music rolls.

Cheap at just \$1795.00 (Stock No. LOS-1206) [Located c/o Roy Haning; Troy, Ohio USA; Tel. (513) 335-4152]

RECOGNITION

The "Encyclopedia of Automatic Musical Instruments," by Q. David Bowers, has just been designated as "one of the most valuable reference books of the year" by the prestigious American Library Association. We're deeply grateful for this honor.

If you don't have a copy of the "Encyclopedia," then there's no better time than right now to order one! Complete details appear elsewhere in this issue.



LÖSCHE FLUTE AND VIOLIN SOLO PIANO —An inexpensive orchestrion—

This Lösche model was originally described as the "Flute and Violin Solo Piano." It was one of the most popular styles produced by this German firm. An illustration of it appears on page 490 of *The Encyclopedia of Automatic Musical Instruments*.

The presently-offered example is in below-average unrestored condition. It has been treated roughly, and it will require complete pneumatic rebuilding and case refinishing. The upper center panel is missing as are a few other minor parts. The cabinet measures 250 cm. high by 160 cm. wide by 90 cm. deep. (100 cm. = 39.4 inches.) The finish is of natural oak. The Flute and Violin Solo Piano is a late model dating from the 1920's. It was originally sold in Belgium.

For the qualified rebuilder or for the hobbyist who wants to use this large and impressive orchestrion as a basis for constructing an even more extensively instrumented (by adding drums, etc.) device this is a really exceptional value for only \$1895.00 (Stock No. LOS-8483) [Located in the western USA]



(Stock No. LOS-1895)

LÖSCHE "REPRODUCTA" ORCHESTRION

—In tall attractive case—

This beautiful Lösche orchestrion is the "Reproducta" model and dates from the mid-1920's. It is housed in a large keyboard-style cabinet of modern design. The dimensions are: 2.46 meters high by 1.58 meters wide by 0.82 meters deep. (1 meter = 39.4 inches.) The case is of oak with decorations of lighter-colored wood and mirror panels.

Instrumentation of the Reproducta consists of a piano, mandolin attachment, 23 violin pipes, and 23 flute pipes. The instrument is in choice unrestored condition. The left front wooden leg (of simple rectangular design) is missing, but apart from this, all items are intact.

Large orchestrions such as this are becoming very rare. We consider this instrument to be a super-value at our below-wholesale price of just \$1895.00 (Stock No. LOS-8916) [Located at the MMM/Denmark]



MERMOD FRERES "SHOWCASE" ORCHESTRA BOX

—A showpiece from a French chateau—

Found hidden away in an elegant French chateau, this is one of the nicest Mermod Freres orchestra boxes we have ever seen or owned. Coin-operated and housed in a large and ornate glass-fronted cabinet, the instrument was designed to attract attention — and it does!

Instrumentation consists of a 15" cylinder on which twelve operatic tunes are programmed. Additional effects are provided by 22 organ reeds, four bells (operated by two automaton figures of Chinamen with bell strikers in each hand), a snare drum with six beaters, and a wood block with six strikers. Three lively dancing dolls add extra animation.

The Mermod box is equipped with the famous Parachute Safety Check, a shield-shaped device which bobs up and down as the cylinder turns. The instrument is very choice-appearing. It will require some minor work, including replacing of two tooth tips, repair of the coin mechanism, and restoration of the organ bellows mechanism. Coin-operated Mermod boxes originally received very hard use, and it is very unusual to find one in such fine preservation today.

Measurements of this large and impressive instrument are: 4'5" high by 3'1" wide by 1'9" deep.

The program consists of the following twelve operatic excerpts: "Boccaccio," "Mignon," "Faust," "Carmen," "Rigoletto," "Lucia," "Il Trovatore," "Norma," "Romeo and Juliet," "Cavalleria Rusticana," "La Traviata," and "La Fille de Madame Angot."

Collectors and historians consider Mermod boxes to be among the finest cylinder-type instruments ever produced. The presently-offered example is a particularly fine one!

\$2465.00 (Stock No. MER-5172) [Located at the MMM/Denmark]



MILLS CABINET-TYPE MUSICAL SLOT MACHINE

Mills cabinet-style slot machine from the 1900-1910 era. Manufactured by the Mills Novelty Company of Chicago, Illinois, and exported to France shortly after it was made.

The device incorporates a rotating front disc which pays out coins if the correct color is guessed. Gambling is done by trying to choose which of several slots, each painted a different hue, will be the winning color. Each time the instrument is used, a cheerful tune plays on a Swiss cylinder music box in the base.

The device is in a beautiful oak cabinet. One small wooden side panel is missing and will require replacement. The instrument is in fine playing condition.

Note: Information concerning this genre of instrument is to be found on pp. 92-95 of *The Encyclopedia of Automatic Musical Instruments*. Cheap on today's market at just: \$1995.00 (Stock No. MIL-1212) [Located at the MMM/Denmark]



Weber Maestro orchestrion music entertains Automatic Musical Instrument Collectors Association members at a recent meeting. The instrument is against the wall in the background.

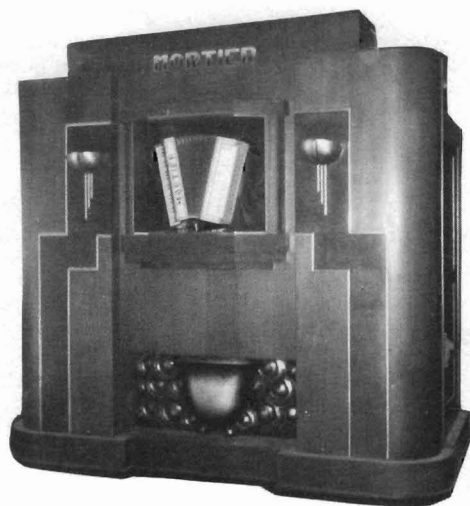


MOJON MANGER INTERCHANGEABLE CYLINDER BOX
 —With beautiful matching table—

Attractive Mojon Manger interchangeable cylinder music box made during the 19th century. With four interchangeable cylinders, each of which measures 13" long and contains many different tunes. The instrument is mounted on a beautifully veneered matching table.

Dimensions of the music box alone are 9" high (lid closed) by 2'10" wide by 1'3" deep. The matching table measures 2'7" by 4'1" by 2'3".

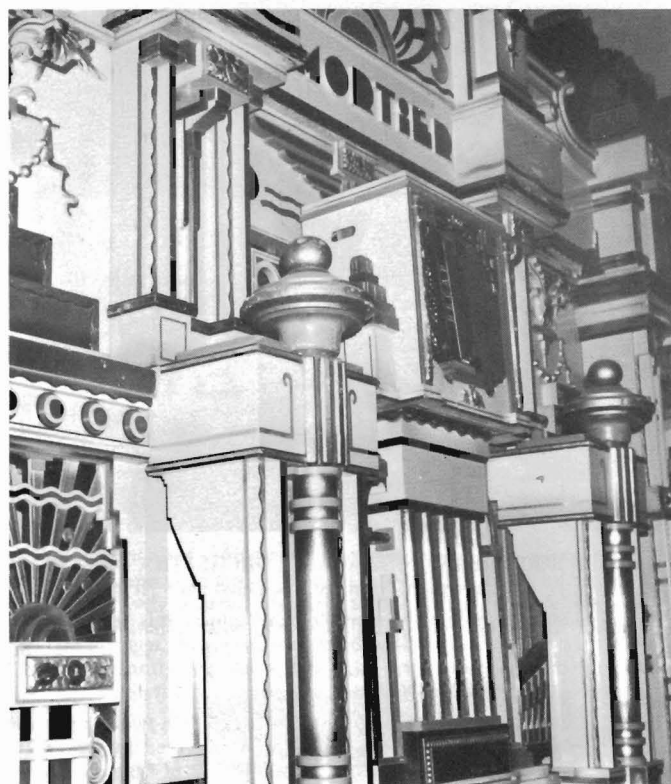
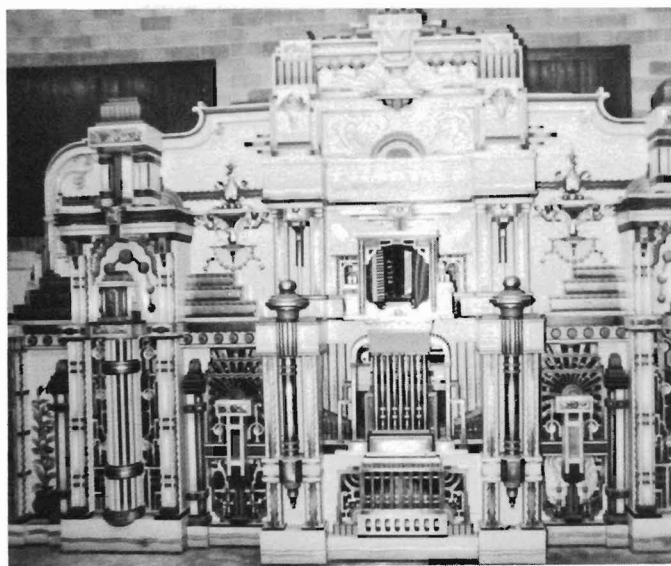
The mechanisms of the music box have been beautifully restored. The instrument sounds nice and presents a very attractive appearance. It is inexpensive at just: \$1795.00 (Stock No. MOJ-5856) [Located at the MMM/Denmark]



MODERN-STYLE 84-KEY MORTIER ORCHESTRION

84-key Mortier orchestrion. In a two-toned modern oak cabinet. Full complement of pipes plus percussion effects and accordion. The instrument has been restored to good playing condition. The accordion has some leaks and needs to be regasketed, although the pneumatic stack/decks have been recovered. A nice supply of music comes with the organ.

Dimensions are: 8'10" high by 9'2" wide by 4'8" deep. \$6995.00 (Stock No. MOR-1212) [Located c/o Roy Haning; Troy, Ohio USA; (513) 335-4152]



EXCEPTIONAL MORTIER 101-KEY ORGAN
 —Very well preserved—

Here is a nicely preserved specimen of a large classic 101-key Mortier organ; one of the last made with an ornate facade. The front is complete and is in original condition with toned gold and silver highlights. Some touch-up work is recommended, but this is not necessary.

The organ contains many ranks of pipes plus the jazz flute rank and two ranks of vibratones. The Decap accordion on the front was added later. The instrument has been partially restored by Roy Haning and Neal White. The price quoted would include completion of the restoration plus a generous supply of music books. Dimensions of this large organ are: 22' wide by 16'6" high by 5'6" deep. The instrument disassembles for easy moving.

\$18,995.00 (Stock No. MOR-1215) [Located c/o Roy Haning; Troy, Ohio USA; Tel. (513) 335-4152]



Above: View of the Style 28 Mortier orchestri- on we currently offer for sale. This is a very impres- sive and beautiful instrum- ent.

Left: Original Mortier catalogue illustration of the Style 28.

ATTRACTIVE MORTIER ORCHESTRION —Style 28—

This Mortier orchestri- on dates from the 1920's and is the popular Style 28 model. The cabinet is of oak with many architectural embellishments. Five beveled mirrors on the facade lend a touch of elegance. A similar instrument is pictured on page 894 of *The Encyclopedia of Automatic Musical Instruments*.

Measurements of the instrument are 9' high by 8'7" wide by 4' deep. The facade and chassis separate for ease in moving. The organ is of 72 key size and uses standard Mortier music books for the 72-key layout. With the instrument is a large library of music comprising a wide variety of tunes.

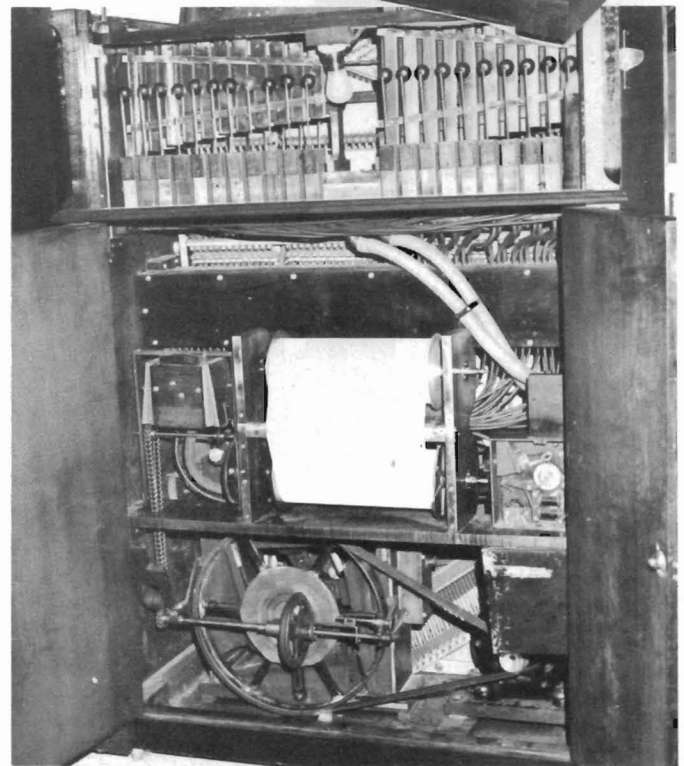
Although some work has been done on the instrument, we offer it as being in choice unrestored condition. The next owner will want to do at least some pneumatic rebuilding, may want to refinish the case (which is well-preserved), and will have to replace one of the front mirrors.

Mortier orchestrions are very popular with collectors today. These instruments are showpieces in the collections which have them. First order gets this for \$5500.00 (Stock No. MOR-5351) [Located in California, USA]

NELSON-WIGGEN STYLE 8 ORCHESTRION —Piano, mandolin, xylophone, bells—

Nelson-Wiggen Style 8 cabinet orchestri- on with piano, mandolin attachment, xylophone, and orchestra bells. The xylophone and orchestra bells are arranged in "folded" fashion, with the 22 bells and 22 xylophone bars back-to-back to save space. The Style 8 uses regular 10-tune type "A" coin piano rolls, three of which go with it. This particular Nelson-Wiggen style has always been in strong demand, for few other A-roll pianos have *three* instruments in addition to the piano. The xylophone and bells are played alternately by means of a switcher valve.

Cabinet dimensions are: 4'7" high by 3'4" wide by 2'¼" deep. The case is of light and dark figured walnut ornamented with three backlighted art glass panels at the top.



The Style 8 has been completely rebuilt pneumatically by Roy Haning and Neal White. The case has been expertly refinished in a gloss lacquer. In the words of the restorers, the orchestri- on "looks and sounds as new as it is economically practical to make it."

This beautiful orchestri- on will make a fine addition to your collection. \$5495.00 (Stock No. NEL-1201) [Located c/o Roy Haning; Troy, Ohio USA; Tel. (513) 335-4152]

NORTH TONAWANDA PIANOLIN
-Cabinet piano with pipes-

This Pianolin was manufactured circa 1912 by the North Tonawanda Musical Instrument Works of North Tonawanda, N.Y. The instrument consists of a 44-note cabinet-style piano with the added accompaniment of violin and flute pipes. The case design is of the standard type pictured at the upper left corner of page 538 of *The Encyclopedia of Automatic Musical Instruments*.

The Pianolin is in unrestored and disassembled condition. We purchased it as part of a collection of instruments. The former owner had just begun to work on it. All of the parts are there. With the instrument are a half dozen multi-tune rolls. Additional rolls are available in recut form from Mr. Oswald Wurdeman of Minneapolis, Minnesota.

For the rebuilder this Pianolin represents an outstanding value for just \$1895.00 (Stock No. NOR-3012) [Located in the western USA]



MIGNON ORGEL ORGANETTE

Despite what must have been fairly impressive original production figures (as evidenced by the advertising of this instrument over a long period of years and the existence of several different case designs), the Mignon Orgel ("little organ") organette is quite scarce today. The specimen offered here is in fine unrestored condition. It will need the customary pneumatic rebuilding and some casework. With it is a supply of music. \$695.00 (Stock No. ORG-2871) [Located at the MMM/Denmark]



RARE DISC-OPERATED "REFORM ORGAN"
-Keyboard style with reeds-

This Reform-Orgel ("Reform Organ") by I.P. Nystrom of Karlstad is very unusual: it is a keyboard-style reed organ operated by music discs! The disc mechanism is on the right side of the instrument as illustrated, and it is operated by turning a hand crank to the right of the organ keyboard.

The Reform-Orgel is in an ornate cabinet embellished with carvings, turnings, and colorful labels and exposition awards. It is an outstanding showpiece. The case measures 65" (165 cm.) high by 43" (109 cm.) wide by 21" (53 cm.) deep. It uses discs which measure 1 1/2" (37 cm.) in diameter. The instrument is in fine unrestored condition, is very well preserved, and comes with a supply of music discs.

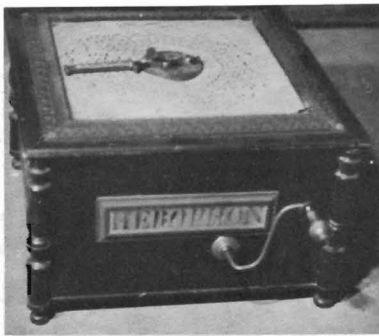
As of this writing we have never seen or heard of another organ of this type. The disc-operation of a keyboard-style large reed organ is most unusual, and as such this is a museum piece! The instrument plays now and will make a nice exhibit in its present condition. We consider it to be an exceptional value for just \$1495.00 (Stock No. NYS-1492) [Located at the MMM/Denmark]



ENGLISH BARREL ORGAN

Attractive 19th century English barrel organ made for home or church use. In fine unrestored condition, with two ten-tune barrels. The beautiful case has a facade with gilt display pipes and measures 2'3" high by 1'7" wide by 1'1" deep.

In today's market this charming instrument would be indeed difficult to replace at our price of just: \$995.00 (Stock No. ORG-4441) [Located at the MMM/Denmark]

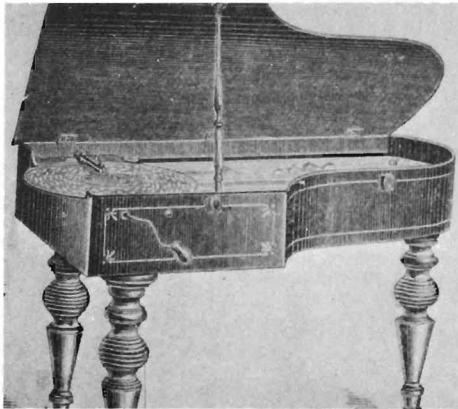


HEROPHON ORGANETTE

One of the most curious and interesting of all organettes is the Herophon. This instrument uses a square tune sheet which is fastened in place on top of the organette. When the hand crank is turned, the entire organ reed mechanism rotates within the cabinet as the tune sheet remains stationary! A description of the Herophon and its smaller cousin, the Herophonette, appears on page 747 of *The Encyclopedia of Automatic Musical Instruments*.

We offer a choice unrestored instrument complete with a supply of tune sheets; an instrument which presently plays but which should be rebuilt for optimum performance.

\$695.00 (Stock No. ORG-5757) [Located at the MMM/Denmark]



ORPHEUS MECHANICAL ZITHER

—Incomplete; inexpensive—

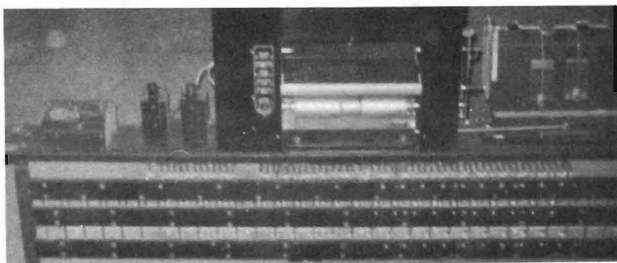
Recently purchased and on its way to us is this rare Orpheus Mechanical Zither. We reproduce the original catalogue illustration herewith (from page 359 of *The Encyclopedia of Automatic Musical Instruments*).

The instrument we offer is incomplete and lacks the center drive mechanisms and a few other parts which were taken from it years ago in order to repair an Ariston organette. So, the new owner will have to take parts from an Ariston (a relatively common instrument) to restore it! The Orpheus uses standard Ariston discs, ten of which go with it.

We have never handled an Orpheus Mechanical Zither before. We consider it to be a rare curiosity and, considering our low price, a bargain in its present condition: \$495.00 (Stock No. ORP-4445) [Located in the western USA]

PHILIPPS ORCHESTRION COMPONENTS

Found by us hidden away in a third-floor loft in Antwerp, Belgium, were these units taken from Philipps Paganini and Pianella orchestrions.



made during the 1920's. We bought a group of six units — three Pianella and three Paganini — and offer them herewith.

Each unit consists of the pneumatic stack on top of which is mounted the roll frame and windmotor-type roll-drive unit. Each unit is in superb unrestored condition and, apart from some dust, looks like new! The Pianella units will take the regular Philipps PM or Wurlitzer Mandolin PianOrchestra rolls. The Paganini units will accommodate Wurlitzer and Philipps Paganini rolls. These units are a real find for the do-it-yourself orchestrion builder!

Unit for a Philipps Pianella: \$395.00 (Stock No. PHI-1119) [Located at the MMM/Denmark]

Unit for a Philippa Paganini: \$395.00 (Stock No. PHI-1120) [Located at the MMM/Denmark]

SPECIAL OFFERS: One of each type (total: 2 units) for \$695.00; two of each type (total: 4 units) for \$1295.00

PHILIPPS DUCA REPRODUCING PIANO

A fine keyboard-style Philipps Duca upright reproducing piano from the 1920's. Electrically-operated, the Duca plays rolls which reproduce the actual playing of famous pianists. The instrument is in fine unrestored condition and comes with fifteen Duca rolls.



Measurements of the Duca are: 4'6" high by 5'3" wide by 2'7" deep. It is in a beautiful oak cabinet with brass inlay on the fallboard.

The Duca, Philipps' entry into the reproducing piano market, was manufactured in quantity from shortly before 1910 until the late 1920's. Despite what must have been rather large original production figures, Duca reproducing pianos are rare in collections today. As such, this offering represents an unusual opportunity.

You'll like our low, low price, too. First order gets it for just: \$695.00 (Stock No. PHI-2809) [Located at the MMM/Denmark]

ENJOY THE "MMM REVIEW"???

If you like the "MMM Review" and would like to receive future copies as they are issued, be sure to subscribe today. Many exciting and value-filled future issues are planned. If you're an active dealer or collector then a subscription to the "MMM Review" is a must! Subscriptions have been coming into the MMM at a very gratifying rate — and we thank you for this! We'll do our best to keep our part of the bargain: to provide you with a publication you'll find to contain many interesting values plus some interesting news and information.

WRITING TO THE MMM FROM THE U.S.A.

Have a special request? Want more information about an instrument? If we can help in any way, write to Claes in Denmark. Airmail postage from the U.S.A. is 21c. Or you can write to Dave in California (address: Box 1669; Beverly Hills, California 90210). Either way, we're here to help you!



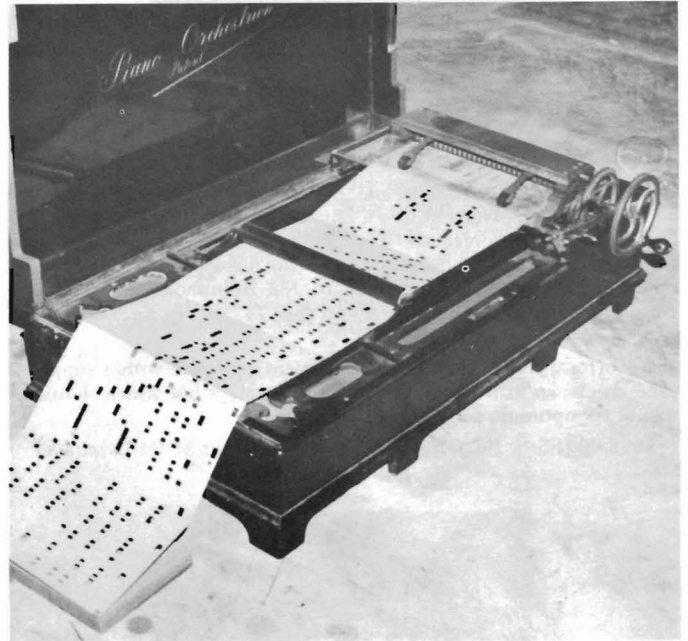
SHIP'S PIANO WITH FOLDING KEYBOARD
 —A fascinating museum item!—

Not mechanically-operated, but nevertheless fascinating, is the style of ship's piano illustrated here. When in use the instrument resembles a fine upright keyboard piano. When not in use, the specially-made keyboard folds up and is concealed behind a wooden panel! These were made to save space on a ship, where recreational areas are often at a premium.

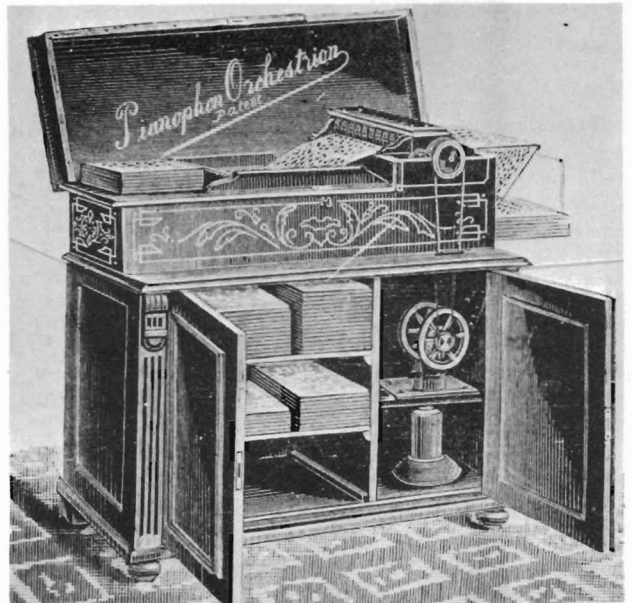
As a unique-appearing piano, one of these will be a prime attraction in a musical museum. We can supply attractive specimens in beautiful rosewood (usually) or mahogany cases, all ready to exhibit, for these wholesale prices: Each \$695.00; three for \$1495.00 (Stock No. PIA-1821) [Located at the MMM/Denmark]

CHOICE "PIANO ORCHESTRION"
 —Of exceptional quality—

From one of America's finest private collections comes this very choice example of a book-operated "Piano Orchestrion." This type of instrument was extremely popular during the late 1890's and early 1900's. A discussion of these appears on page 361 of *The Encyclopedia of Automatic Musical Instruments.*"



The instrument we offer is in very choice condition with a refinished case which makes it look like new. With it is a nice supply of folding cardboard music books. The instrument plays but needs some minor work and regulation of the mechanism. A real prize instrument, for few Piano Orchestrions we've seen even approach this one in condition. \$995.00 (Stock No. PIA-3333) [Located in the midwestern USA]



RARE "PIANO-ORCHESTRION"
 —With hot-air motor—

Here is a very interesting musical gadget from the Victorian era: a circa 1895 "Piano-Orchestrion" book-operated piano. Motive power is provided by a compact hot air motor located in the large base cabinet.

This instrument was just purchased as this catalogue went to press, and we do not have a photograph of it. We reprint the catalogue illustration as shown on page 361 of *The Encyclopedia of Automatic Musical Instruments.*

The Piano-Orchestrion is in an ebony cabinet. The instrument and mechanisms are choice and will require a minimum of work and regulation. The ebony cabinet has been scuffed up over the years and will require refinishing. However, the wood is basically sound, so this should be an easy task. The Piano-Orchestrion comes complete with 5 long music books.

The only other Piano-Orchestrions with hot-air motors we've seen are the specimens formerly in the Givens Collection and the Weiss Collection example. This style is very rare.

\$1995.00 (Stock No. PIA-4444) [Located in the western USA]

POLYPHON PARTS

For the rebuilder we offer the following original Polyphon parts, each unrestored:

Empty cabinet for 19 5/8" Polyphon. Walnut. Vertical format. \$165.00 (Stock No. POL-1105) [Located at the MMM/Denmark]

Clock originally mounted in the top crest of a 19 5/8" Polyphon (but can be used for other music box styles as well). See illustration of Polyphon style 104U on page 155 of *The Encyclopedia of Automatic Musical Instruments* for illustration of a similar clock mounted in a top crest. \$150.00 (Stock No. POL-1106) [Located at the MMM/Denmark]

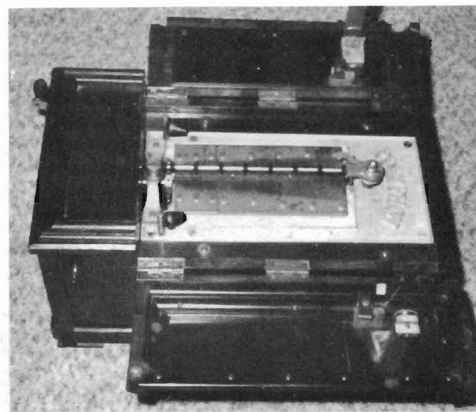


BEAUTIFUL 24 1/2" POLYPHON IN ORNATE CASE

We offer a beautiful and very ornate 24 1/2" Polyphon music box in a gold-trimmed maroon case of stunningly attractive appearance. The music box has a fancy "gingerbread" railing-type gallery with finials on the top. A color snapshot of this magnificent Polyphon is yours for \$1 (refundable if the instrument is purchased).

Measurements of the instrument are: 7'2" high by 2'11" wide by 1'10" deep. The music box plays well and has a very rich tone. Some minor casework is needed to please the perfectionist, but our guess is that you'll not bother to do this. Overall, this is one of the nicest 24 1/2" Polyphons we've handled.

The 24 1/2" size was the top of the Polyphon line. As such, instruments of this size are very much in demand today. This specimen will be an ideal addition to a fine music box collection. \$2495.00 (Stock No. POL-5673) [Located at the MMM/Denmark]



VERY RARE 24 1/2" POLYPHON MODEL

Here is a very rare instrument: a Polyphon table model which consists of a wooden cabinet just large enough to hold the duplex comb bedplate and the disc-supporting mechanisms. The unit uses 24 1/2" discs; the largest regular Polyphon music box disc diameter.

This attractive instrument plays nicely and has a brilliant tone. With it is a supply of 24 1/2" discs. Just \$2495.00 (Stock No. POL-5710) [Located at the MMM/Denmark]

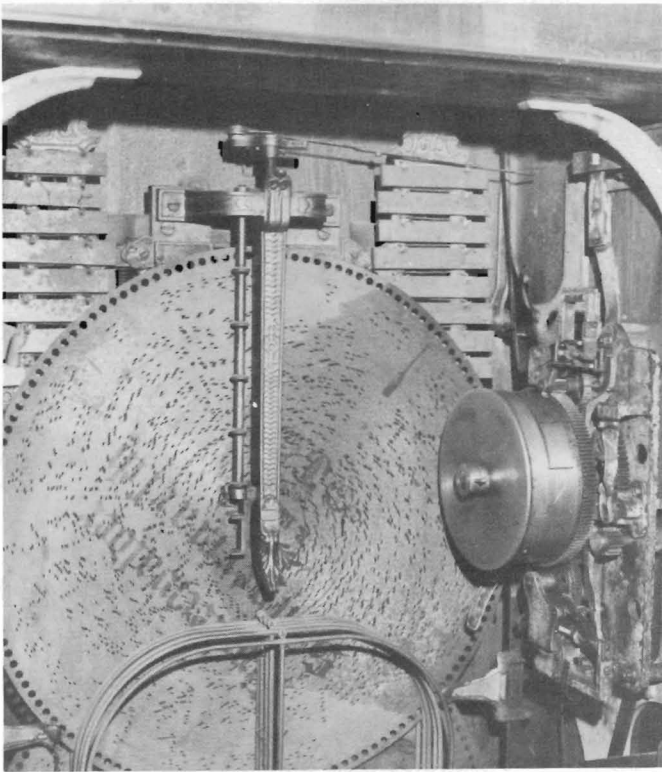


POPPER'S CLARABELLA ORCHESTRION

—A beautiful instrument!—

One of Popper & Company's most beautiful styles, the Clarabella model was mainly manufactured during the 1910-1914 years. We have had three of these go through our hands in recent years, and each has been very much appreciated by its new owner. We are sure that this one will be also.

Instrumentation of the Clarabella consists of a piano, mandolin attachment, 27-note xylophone, 15-note set of orchestra bells, drums, triangle, and cymbal. The instrument is in fine restorable condition overall. A number of the wooden xylophone striker rods (simple wooden dowels) are broken, but these can be easily replaced. Apart from this, all mechanisms are intact.



POLYPHON DISC-CHANGING MUSIC BOX

—Style 2; 22½" with bells—

For the dealer or advanced music box collector here is a real prize: a Style 2 Polyphon disc-type music box. This instrument, similar to the one pictured on page 156 of *The Encyclopedia of Automatic Musical Instruments*, uses regular 22½" Polyphon discs. The case is of walnut and is exceptionally ornate. The music is provided by a large double music comb and sixteen bar-type bells.

The Polyphon stores six discs and changes them automatically. A series of six spaces at the bottom provides slots for the same number of title or program cards. Selection of the tune desired is made by moving a lever at the bottom. The music box is coin operated.

The instrument is in unrestored condition. The case will require some woodwork and refinishing. The mechanisms will require cleaning, polishing, and regulation. In addition some minor work on the metal parts will be needed.

This very large, very ornate, and very impressive disc-changing Polyphon box can be yours for only \$3295.00 (Stock No. POL-5918) [Located at the MMM/Denmark]



Measurements of the Clarabella are: 7'10" high by 4'7" wide by 3'5" deep. As such, the Clarabella is one of the few keyboardless classic orchestrions which will fit under the standard 8' ceiling used in many American homes.

The cabinet of the Clarabella is of light golden oak. The front is decorated with beveled mirrors and a colorful scene. It will be a visual as well as a musical attraction. The music played by the Clarabella is quite excellent and can be likened to a large Coinola (American) orchestrion. The two sets of tuned percussions — xylophone and bells — play alternately. The piano plus xylophone, bells, and percussion complement was very popular with Popper & Co. customers, and several different orchestrion cabinet designs were made with these same interior components. The Clarabella style was produced in several different case variations, including one with a mechanical figure blowing soap bubbles! Perhaps the "Happy Jazzband," the name given to a later (1920's) version of the Clarabella, best describes the type of music this orchestrion is capable of producing.

We offer this beautiful Popper Clarabella orchestrion with a nice library of multiple-tune music rolls. We consider our price to be extremely low at just: \$3995.00 (Stock No. POP-1060) [Located at the MMM/Denmark]

COLLECTOR'S ITEM

We have on hand a few copies of the fabulous Larry Givens Collection catalogue (our "MMM Review" No. 2). While our supply lasts we offer them, one to a customer, for \$2 per copy postpaid.

Note: To fill a few requests we have on hand for issues of our earlier "MMM Review" No. 1 we will PAY \$2 each for mint-condition copies. For a complete set (issues 1 through 17 inclusive) of the earlier Hathaway & Bowers catalogues (written and produced by Q. David Bowers) we will pay \$25.

Perhaps this is as good a place as any to remind you to subscribe to the "MMM Review" if you haven't already done so!



ATTRACTIVE REGINA SUBLIMA PIANO
 —From the Marvin Collection—

Here is an old friend—the same Regina Sublima Piano we catalogued several years ago as part of the Marvin Collection catalogue (Hathaway and Bowers, Inc.; Catalogue No. 15; January-February 1971). For auld lang syne we repeat our original catalogue description, still pertinent, here:

“SUPERB REGINA SUBLIMA PIANO from the Marvin Collection. A nicer Regina Sublima Piano can't be found! This one has been perfectly and beautifully refinished and displays the richly patterned quartered oak finish at its best. Inside the box is A-1 too—and it plays very well.

“Cabinet measurements are: 3'4” wide by 5'7” high by 1'10” deep. The instrument is electrically-driven (some were spring wound). Bearing serial number 3040297 it was sold on December 12, 1908, to Julius Wellner, music merchant of Philadelphia, Pennsylvania, a gentleman who was to become, a few years later, one of the most live-wire dealers for Seeburg pianos.

“With this Regina Sublima are three multi-tune rolls. The ringing mandolin-like tone of the Sublima has a charm all its own. This example, an outstandingly choice one, will fill a niche in any collection.”

We offer this beautiful Regina Sublima today for \$2495.00 (Stock No. REG-1204) [Located c/o Roy Haning; Troy, Ohio USA; Tel. (513) 335-4152]

15½” REGINAPHONE
 —Style 246—

A beautiful Style 246 Reginaphone from the Marvin Collection. Described by us earlier (in 1971) as:

Fewer than 300 Style 246 Reginaphones were manufactured, making this one of the scarcer Regina styles. This specimen bears serial number 2460016 and, as may be presumed by the serial, was the 16th example of this style made. It was shipped from the factory on October 15, 1915.

Measurements are: 22” wide by 20” deep by 4'11” high. As can other Reginaphones, this instrument can play 15½” music box discs (Regina or Polyphon) or ordinary 78 rpm phonograph records with equal ease. However, as the rotational speed of the phonograph record is about 100 times faster than that of the music box disc, a separate turntable mounted on a separate spindle is used for the instrument when it is in the phonograph mode. When not in use, the phonograph turntable slips into a small drawer provided for it, and the duplex music comb and other music box devices are ready to play steel music box discs.



A Reginaphone is a lot of fun to own for it combines two instruments in one. You can listen to old-time phonograph records as well as to Regina or Polyphon music box discs. A real value at \$1395.00 (Stock No. REG-1209) [Located c/o Roy Haning; Troy, Ohio USA; Tel. (513) 335-4152]

RARE REGINA SUBLIMA PIANO
 —With advertising feature—

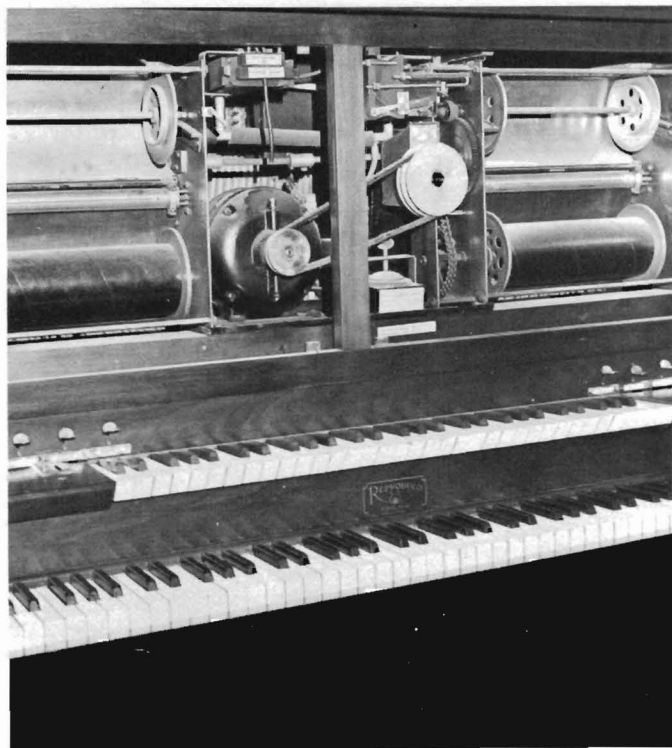
We offer a rare and interesting variety of the Regina Sublima Piano: a Style 302 in a very tall (about 8' high) quartered oak cabinet. The instrument has ornate top and bottom doors with applied carvings, grillwork, and other embellishments. At the top is a rotating drum on which are painted many different advertising messages. As the instrument plays, the drum or cylinder rotates and displays different topics. The Style 302 was made expressly for advertising and is very unusual in this regard.

The present instrument was used for years at San Francisco's famous Cliff House. Following the sale of the Cliff House instruments, the Style 302 went into a private collection. It was with particular pleasure that we recently acquired this unit, for it is of a style which has never passed through our hands before. In fact, we know of no other Style 302 Regina Sublima Pianos in any other collection.

Complete refinishing and restoration will be necessary to bring the instrument back to its original playing condition. However, the unit is basically clean and choice, so this work will be enjoyable. We offer this rare item — a veritable attraction in itself — for the price of \$3395.00 (Stock No. REG-9876) [Located in the western USA]

CHOICE DUPLEX REPRODUKO PIANO - PIPE ORGAN

We offer a very choice specimen of a Duplex Reproduko piano - pipe organ combination. Made in the 1920's by the Operators Piano Company (of Chicago), the Duplex Reproduko was designed for theatre use. Instrumentation consists of: twelve 8'-toned diapason pipes (located on a separate chest behind the piano sounding board) and, located within the main case, 49 flute pipes and 37 metal quintadena pipes. The piano part of the instrument is of quality construction and features a special device whereby the treble part can be disconnected during solo passages.



REPRODUKO PIPE ORGAN



REPRODUKOS
— IN —
SAENGER HOUSES

Saenger's are now
Operating
42
REPRODUKOS



Rapides Theatre, Alexandria, La.

Saenger Theatre, Pine Bluff, Ark.
Saenger Amusement Co.
Incorporated.
New Orleans, La.

The Saenger Amusement Co. own and control several hundred theaters, reaching from Florida to Texas. In larger houses they use the Reproduko as a relief instrument.

Operators' Piano Co., Chicago, Ill. 4-16-25
Gentlemen:
It gives us great pleasure to recommend the Reproduko not only in the workmanship but also in the satisfaction it gives to our Patrons. Summed up in a few words, we are highly pleased.
Saenger Amusement Co., E. M. Clarke.

The Duplex Reproduko uses NOS or OS rolls interchangeably. NOS rolls play for an average of about 22 minutes each, so this provides about three-quarters of an hour of unduplicated and uninterrupted music. The recording *Bar Room and Theatre Favorites*, featuring the Reproduko in the collection of Harvey and Marion Roehl, is available from us for \$4.95 postpaid and features a similar instrument playing lilting tunes.

The Reproduko we offer is in choice unrestored condition and is very well preserved. We recently had the beautiful walnut case refinished to perfection. The interior is very excellent, so rebuilding should be a pleasure.

Only rarely is a Duplex Reproduko offered for sale. More rarely is one this choice offered. The instrument comes with a dozen long-playing NOS rolls. Extra rolls are available with the purchase of the unit. \$4995.00 (Stock No. REP-7956) [Located in the western USA]

BEAUTIFUL REPRODUKO PIANO - PIPE ORGAN
—Uses regular 88-note piano rolls—

This attractive Reproduko piano and pipe organ combination uses regular 88-note home player piano rolls. It saw its original use in a San Francisco silent movie theatre.



Instrumentation of the Reproduco consists of a piano in combination with twelve 8'-tone diapason pipes (located on a separate chest mounted behind the piano sounding board) and, within the case, 49 flute pipes and 37 metal quintadena pipes.

The Reproduco is in choice unrestored condition and has been well preserved over the years. As such it will be a real pleasure to rebuild. To start your roll collection we'll give you 50 88-note selections. Additional Q.R.S. rolls are available cheaply.

If you've been seeking a "fun" instrument, consider this one. When restored it will have a beautiful tone — a tonal quality which has made the Reproduco high on the "most wanted instruments" lists of many collectors.

We consider this Reproduco to be a real value for just \$2495.00 (Stock No. REP-8648) [Located in the western USA]

"ROLAND" BARREL ORCHESTRION

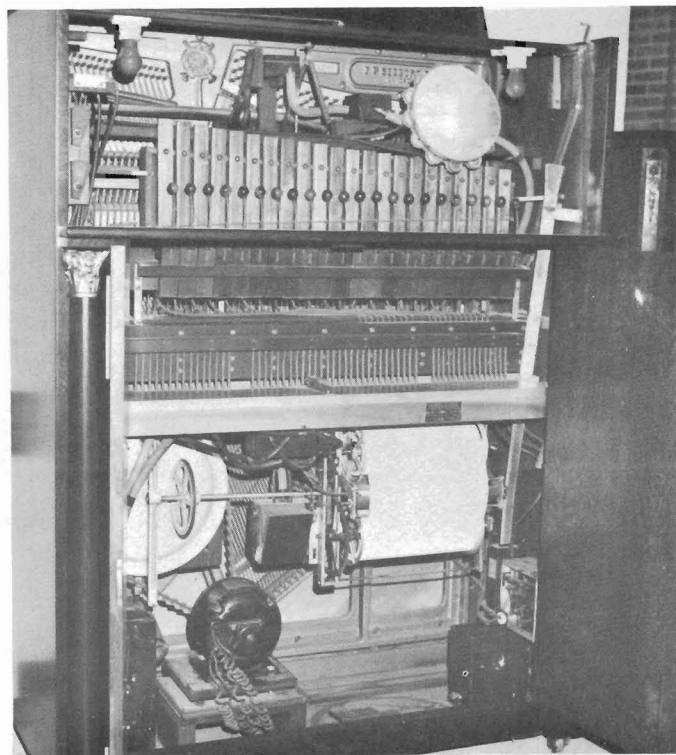
This large "Roland" barrel orchestrion has entertained thousands of listeners over the years. The instrument is in an ornate cabinet and measures 7'6" high by 4' wide by 1'9" deep. Musical components consist of a piano, mandolin, bell, cymbal, and drums. The barrel plays a program of ten lively tunes. This instrument saw service years ago in Germany, possibly as the star attraction in a beer hall (although its specific former location is not known to us, this is a likely possibility).

We consider this magnificent orchestrion to be very inexpensive at our price of just: \$1845.00 (Stock No. ROL-1333) [Located at the MMM/Denmark]

BEAUTIFULLY RESTORED SEEBURG ORCHESTRION

—Style KT with xylophone and percussion—

We offer a beautifully restored specimen of the most popular orchestrion ever manufactured in America: the Seeburg KT. Made during the 1920's, the KT features a cabinet-style piano in combination



with a mandolin attachment, single-stroke xylophone, triangle, tambourine, and castanets.

The orchestrion is housed in a quartered oak cabinet measuring 5'2" high by 4' wide by 1'11" deep. The top is ornamented with a semicircular art glass panel with an American eagle motif, and with two art glass corner panels. The instrument is illuminated from within as it plays.

This Seeburg KT has been beautifully restored by Roy Haning and Neal White of Troy, Ohio. All pneumatic work has been done on the interior. The exterior has been refinished in a dark oak color with gilt trim. The opportunity to buy such a beautifully restored orchestrion is indeed rare! With it go three type "G" or "4X" (the two are interchangeable) orchestrion rolls of 10 tunes each. Additional rolls are available in a wide selection of titles from: Ed Freyer, Box 373, Flemington, N.J.

First order gets this prize! The price is not cheap, but then top quality restorations are rarely inexpensive. However, quality has a way of being cheap in the long run. \$6450.00 (Stock No. SEE-1202) [Located c/o Roy Haning; Troy, Ohio USA; Tel. (513) 335-4152]

RARE SEEBURG E SPECIAL ORCHESTRION

—With complete orchestra effects—

One of the rarest of all Seeburg orchestrions is the Style E Special. This type contains all of the orchestra effects of the Seeburg KT Special, but they are in a keyboard-style (rather than cabinet-style) case.

Seeburg described this type as: "STYLE E SPECIAL — 'The All-Purpose Orchestrion.' Piano, mandolin attachment, xylophone [repeating type], bass drum, snare drum, tympani, cymbal, triangle, castanets, tambourine, and Chinese block. Designed to serve a dual purpose— that of an automatic orchestrion, and thru the convenience of the keyboard, piano can be manually played whenever desirable."

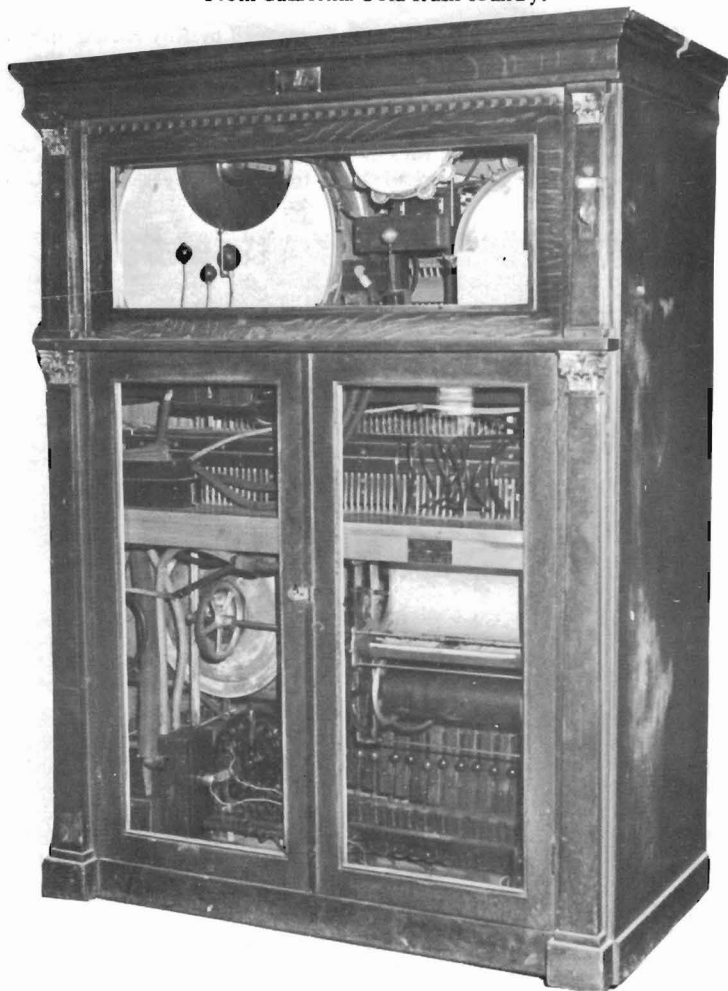
The presently-offered example has had some work done to it in the past, but for best results it should be at least partially re-restored. The casework is presentable, but it has these defects: the lower front extensions for posts have been cut in order to enter a narrow door, there is no bottom (plain wood) door, and a new coin chute has been put in it. Interior pneumatic and orchestral components are all original and are in nice condition. The case is likewise very attractive in appearance. Dimensions are: 4'10" high by 5'2 $\frac{3}{4}$ " wide by 2'8" deep.

This is only the third Seeburg E Special we've had the privilege of offering for sale in the past decade. The others went to the Keith and the Holt collections. The present specimen is offered with three type



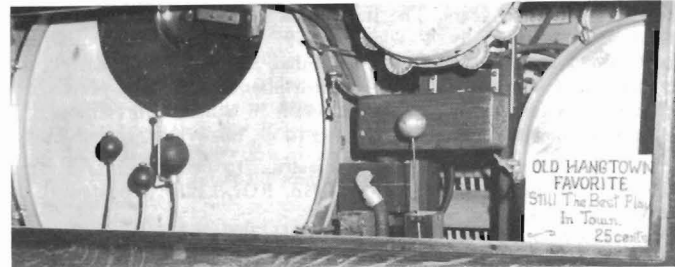
"G" or "4X" rolls. Extra rolls are available in quantity. \$8995.00 (Stock No. SEE-1214) [Located c/o Roy Haning; Troy, Ohio USA; Tel. (513) 335-4152]

ATTRACTIVE SEEBURG KT SPECIAL ORCHESTRION
 —From California Gold Rush country!—



From a wild west saloon in Placerville, right in the heart of California's famed Mother Lode gold country, comes this Seeburg KT Special. Until the saloon recently changed ownership, the KT Special was kept busy year after year taking in a constant stream of quarters through its coin slot. For sentimental reasons we've left the original hand-lettered sign on the front: "OLD HANGTOWN FAVORITE. STILL THE BEST PLAY IN TOWN. 25 CENTS."

Historical Note (from *California Place Names*, by Erwin G. Gudde, cf. p.237): "Placerville, El Dorado County. The site was first settled in 1848 by William Daylor of Sutter's Fort and became known as Dry Diggings. In 1850 the camp was named Placerville because rich placers [gold-bearing alluvial deposits] were discovered on nearby Weber Creek. The town never bore the name Hangtown, as is often asserted; this was simply a nickname given to it because of the speedy dispatch of three robbers on October 17, 1849: 'The name of 'Hangtown' was originally given to the town, in consequence of the carrying into effect in a summary manner, some of Judge Lynch's sentences, and the citizens find it somewhat difficult to get rid of the objectionable sobriquet' (from the *Sacramento Union*, April 2, 1853)."



The KT Special, despite its use, is quite well preserved. The instrument has had clear glass substituted in place of the art glass and has had clear glass panels put in the bottom doors (all of this was done to make the fascinating innards easier to watch, thus to attract more quarters!). The quartered oak cabinet is sound and is in choice condition. The interior parts are all clean and choice. The instrument has been "kept playing" by repairs over the years. The new owner will want to rebuild it for optimum performance, although perhaps a complete rebuilding job will not be necessary.

The original Seeburg catalogue description of the KT Special is given herewith: "STYLE KT SPECIAL — 'The Matchless Orchestrion.' Piano, xylophone [of the repeating or reiterating type], mandolin attachment, bass drum, snare drum, tympani, cymbal, triangle, castanets, tambourine, and Chinese [wood] block. BALLROOM FAVORITE. Designed to serve in places requiring the ultra-supreme in automatic orchestral development. Elimination of keyboard reduces instrument to convenient dimensions.

"Double veneered hardwood case, finished in silver grey oak with artistic gold trimmings. Oriental art glass, electrically illuminated from within. Equipped with automatic loud and soft control; special shut-off device for all orchestration [sic] instruments; ingenious device for 'on and off' flashing of colored lights behind tambourine and drum heads; automatic indicating device, showing which number on music roll is being rendered. Uses Style G [or 4X], 65-note, ten-selection music roll, with famous SEEBURG automatic rewind system.

"Height: 5 feet, 5½ inches; Width, 4 feet, ½ inch; Depth: 2 feet, ½ inch. Weight, boxed for shipment: 850 pounds."

We offer this prized orchestrion, an instrument with an especially interesting "pedigree," for just \$6950.00 (Stock No. SEE-8118) [Located in the western USA]

SUPERB SEEBURG KT SPECIAL
 —The finest we've ever seen!—

If you want the finest, this is it! This lovely Seeburg KT Special was acquired from the famous collection of Dr. George and Susie Coade (Carlsbad, California) and is the instrument pictured on page 241 of the new 2nd edition of *Player Piano Treasury*. In that book, author Harvey Roehl notes of this particular specimen:

"The 'KT Special' was not marketed until 1925, very late in the automatic piano game, so its production quantities were limited. It's considered a real 'find' today, because it contains a full complement of trapwork to add to the music of the basic piano, yet its small size will permit entry into homes which have normal ceiling heights. This



View of the magnificent Coade Collection as shown in the new 2nd edition of "Player Piano Treasury." The KT Special we offer for sale, our Stock No. SEE-8364, is shown second from the right.

particular instrument never actually saw commercial service, and as such is certainly almost unique in its class."

As a further "pedigree" for this outstanding specimen, we quote from a brochure entitled *The Collection*, prepared by the Coades:

"Seeburg KT Special. Made first in 1925, the KT Special shows the growing influence of the movies with its 'Arabian Nights' art glass. Built to act as a five-man band, it contains a piano, xylophone, mandolin attachment, bass and snare drums, tympani effect, cymbal, castanets, triangle, tambourine, and Chinese wood block. This type of orchestration was popular in the speakeasies of the 'twenties where large numbers of them fell to the confiscating actions of police raids and temperance crusades. They are very rare now, and fewer than two dozen survive in collections today. They are very popular due to their small size. The KT Special with its reiterating xylophone and other effects is very good at playing the jazz tunes of the 'twenties era."

This particular KT Special was shipped from the Seeburg factory around 1926 to a piano dealer in Sidney, Ohio. The instrument, admired by the dealer, was never sold but was kept for his own enjoyment. In the 1950's the KT Special, still in "mint" condition, was acquired by a leading Ohio collector. Subsequently it was acquired by the Coades. The MMM acquired it in trade toward a magnificent Hupfeld orchestration.

The KT Special is immaculately preserved inside and out. It has never been rebuilt, but, believe it or not, it still plays well. A more finely-preserved original-condition KT Special does not and could not exist!

With the instrument are five 10-tune orchestration rolls. Additional rolls are available for reasonable cost. Here is a rare prize: a superb specimen of one of the most instrument-filled and most desired of all American orchestration styles! \$9485.00 (Stock No. SEE-8364) [Located in the western USA]



STYLE "KT SPECIAL"—"The Matchless Orchestration"

Piano, xylophone, mandolin attachment, bass drum, snare drum, tympani, cymbal, triangle, castanets, tambourine, Chinese block.

BALL-ROOM favorite. Designed to serve in places requiring the ultra-supreme in automatic orchestral development. Elimination of keyboard reduces instrument to convenient dimensions.

Double veneered hardwood case, finished in silver grey oak with artistic gold trimmings. Oriental art glass, electrically illuminated from within.

Equipped with automatic loud and soft control; special shut-off device for all orchestration instruments; ingenious device for "on and off" flashing of colored lights behind tambourine and drum heads; automatic indicating device, showing which number on music roll is being rendered. Uses Style "C", 65-note, ten-selection music roll, with famous SEEBURG automatic rewind system.

Height: 5 feet, 5½ inches; Width, 4 feet, ½ inch; Depth: 2 feet, ½ inch. Weight, boxed for shipment: 850 lbs.

J. P. SEEBURG PIANO CO. MANUFACTURERS, CHICAGO



THE PERSONAL TOUCH

We do our best to keep "the personal touch" as part of all our transactions here at the MMM. While we like "big business" as much as anyone does, and while we've handled an incredible volume of instruments, we haven't lost sight of the fact that the backbone of our business isn't \$25,000 one-of-a-kind fairground organs, but, rather, is built from thousands of "orders" — ranging from a simple 30c admission by a child here at the MMM, on through \$5 orders for hi-fi records, and so on. You don't have to be a "big spender" to be a friend of ours. If you're sincerely interested in automatic musical instruments, their history and appreciation, those are the finest credentials you can have! Mr. T.D.P. of Chicago, Illinois wrote to say: "I like the MMM!" If you say the same, we'll be satisfied!



View of the Seybold with the upper and lower panels removed to permit a view of the interesting interior components. This instrument will be a real attraction for you!

**EXCEPTIONALLY FINE SEYBOLD ORCHESTRION
—With accordion and percussion—**

This beautiful Seybold "Piano Accordeon Jazz" orchestrion, made in the 1920's, will be a star attraction in the collection of its next owner. The orchestrion is a veritable bandstand display of interesting instruments!

The unit consists of a keyboard-style upright piano plus a large accordion, bass drum, snare drum, and cymbal. The last-mentioned units are mounted in showcase fashion, each on its own mahogany pedestal, on top of the piano.

The instrument was manufactured by Rene Seybold of Strassbourg, Seybold, an employee of the Matth. Hohner firm (famous maker of accordions, harmonicas, and other reed instruments), formed his own firm to market a line of automatically-played accordion orchestras. These all used Hohner-built accordions. The instruments came in many forms, ranging from a simple roll-played accordion to a full orchestrion (as offered here).

The Seybold orchestrion offered here is in exceptionally choice unrestored condition. The pneumatic systems are well preserved, the mahogany case is sound, and the instrument is far above average in all other respects. A complete restoration will not be needed to have it play properly. A choicer Seybold orchestrion could not be found anywhere.

With the instrument are ten multi-tune rolls. The musical arrangements on the rolls are made to "show off" the extra effects and are quite excellently done.

Seybold/Hohner instruments built around a full-size keyboard-style piano are exceedingly rare. Most we've had in the past have either had no piano at all or have had a small cabinet-style piano. The presently-offered orchestrion is a real showpiece. First order gets it for just \$6495.00 (Stock No. SEY-7763) [Located at the MMM/Denmark]



ATTRACTIVE SEYBOLD ACCORDION ORCHESTRION
—Very choice condition—

This Seybold/Hohner orchestrion is similar in concept to the preceding SEY-7763, except that the accordion, bass drum, snare drum, and cymbal are arranged vertically (instead of horizontally) on top of the piano. This is the usual way these were built; SEY-7763 is a rarity in its form.

The presently-offered orchestrion was built by Rene Seybold of Strassbourg in the 1920's. The instrument has been well cared for in the intervening years, with the result that it will be a pleasure to rebuild today. Many of the pneumatic system components are still soft and pliable, indicating that a complete rebuilding may not be necessary in order to have it play properly.

With the Seybold is a supply of multi-tune (usually 3 tunes) paper rolls. The musical arrangements are superbly done in a lively fashion. This instrument will be a prime attraction in your collection. Inexpensive at just \$5495.00 (Stock No. SEY-7946) [Located at the MMM/Denmark]

19½" UPRIGHT SYMPHONION MUSIC BOX

19½" upright Symphonion music box. With two large combs arranged in the standard (for Symphonion) sublime harmonic format. Fine playing condition. One broken tooth. Complete with a half dozen discs. The walnut cabinet can use some filling and refinishing.

Measurements are: 3'2" high by 2'1" wide by 1'3" deep. This instrument is priced below wholesale at just: \$695.00 (Stock No. SYM-5689) [Located at the MMM/Denmark]



ATTRACTIVE WEBER GRANDEZZA
—Piano with xylophone—

This attractive Weber Grandezza features a keyboard-style piano with a mandolin attachment and repeating xylophone. The xylophone is mounted horizontally behind a beveled clear glass panel in the top of the instrument.

Manufactured by Gebr. Weber of Waldkirch, Germany, this Grandezza was originally sold through Gerard of Brussels, Belgium — one of the largest Weber distributors. The piano was sold by Leonard Grymonprez to the Dutch Gardens at Newellton, Louisiana, where it was restored several years ago. It was a featured attraction on a high fidelity record issued by that tourist attraction. The Grandezza was sold when the owner decided to retire from the business.

We offer the instrument as being in excellent condition. It was rebuilt several years ago, as noted, and should require only some minor repairs or rebuilding to play well once again. We tend to be conservative in the matter of calling an instrument "restored," as our steady customers know.

The Grandezza once had metal lamps on the front, but these have been missing for a long time. Apart from that the instrument is intact and complete. We offer it together with a supply of multi-tune rolls for just \$2795.00 (Stock No. WEB-5555) [Located in the western USA]

EXCEPTIONAL WEBER "OTERO" ORCHESTRION

Of all classic orchestrions made during the 20th century, among the most prized by collectors today are those manufactured by Gebr. Weber (Weber Brothers) of Waldkirch, Germany. The opportunity to acquire a large Weber orchestrion like this Otero does not occur often. The opportunity to acquire such a well-preserved large Weber orchestrion occurs even less often.



The Otero is housed in a large golden oak cabinet with side wings for the storage of rolls. The approximate dimensions are about 10' high by 9' wide by 2'10" deep. The side wings detach and the upper and lower parts of the main chassis disassemble for easy moving.

Instrumentation of the Weber Otero consists of a fine Feurich piano with mandolin attachment, ranks of violin and flute pipes (28 pipes in each rank), a 28-note xylophone, bass drum, snare drum, tympani (kettle drum effect), triangle, crash cymbal, and castanets. The rolls, most of which were arranged by Gustav Bruder and others of which were arranged by Eugene DeRoy (Symphonia), are set up to play solo

passages from time to time on the xylophone, violins, or flutes – or any combination of them. The Otero, like other very large Weber orchestrions, is equipped with elaborate expression mechanisms which make the instrument capable of playing in a very realistic manner. The Otero is beautifully constructed using careful workmanship and the finest materials. Gebr. Weber spared no expense or effort in producing a truly first class automatic musical instrument.

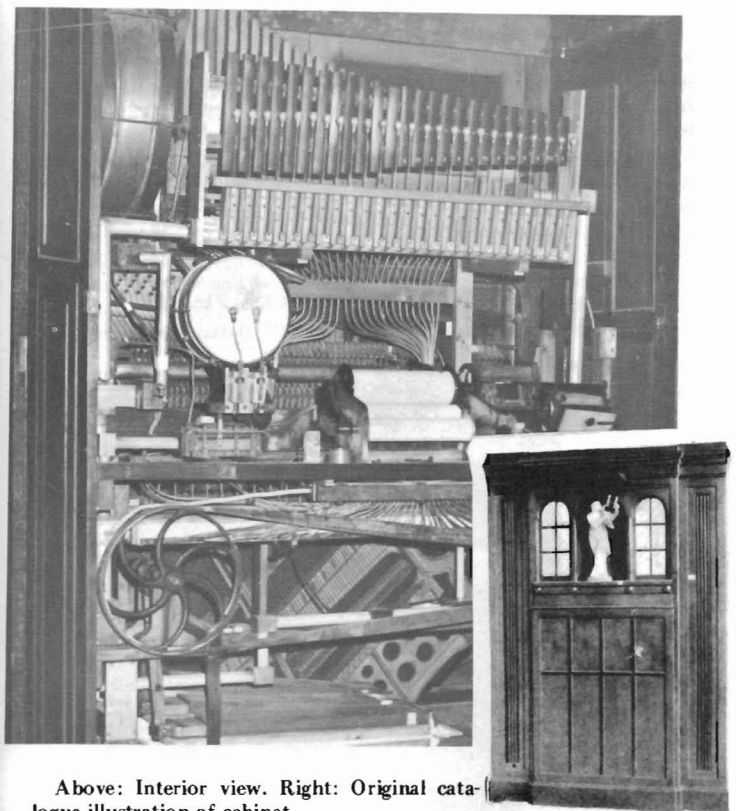
The Otero offered here was sold by Charriere & Cie. of Bulle, Switzerland, circa 1925-1927, and bears a brass-inlaid wooden plaque with that firm's name. It originally saw service in the western part of



Switzerland. When purchased by us, the instrument was in fine playing condition. We'll offer it on the basis of being in exceptionally fine unrestored condition and in need of some minor pneumatic and regulation work. The next owner will not have to completely restore the Otero in order to enjoy it.

With the Otero is a nice supply of multi-tune (usually four tunes per roll) music rolls. Large classic orchestrions such as this are becoming extremely difficult to locate. We consider this Otero to be an excellent investment in musical pleasure (and also undoubtedly a good financial investment as well) for its next owner. Certainly it will bring many years of enjoyment.

\$12,995.00 (Stock No. WEB-7100) [Located at the MMM/Denmark]



Above: Interior view. Right: Original catalogue illustration of cabinet.



WELTE BRISGOVIA ORCHESTRION —Converted to play Hupfeld rolls—

Welte Brisgovia Style A orchestrion, circa 1912. Years ago (probably in the 1920's) this was converted to play Hupfeld Helios orchestrion rolls. Twenty Helios rolls come with the instrument.

Case measurements are: 7'10" high by 5'10" wide by 2'8½" deep. The cabinet, of attractively matched oak veneer, needs to be refinished and requires some minor wood work. The original finish has been stripped off of about 90% of the case, indicating that someone in the past had this intention. Refinished, the cabinet will be very beautiful, for the oak grain is V-matched and inlaid. The electric lights for the front of the case, not attached when our picture was taken, go with the instrument. There is no statue for the center niche.

Instrumentation of the Brisgovia A consists of a piano, violin pipes, xylophone, bass drum, snare drum, cymbal, and triangle. The interior pneumatic parts have been rebuilt by Messrs. Haning and White. The instrument plays quite loudly.

\$4250.00 (Stock No. WEL-1207) [Located c/o Roy Haning; Troy, Ohio USA; Tel (513) 335-4152]

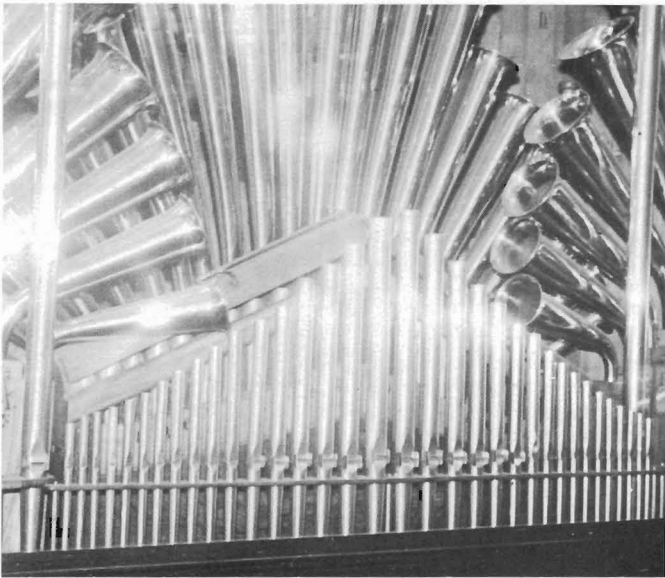
FAMOUS WELTE CONCERT ORCHESTRION —From the palatial Mellon home—

Here is one of the most beautiful and most famous orchestrions in existence today: the beautiful M. Welte & Sons orchestrion purchased in 1874 by the Mellon family of Pittsburgh, Pennsylvania. For many years it reposed on the *staircase landing* of the palatial Mellon home.

From the Mellon family it went to Larry Givens, who considered this to be one of the foremost prizes in his collection. This immense Welte has been seen, heard, and admired by many during the years it was in Larry's music hall. The instrument is pictured on page 200 of the 1st



Claes Friberg (left) and Larry Givens with the Welte orchestrion.



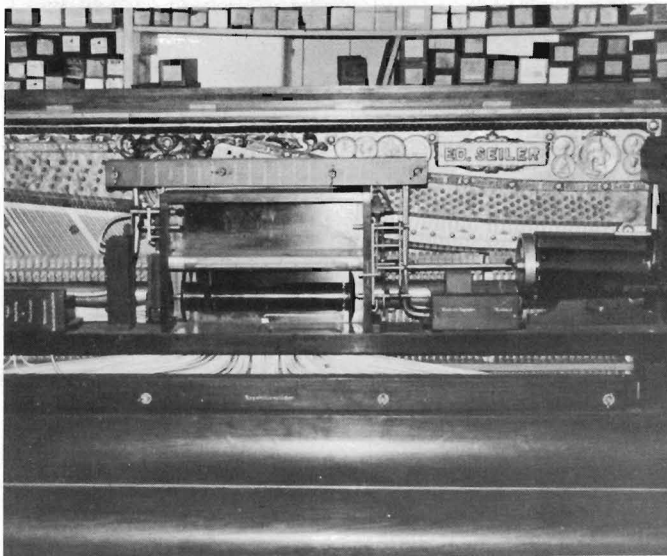
edition of *Player Piano Treasury*, on page 238 of the 2nd edition of the same reference, and on page 639 of *The Encyclopedia of Automatic Musical Instruments*.

Measurements of the Welte are: 10' high by 6'8" wide by 3'6" deep. The music is programmed on eight interchangeable barrels, each of which measures 4' long and is of multi-tune length. The program is varied and ranges from well-known classical numbers to light popular tunes.

The cabinet is of polished mahogany. The exterior cabinet, the interior pipes, and the mechanisms are as bright and shiny as they were when new nearly a century ago. It would be difficult to imagine another Welte of this era in condition comparable to this one. Certainly we have seen no other in European and American collections with which we are familiar.

The instrument, never completely rebuilt, will play. However, for optimum performance we recommend some restoration work on the pneumatic mechanisms.

Here is a very beautiful Welte orchestrion, a showpiece. It will bring fame to the collection of its next owner. \$14,950.00 (Stock No. WEL-1755) [Located in Wexford, Pennsylvania USA]



WELTE-MIGNON REPRODUCING PIANO
—Upright Seiler model—

Welte-Mignon reproducing piano, Model 98. The Welte reproducing mechanisms are built into a fine upright Seiler keyboard-style piano. Fine unrestored condition. Complete with a dozen nice rolls. Additional rolls are available. Several hundred dollars below market at just: \$795.00 (Stock No. WEL-2910) [Located at the MMM/Denmark]

LARGE WELTE ORCHESTRION

Welte orchestrions are among the most impressive of all automatic musical instruments. They are of elegant appearance and recall times of a romantic era when they were centerpieces in stately mansions, fine hotels, and other locations.

The Welte we offer here is either a Style 3 (cf. page 640 of *The Encyclopedia of Automatic Musical Instruments*) or a Style 4 (cf. p. 642 of the same reference). We have seen the instrument only in disassembled condition so cannot positively attribute it as of this writing. The orchestrion is enroute to the western USA, where it will be set up when it arrives. Further information will be available soon, so if you're interested we invite your inquiries. The Welte orchestrion is in an oak case and is in unrestored condition. It will need a complete restoration, including refinishing of the cabinet, polishing of the pipes and metal parts, and rebuilding of the pneumatic components. It has been our experience, however, that Welte orchestrions are a pleasure to work with, for they are built well and of quality materials. Also the large cabinet provides easy accessibility to the various components.

The price will be less than \$10,000. (Stock No. WEL-3700) [Located in the western USA]

STEINWAY-WELTE GRAND PIANO

—For the rebuilder—

Here is an economical item for the rebuilder of reproducing pianos: a beautiful ebony Style O Steinway-Welte reproducing grand piano, but without the reproducing mechanisms (which were removed many years ago). If you have Welte (or other reproducing system) parts, then this piano will be an excellent value for you. It is a fine instrument in all respects. \$1995.00 (Stock No. WEL-4766) [Located at the MMM-Denmark]

WELTE STYLE 4 COTTAGE ORCHESTRION

This large and impressive Style 4 Welte Cottage Orchestrion was made circa 1900-1905 by M. Welte & Sons of Freiburg, Germany. To the best of our knowledge, it was originally sold in California (perhaps in San Francisco through Eilers Music Co.).

The orchestrion is of imposing size and measures 10'4" high (with top railing, but not including corner finials) by 7' wide by 3'9" deep. The case has been restored and refinished to like-new condition and is very, very attractive.

The interior is unrestored, and some parts are missing. The instrument is now in the restoration workshop of Terry Hathaway, where work is in progress on it. You can make your own arrangements with Terry concerning the completion of the restoration to your specifications, or you can have Terry stop the project and you can finish it. Either way, a superb classic orchestrion will be yours when it is set up and playing again!

With the instrument come dozens of music rolls. Price on request (in the under-\$10,000, but barely, range). (Stock No. WEL-7777) [Located in the western USA]

WELTE-MIGNON REPRODUCING PIANO

—Upright Feurich model—



Attractive keyboard-style upright Feurich piano with the Model 100 "Red Welte" type reproducing system. Uses regular red Welte rolls, a number of which go with it. Additional rolls are available at low cost with the purchase of the instrument.

The case measures 1.5 meters high by 1.64 meters wide by 1.78 meters deep. (1 meter = 39.4 inches.) The exterior, while choice, could benefit from refinishing. The interior is bright and immaculate and is one of the cleanest we have ever seen. Here is an instrument which will be a true pleasure to rebuild.

We think you'll agree that our price is several hundred dollars below market at just: \$895.00 (Stock No. WEL-8915) [Located at the MMM/Denmark]



A nice instrument for the buyer who wants to play the many ragtime, popular, etc. selections available on 65-note rolls and who wants a compact mechanism to do it. \$195.00 (Stock No. WIL-6109) [Located at the MMM/Denmark]



WESTERN ELECTRIC NICKELODEON PIANO
—In attractive oak case—

Western Electric keyboard-style nickelodeon piano with mandolin attachment. This instrument, housed in a particularly attractive quartered oak case, was made in the mid-1920's when Western Electric was a subsidiary of the J.P. Seeburg Piano Co. The upper front panel is decorated with three art glass and beveled clear glass windows, the center one of which permits a view of the roll as it plays. To the right of the center window (which also serves as an access door to the roll) is a space for a program card.

The presently-offered instrument, formerly in the celebrated collection of Mr. Larry Givens, is unusual in that most of its brethren were made with coin slots, but this one wasn't! It was originally located in a movie theatre and was operated by a remotely-controlled switch. Of course, it would be a simple matter to add a coin slot, if you wish — or to operate it remotely by means of a switch or a wallbox.

Measurements of the case are: 4'10" high by 5'2½" wide by 2'5½" deep. The instrument has had its pneumatic components restored, and it plays very well. The case has not been refinished, simply because it is so well preserved. It would be difficult to find a nicer Western Electric piano anywhere! Offered complete with three 10-tune "A" rolls. Additional rolls are available from Ed Freyer, Harold Powell, Durrell Armstrong, and several other sources.

\$3395.00 (Stock No. WES-1203) [Located c/o Roy Haning; Troy, Ohio USA; Tel. (513) 335-4152]

WILCOX & WHITE PUSH-UP PIANO PLAYER

Wilcox & White push-up piano player, 65-note style, made in Meriden, Connecticut USA, circa 1900-1905. Measurements are: 3' high by 3'9" wide by 2' deep. Designed to be used by pushing up to the keyboard of any upright or grand piano. With a dozen nice music rolls. Additional rolls are available at low cost.

WURLITZER PIANINO

We offer an inexpensive example of the Wurlitzer Pianino 44-note cabinet style piano. The instrument was manufactured in the 'teens, has a clear glass front, and has a cabinet stylistically similar to that pictured at the extreme right of the bottom center of page 669 of *The Encyclopedia of Automatic Musical Instruments*.

The Pianino has had some restoration work done on it, but basically it will require complete rebuilding and refinishing. With the instrument is one multi-tune roll. Other rolls are available on the collectors' market, or we'd be happy to try to locate some for you.

We purchased this Pianino for a very reasonable price, and we pass the savings along to you. If you'd like an interesting rebuilding project, here is a fine instrument for a low price: \$1495.00 (Stock No. WUR-5533) [Located in the western USA]

WURLITZER STYLE "YU" THEATRE PHOTOPLAYER
—Originally used in San Francisco—

Here is a real prize instrument: a large and impressive Style YU theatre photoplayer or "One Man Orchestra" made by the Rudolph Wurlitzer Company. The instrument was used in the 1920's in a theatre in San Francisco.

The original Wurlitzer catalogue description follows:

"PIPE ORGAN ORCHESTRA, STYLE U. Suitable for a house with seating capacity from 400 to 500. Height overall, 5 feet; length, 14 feet; depth, 2 feet, 9 inches. Shipping weight about 2,900 pounds.

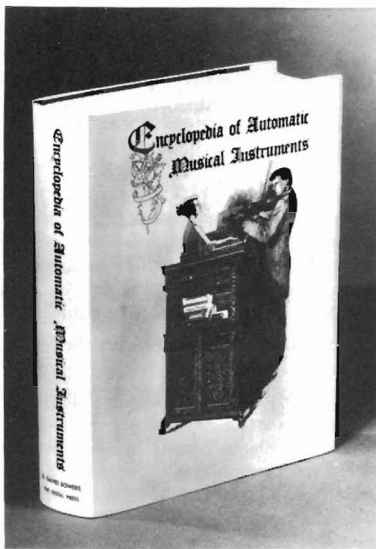
"Equal to an orchestra of 10 pieces plus drums, both bass and snare, this instrument has every possible motion picture mechanical device, excellent concert piano and deep, full-toned organ. A player is enabled to follow a picture closely with all appropriate effects. It is played either by roll or by hand . . . It is built for hard and continuous use."

The unit consists of a center piano console flanked by two large side cabinets. Instrumentation includes piano, mandolin effect, two large and extended ranks of pipes which give the effects of violin, cello, flute, and bass (all separately controllable by registers), a large set of orchestra bells, plus a goodly variety of drums, traps, and sound effects gadgets. The pipes and orchestra bells are in the left-side cabinet. The tambourine, automobile horn, bass drum, fire gong, snare drum, and assorted other gadgets fill the right-side cabinet.



Further information about the Style YU appears on page 701 of *The Encyclopedia of Automatic Musical Instruments*. Just forty of these large instruments were made from 1916 through 1924. The instrument uses regular 88-note player piano rolls and was designed to compete with the American Photo Player Company's line of "Fotoplayer" instruments.

The Style YU is in a well-preserved light golden oak case as illustrated. It is in choice unrestored condition. This photoplayer is a rare find. When restored it will be a showpiece in the collection of its next owner. The music available for it is virtually endless. Or, you may want to tube one of the two tracker bars to play style "O" orchestrion rolls (available on regular-size piano roll spools for this purpose from the Player Piano Co., 620 East Douglas, Wichita, Kansas) so that the orchestral effects will play automatically. In any event, owning this will be a lot of fun. Here is a choice instrument, a prize for just: \$5995.00 (Stock No. WUR-7166) [Located in the western USA]



The
ENCYCLOPEDIA
 —of—
AUTOMATIC MUSICAL INSTRUMENTS

Latest "Encyclopedia" News!

The *Encyclopedia of Automatic Musical Instruments* is now in its third large printing! Within the first year of its publication, over 4,000 were sold! This is a bit surprising to us (Q. David Bowers was the editor and chief author of the book; Claes O. Friberg helped with many aspects of it), for we told the publisher, The Vestal Press, that we thought that the price would be a deterrent to sales and that perhaps 1,000 copies in all would be sold the first year.

It turned out that 1,200 copies were sold within the first month. If one has to be wrong in one's predictions, this is a nice way to be in error!

For the record we mention that the 2nd and 3rd printings differ in several slight ways from the 1st printing. The later printings have ornate end papers, have approximately 75 to 100 improved or revised photographs, and have a number of typographical errors corrected. If you want the "latest," but don't want to overlook your \$25 to \$27 investment in your copy of the first printing, you might do what a Minneapolis reader plans on doing. We quote from his letter: "Enclosed is \$25.00. Please send me a copy of the latest 'Encyclopedia' printing. Please autograph it to me personally. I will sell my copy of your first printing when the new copy arrives. I won't have any trouble selling it, for several people have wanted to buy my copy." So there's an idea!

A Rare Honor!

The prestigious American Library Association has just designated the *Encyclopedia of Automatic Musical Instruments* as an "Outstanding Reference Book." Of the tens of thousands of books produced last year, fewer than 100 received this honor. We are deeply proud of this recognition.

Some "Encyclopedia" Statistics

The publisher, The Vestal Press, describes the *Encyclopedia* as follows:

"ENCYCLOPEDIA OF AUTOMATIC MUSICAL INSTRUMENTS, by Q. David Bowers. The Vestal Press proudly claims this book to be the greatest work ever produced in the field of automatic music . . . and it must be true, as the American Library Association has selected it as an 'Outstanding Reference Book' — an honor accorded to very few publications.

"It has over 1,000 pages [1,008 to be exact!] literally crammed with an incredible amount of historic information covering musical boxes, band and fair organs, player pianos, roll-played pipe organs, reproducing pianos, musical toys, player pianos, roll-played pipe organs, reproducing pianos, musical toys, and just about everything else that has ever been produced in this field.

"Fully indexed. Weighs over six pounds. Thousands of illustrations! \$25.00 postpaid in the USA and Canada; \$27.00 elsewhere."

MMM friends and customers in the USA and Canada can send \$25 U.S. funds to our director in California: Q. David Bowers; Box 1669; Beverly Hills, California 90210.

MMM friends and customers in other countries can send \$27 in U.S. funds, 11 pounds English funds, 95 Danish kroner, 87 Hfl. Dutch funds, or the equivalent in other currencies. Send your order to the MMM in Copenhagen.

Wholesale orders: Five copies or more sent at the same time to the same address, take a 30% discount from the prices listed. Add 50¢ per copy for postage. If you have an antique shop, music store, or even if you are a private collector with lots of visitors to your home you'll find that these sell like hotcakes!

We're too modest to have written the following description of the *Encyclopedia*. It is adapted from the original Vestal Press announcement of the book. We think you'll agree with what the publisher has to say, however:

"The Encyclopedia of Automatic Musical Instruments"
 by Q. David Bowers

This fantastic book is the most outstanding work ever published about mechanical musical antiques. In fact, it's one of the most fabulous books ever published about ANY kind of antique!

It's difficult to describe in words what an amazing book this is. Most encyclopedias tend to be dull reading, but not this one — it's written in Mr. Bowers' highly readable style, with plenty of fascinating information and humorous anecdotes to keep it lively and interesting.

Historical facts and author's opinions are carefully separated. There are, for example, many estimates of production quantities of various instruments — but when they are not backed up by manufacturers' figures, the writer clearly lets you know.

Included in the book are special articles by acknowledged experts in various aspects of mechanical music: David Saul writes about reproducing pianos and their history, Larry Givens gives some knowledgeable pointers on how to care for and maintain your collection, Art Reblitz and David Junchen tell of music rolls and how they are arranged and perforated, Arthur W.J.G. Ord-Hume takes you on a "tour" of London in the 1890's, Leonard Grymonprez relates the romance of fabulously ornate dance hall organs, and Claes O. Friberg writes on a wide variety of subjects, ranging from portable hand-cranked organs ("monkey organs"), to Hupfeld pianos and orchestrions, to German-English and French-English translations about many firms.

Within the covers of this new book you'll find:

***80 pages devoted to cylinder music boxes of all types, with explanations of how cylinders are pinned, descriptions of the components of cylinder boxes and how they operate, descriptions of various styles and formats (including information about Nicole, Paillard, Mermod, Baker-Troll, Kapt, Lecoulre, BHA, Allard, and dozens of other makers), and so on.

***150 pages about disc boxes — including descriptions of the popular models made by Regina, Polyphon, Symphonion, Kalliope, Komet, Adler, Fortuna, Monopol, etc. Now you can instantly identify different styles and models, learn when they were produced, how many were made (in instances in which this information is known), what size disc the instrument uses, etc. You'll also read about musical clocks and watches, musical dolls and automata, and other fascinating musical products.

***90 pages about player pianos, expression pianos, and reproducing pianos — including names of recording artists for Ampico, Duo-Art, Welte, Hupfeld, etc. Descriptions of models and case styles. Technical, historical, and production data. A treasure trove of information!

***390 pages about coin-operated pianos, orchestrions, photoplayers, violin players, etc. With illustrations of the various models made by Seeburg, Wurlitzer, Link, Hupfeld, Welte, Weber, Nelson-Wiggen, Western Electric, Mills, Popper, Operators Piano Co., and dozens of others. Countless illustrations. Fascinating historical information. Specifications of different instruments. This section alone is worth more than the purchase price of the entire book!

***60 pages about organettes, player reed organs, and player pipe organs — the most comprehensive survey of such instruments ever published!

***140 pages about fairground organs (band organs), calliopes, dance organs, monkey organs, and related instruments — including hundreds of illustrations and descriptions of the products of Wurlitzer, Mortier, Decap, Gavioli, Bruder, Ruth, Marengi, North Tonawanda

Musical Instrument Works, Artizan, Cocchi, Bacigalupo, Frati, Bursens, and others.

***44 pages devoted to a "Dictionary of Automatic Musical Instrument Terms." Technical and popular terms are defined and, in many instances, illustrated. "A fabulous feature," said one enthusiastic reader!

***An Index with thousands of entries, making it possible to instantly find information about any firm, instrument, or person!

***PLUS many, many pages of valuable information on all sorts of items in the field of automatic musical instruments in addition to those mentioned above — 1008 pages and countless thousands of illustrations in all!

A Fantastic Project!

This book is not just a collection of old catalogue material. It's one of the most scholarly works we've ever seen. To assemble the material Mr. Bowers has travelled to every corner of the United States and has made twenty-seven trips to Europe! Over \$100,000.00 has gone into the book! Hundreds of people have been interviewed. The "voices of the past" — people once associated with the field of automatic instruments — have helped the author. Such individuals include Messrs. Hupfeld, Weber, Wurlitzer, Welte, Rand, Link, Bruder, Philipps, Bacigalupo, Bursens, Imhof, and Seeburg. Many of these contributors gave their first-hand recollections of what it was like in the "good old days" — a priceless view of history!

The field of automatic musical instruments from about 1750 to recent times will literally "come to life" when you read this book! It has taken Mr. Bowers over eleven years to do all of this — not to mention the time spent by the many others who have helped with this book.

The Musical Box Society International, The Fairground Organ Preservation Society, The Automatic Musical Instrument Collectors Association, and the Musical Box Society of Great Britain have been most generous in supplying helpful information to make this a truly outstanding work.

A Book to Enjoy!

This is not the type of book you will read only once. It's the type of book that you will refer to again and again for many years to come! All of the material in it is timeless and will never change or get out of date. Your investment in the *Encyclopedia* will bring you pleasure and knowledge for year after year after year!

If you're the type who reads every word, you may be interested in knowing that it will take you about two weeks to read it from cover to cover! (Arthur Bronson, Jr., a private collector from Michigan, reported that it took him about this long to read it non-stop!) If you're the type who prefers just to look at pictures, we imagine that you could spend several days (our guess; no one has given us a report on this!) doing just this!

In any event, we know you'll really enjoy your copy of the *Encyclopedia*. In fact, you might even become enthusiastic about it. Quite a few readers have. On the other hand, not a single copy of the thousands of volumes sold has ever been returned. This is a rather *amazing statistic* considering the emphasis given to the money-back guarantee!

Who Needs It?

COLLECTORS — All of whom will be thrilled at the overwhelming amount of new information this book will open to them. And at its low price (considering the HUGE QUANTITY of material in the book!) they will be eager to get the first copies off the press. [This prediction, originally written in 1972, has come true in a wave of enthusiasm unpredicted even by our most optimistic estimates!] Most enthusiasts in the field of mechanical music are already well-acquainted with Mr. Bowers' expert knowledge in this field and his ability to write about it — and to write in a manner easily understood and enjoyed by all.

DEALERS — For the first time will have a book which will make them fully knowledgeable in the field of automatic musical antiques. What is a Regina Style 11? A Hupfeld Phonoliszt-Violina Model B? A Seeburg K, KX, L, G, or KT Special? A Welte Style O or C? A Ruth Model 35? A Mortier Model 39? How many Regina Musical Desks were made and when were they first introduced? How many Wurlitzer LX orchestrions were manufactured and when? These and thousands of other questions are answered for you! Every dealer can be an expert. The high values reached by all such devices in recent years make it essential that every dealer know what he is buying and selling. Customers have a high regard for the dealer who knows and

understands what he sells — and this book tells the dealer all he wants to know!

LIBRARIES, MUSEUMS, teachers, professors, colleges, and many others will find the book to be a valuable reference as well!

A Rare Bargain!

You'd expect to pay \$75 to \$100 if this book were published by one of the big New York City, Paris, or London publishers! But the Vestal Press is able to make this magnificent collection of historical material available to you for just \$25 (to U.S. addresses), which is less than 2½ cents per page — or for just \$27 postpaid to addresses in other countries. How is such a low price per page possible?

First of all, you don't have to pay a cent for the \$100,000.00+ which went into the gathering of information for this book! The author, who is not depending upon the book for his income, absorbed this fantastic expense!

Secondly, the latest techniques in IBM computer-controlled typesetting have been used, greatly reducing the "first copy" cost, yet insuring the best possible quality of the text material.

Thirdly, the Vestal Press operates with a very low overhead. There are no fancy "executive salaries" or "expense accounts" to pay for! These savings are passed on to you. Think of it — less than 2½ cents per page (and each page is a large 8½x11" in size!) is all you pay!

You'll be amazed when you see how much book you get for your money. The book weighs about seven pounds when boxed for shipment! As noted, it contains 1,008 pages and thousands of illustrations!

Remember, it is sold with a complete guarantee of satisfaction. If you are not delighted, just mail it back to us within 10 days of receipt and your money will be instantly refunded in full!

Save Enormous Amounts of Money!

With even small music boxes bringing hundreds of dollars in many instances, it is essential that you know everything possible about them. The knowledge learned from this book can save you \$50, \$100, or even far more on your next instrument purchase! The book can also help you spot "sleepers" that can make you a lot of money, too!

How to Order Your Copy!

To order your copy of the fabulous *Encyclopedia of Automatic Musical Instruments* send your payment as follows. Your copy will be shipped to you from the USA or from the MMM in Denmark — thus assuring immediate shipment and fast delivery. Dave and/or Claes will personally autograph your copy (on request; please request this if you want an inscription) with a sentiment for you. And, we pay the postage! How to order:

To USA and Canadian addresses: \$25.00 postpaid. Send your order to our director in California: Q. David Bowers; Box 1669; Beverly Hills, California 90210.

To European and other addresses: \$27 U.S. funds; 11 pounds English funds; 95 Danish kroner; 87 Hfl Dutch funds; or the equivalent in other currencies. Send your order to the MMM in Copenhagen.

WHOLESALE: 5 or more copies, sent at the same time to the same address, regular price less 30% discount, plus 50c per book shipping. You'll find that these books sell themselves!

New Edition Now Ready!

"Player Piano Treasury"

Now ready is the improved and much larger new edition of Harvey N. Roehl's best-selling *Player Piano Treasury*. The new volume measures 8½x11" in size, has 316 pages, and is "a scrapbook history of the mechanical piano in America."

In the foreword to the 2nd edition the author says: "Over ten years have elapsed since PLAYER PIANO TREASURY entered the literary scene, and during these intervening years a tremendous amount of interest has developed in automatic pianos, orchestrions, band organs, and other types of mechanical music makers. It was inevitable that much new historical material would be uncovered during this period; so much so, in fact, that it would be impractical for any new edition of this book to pretend to cover it all.

"The author is exceedingly proud of the fact that the first edition seemed to spark much of today's interest in the field, and if his early

efforts have caused other historians to dig deeper than he has been able to do, we're all better off for these new discoveries.

"There was one, and only one, reason for this book to come into existence in the first place, and that was the author's pure and simple enjoyment of all types of mechanically-reproduced piano music. This enjoyment has never diminished in the 10 years since issuance of the first edition of *PLAYER PIANO TREASURY*, and it is especially gratifying that the great interest which has developed in the years since then has meant that literally thousands of these historically precious instruments have been saved which otherwise might have gone into oblivion.

"The author's fondest wish would be that readers of this book will get as much fun from reading it as he has had in assembling it. —Harvey N. Roehl."

Since the first edition of *Player Piano Treasury*, many fine new collections of automatic instruments have been formed, while others have been sold and still others have been enlarged. In the new book you'll read about and see instruments owned by: Frank Rider, Musical Museum (Deansboro, N.Y.), Arthur Bronson Jr., Virginia City, Larry Givens, Al Svoboda, George and Susie Coade, Harvey and Marion Roehl, Cowboy Hall of Fame, West Cornwall Museum of Mechanical Music, John Maxwell, Jerry Doring, Heritage Museum, British Piano Museum, Paul Corin, Tony Protsman and John Bagley, Walter Bellm, Jerry Cohen, Q. David Bowers, Terry Hathaway, Steve Radjenovich, Clark's Trading Post, William Allen, Disneyland, Tom Fretty, Jake and Elizabeth DeBence, Miles Mountain Musical Museum, Roy Haning and Neal White, Gay 90's Village, John Farnsworth, Ron Wehmeir, John and Stella Ragan, our own MMM, and others.

Player Piano Treasury, new edition: (Stock No. MMM-9004; \$10.00 postpaid)

"Rebuilding the Player Piano"

Larry Givens tells how to rebuild and regulate player pianos, reproducing pianos, and related instruments. All the information you want to know — in a concise, interesting, and readable presentation. Now any person of average mechanical ability can bring these old-time instruments back to life! Dozens of illustrations. 176 pages, hardbound. (Stock No. MMM-9002; \$6.95 postpaid)

Soon to be out-of-print!

"Put Another Nickel In"

An illustrated history of coin-operated pianos and orchestrions written by Q. David Bowers, a director of the MMM. Read all about the instruments made by Seeburg, Mills, Hupfeld, etc. — with emphasis on previously unpublished information from the Wurlitzer archives. Thousands of copies have been sold at \$15. The last edition (the Vestal Press does not expect to reprint the book) is available, while fewer than 100 copies remain in stock, for a real savings. 248 pages, over 500 illustrations, large 8½x11" size, hardbound. (Stock No. MMM-9003; \$9.95 postpaid)



INSTRUMENTS WANTED

We are constantly seeking fine automatic musical instruments for our inventory. We offer you: (1) An immediate decision. (2) Immediate confidential cash payment in full for any instrument purchased. (3) A friendly and enjoyable transaction. We are interested in buying any instruments located in Europe, America, and elsewhere.

When the time comes to sell your collection, keep Claes and Dave in mind. We appreciate fine instruments and the care that goes into building a fine collection over the years. We assure you that once we purchase your collection, your instruments will go to other enthusiasts — collectors like yourself — who will enjoy them as you did.



—Delightful— STEREO RECORDINGS of the highest quality!

A Special Treat — The MMM in Your Home!

The Mekanisk Musik Museum has produced a series of six superb stereo 33rpm recordings for your enjoyment. These records feature some of the most wonderful automatic musical instruments "in captivity" today! Each record gives you the best part of an hour of recorded sound. Although the records are produced in stereo, they are compatible with monaural equipment as well.

The finest recording techniques assure you of a playback realism which comes close to what you'd actually hear if you visited the MMM in person (which we hope you will do someday anyway!).

Each record is in a beautiful, colorful album with historical information on the back. These attractive records make nice gifts as well as items for your own listening enjoyment.

Each record is available postpaid for just \$4.95 U.S. funds (or the equivalent in other currencies). Or, if you buy all six records at once you get the entire set for just \$25 (a savings of \$4.70; which is just like getting one record free!).

Very Popular These Records Are!

Yes, they've been selling almost faster than we can count them to visitors to the MMM in Copenhagen! Collectors all around the United States and Europe, not to mention a few orders to Australia, New Zealand, and other places, have been buying them by mail, too! We have what might be a "bright idea," and that is to issue over a period of time a series of recordings featuring dozens of different automatic musical instrument types — a veritable sound archive of the past. So, the present six records will give you a start on this!

What About Guarantees?

This goes without saying, but we'll say it anyway: We absolutely guarantee you'll be delighted with these records. If after hearing them in your home you don't find that they are everything you hoped they would be, just return them and you'll receive an instant cash refund. We had a lot of fun making these records, and you'll have a lot of fun listening to them! The Mekanisk Musik Museum will, in effect, be in your own home!

Here are the records:

"Musical Souvenir"

If you want to buy just one record, then this one is your best bet! It features a wide array of different instruments — a Seeburg nickelodeon piano, a Seeburg H orchestrion, a Weber Maestro orchestrion, a Swiss music box with bells, a Model B Ampico reproducing piano, and a player piano — playing these tunes: Got the Beach, Got the Park; That Little Boy of Mine; Rocky Mountain Lullaby; Lazy River; Emblem of Peace; Colombo; You're In My Heart; Rosario; That's My Weakness Now; Toy Drum Major; Coon Band Contest; Grace and Beauty Rag; Blue Danube; Paderewski's Menuet; and others. (Order Stock No. MMM-1001; \$4.95)

"Maestro Concert Orchestrion"

A prize exhibit at the MMM is one of six known Weber Maestro orchestrions. The music you hear on this record features the instrumentation of the fabulous Maestro: piano, mandolin, xylophone, bass drum (single tap and roll), cymbal, crash cymbal, tambourine, wood block, triangle, castanets, snare drum, and pipe ranks giving the effects of violin, viola, flute, bass, jazz trumpet, saxophone, clarinet, and oboe.

In the 2nd edition of *Player Piano Treasury*, author Harvey Roehl says of the Maestro:

"There is little doubt that the Weber Maestro orchestration is the most lifelike of anything in its class of instrument ever perfected by man. This was, indeed, the aim of its German designers, and the fact that they succeeded in this effort can be attested by the many connoisseurs of automatic music machines who agree that there is simply nothing else that can equal it." (cf. page 242). On page 266 of the same book, Harvey Roehl further notes: "This instrument is considered by many to be the outstanding example of the work of the orchestration builders of a bygone day, because it was built very late in the game, and every known device was incorporated to insure that it would resemble as closely as possible a human orchestra. To say that they succeeded well would be a gross understatement! Nothing can compare with the artistic renderings of the Maestro . . ."

On this fabulous record you'll hear the Maestro play: 12th Street Rag; Piccolo Pete; L'heure Exquise; Light Cavalry Overture; Can't Help Losing Blues; Singing in the Rain; Always; Lo-Nah; Following You Around; Maestro Fantasia; William Tell Overture; and Bimbambiella. (Order Stock No. MMM-1002; \$4.95)



"Music Boxes"

A beautiful 20 3/4" Regina automatic disc-changing music box and a magnificent Mira console-style instrument play music box favorites of years ago: Over the Waves; Annie Laurie; The Harp That Once Through Tara's Halls; Old Folks at Home; Silent Night; Bells of Corneville; Loreley; At a Darktown Cakewalk; Toreador's Song; Blue Bells of Scotland; Spinn, Spinn; Narcissus Song; Bridal Chorus (from Lohengrin); Wine, Women, and Song; Standchen Serenade; March from Tannhauser; Faust Waltz; My Old Kentucky Home; Waves of the Danube Waltz; Strike Up the Band; In the Good Old Summertime; A Warm Reception, Cakewalk; In the Shade of the Old Apple Tree; Runaway Girl; Soldiers in the Park; Hello My Baby; Happy Days in Dixie; Hunky Dory; She's All Right; El Capitan; Adeste Fideles. Over thirty songs in all! (Order Stock No. MMM-1003; \$4.95)

"Reproducing Piano Concert"

A lovely Mason & Hamlin Model B Ampico reproducing piano, one of just 250 such instruments made, re-enacts the in-person playing of immortal pianists of years past. The program ranges from light-hearted popular to classical, nearly an hour of pure listening pleasure! You'll hear: Song of India; Naila Ballet; Melody in F; Hymn to the Sun; By the Waters of Minnetonka; Humoresque, Op. 101, No. 7; Liebestraum, No. 1, A Flat; Rhapsody in Blue; Inka Dinka Doo; Without That Certain Thing; Like Me a Little Bit Less; Keep Young and Beautiful; Keep on Doin' What You're Doin'; A Little Grass Shack; Night in the Water; Boulevard of Broken Dreams; In a Shelter from a Shower; Waitin' at the Gate for Katy. (Order Stock No. MMM-1004; \$4.95)

"Orchestration Music"

During the early 20th century no self-respecting tavern, hotel, or other public place of entertainment was complete without an electric piano or orchestration. On this record you'll hear two of the liveliest such instruments ever made in America: a toe-tapping Seeburg "Grayhound" A-roll piano and a wonderfully ornate Seeburg Style H solo orchestration.

Both of these instruments are great favorites with MMM visitors in Copenhagen. The somewhat irreverent cover pictures Claes O. Friberg flanked by two lovely museum helpers, Suzanne and Stella. The tunes you'll hear are: Positively, Absolutely; When You're In Love; Old Folks Shuffle; South Wind; Ain't She Sweet; Sam, the Accordion Man; What Do I Care What Somebody Said; Me and My Shadow; Gorgeous; Dawn of Tomorrow; Gonna Get a Girl; I'm Looking Over a Four Leaf Clover; Where the Wild, Wild Flowers Grow; I Ain't Nobody's Darling;



Kentucky Home; Hawaiian Chimes; Dapper Dan; Wabash Blues; I Want My Mammy; South Sea Isles; Billboard March; Stars and Stripes Forever; Lights Out. (Order Stock No. MMM-1005; \$4.95)

"Ragtime Piano"

Guarantee: If this record isn't the most lively, most rip-roaring, most exciting ragtime piano record you've ever heard, just return it and we'll send you a refund. Note: We don't expect to have to give any refunds!

We had Don Rand, noted ragtime piano roll collector, go through thousands of piano rolls to find some of the very best ragtime rolls ever produced. These rolls gave our player piano a real workout! Nonstop ragtime! Exciting and snappy music! This is it! You'll hear: Bits of Rags; Aba Daba Honeymoon; At a Georgia Camp Meeting; Waiting for the Robert E. Lee; Oh Johnny, Oh Johnny, Oh; He'd Have to Get Out and Get Under; By the Beautiful Sea; Row, Row, Row; Dill Pickles; Ophelia; Gladiolus; Froglegs; The Cascades; Original Rags; Rhapsody; Maple Leaf; Dandelion; Tickled to Death; When You Wore a Tulip; Smokey Mokes. (Stock No. MMM-1006; \$4.95)

SPECIAL MMM RECORD DEAL!

You can purchase these MMM records for \$4.95 each, and pick out one, two, three, or whatever. However, the best way to relive the "good old days" is to take advantage of our "Special MMM Record Deal" and buy all six records. These six discs, regularly \$4.95 each (for a total of \$29.70), can be yours for just \$25 postpaid.

You'll receive records to provide you with hours and hours of listening enjoyment. You'll play these records over and over again. We guarantee you'll be delighted with each and every one, so you aren't risking a penny!

Request "Special MMM Record Deal" when ordering and send \$25. We'll pay the postage and handling. U.S. and Canadian orders can be sent to our American director: Q. David Bowers; Box 1669; Beverly Hills, California 90210. Orders from other countries can be sent to: Mekanisk Musik Museum; Vesterbrogade 150; Copenhagen, Denmark.

DEMONSTRATOR RECORDS: Extra-special savings are possible on demonstrator records. We like to play these records ourselves for background music at the MMM! We offer you a set of six records which have been played once (no more) or which have not been played at all, but which have the seals broken. Each record is guaranteed to be in perfect playable condition. The set of six records, just \$15. Request "Demonstrator Record Set" and send \$15.



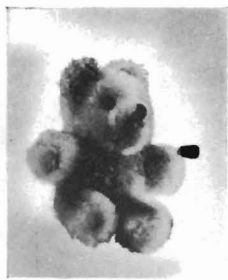
WANT LIST SERVICE

Send us your want list of what you are seeking. Chances are good — excellent in fact — that we can help you! Our record stands unequalled: in past years the directors of the MMM have purchased intact many of the finest collections to be sold in America and Europe and have handled millions of dollars worth of choice instruments. We know the instruments and understand them — and can offer you accurately-described instruments for reasonable prices. Your want list is welcomed — the more difficult the assignment, the more challenging it is!

New Music Boxes and Automata



MMM-81450
28 cm; 11"
\$10

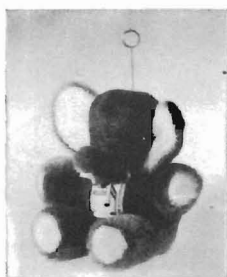


MMM-81460
10 cm; 4"
\$7

We offer for sale a fine selection of musical gifts, novelties, and other items made in modern times. While some of the smaller items are primarily designated for use as gifts or toys, the ones with larger musical movements — generally the ones selling for about \$50 each or more — will please the serious collector. The mechanisms are well made of precision parts and operate smoothly. The musical quality is excellent. These are truly "collectors' items of the future."

We offer these shipped POSTPAID to anywhere in the world.

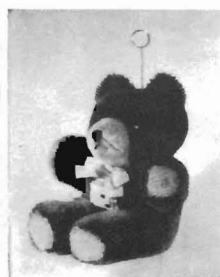
MUSICAL TOYS FOR CHILDREN



MMM-81500
15 cm; 6"
\$14



MMM-81501
22 cm; 6"
\$14



MMM-81502
15 cm; 6"
\$14



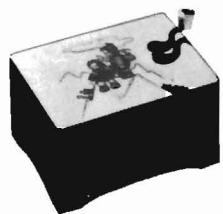
MMM-81503
15 cm; 6"
\$14



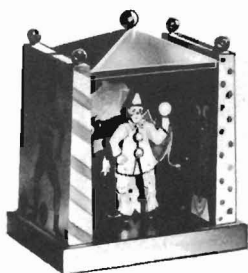
MMM-81505
15 cm; 6"
\$14



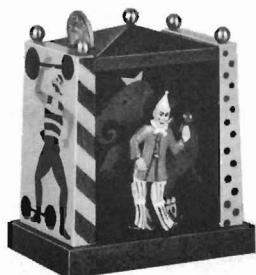
MMM-81507
15 cm; 6"
\$14



MMM-81720
10½ cm; 4¼"
\$7



MMM-81800
12 cm; 4¼"
\$13



MMM-81801
12 cm; 4¼"
\$12



MMM-81810
16 cm; 6½"
\$11

HAPPY CHILDREN REVOLVING TO MUSIC



MMM-81850
"Love Story"
10 cm; 4"
\$13



MMM-81851
"La Lavandiere"
10 cm; 4"
\$13



MMM-81852
"Love Story"
10 cm; 4"
\$13



MMM-81853
"Sound of Music"
10 cm; 4"
\$13

HAPPY CHILDREN REVOLVING TO MUSIC



MMM-81854
"Drummer Boy"
10 cm; 4"
\$13



MMM-81855
"Valse des Fleurs"
10 cm; 4"
\$13

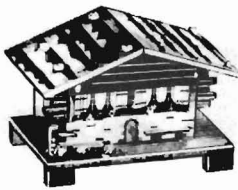


MMM-81856
"Raindrops Keep
Fallin' on my Head"
10 cm; 4"
\$13



MMM-81857
"Romeo and Juliet"
10 cm; 4"
\$13

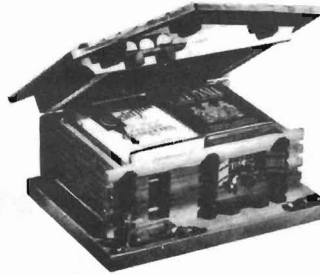
SWISS MUSICAL CHALETs



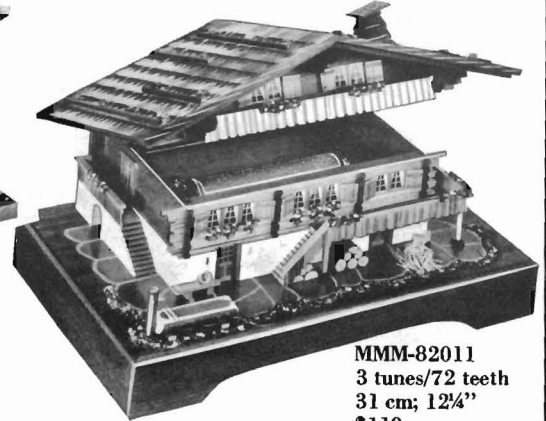
MMM-82000
12 cm; 4 3/4"
\$6



MMM-82001
13 cm; 5 1/4"
\$8



MMM-82006
18 cm; 7"
\$11



MMM-82011
3 tunes/72 teeth
31 cm; 12 1/4"
\$119

Take Your Pick of Your Favorite Design(s).
\$9 each (Stock Nos. MMM-82295 through MMM-82300)



10,5x7,5x5,5 cm
4 1/4x3x2 1/2"



MMM-82295 \$9



MMM-82297 \$9



MMM-82296 \$9

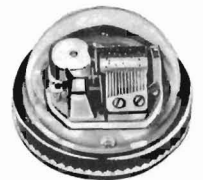


MMM-82300 \$8

SWISS SOUVENIRS



MMM-82380
18x13x9 cm
7 1/4x5 1/4x3 3/4"
\$17



MMM-82512
Musical paperweight
7 1/2 cm; 3" diameter
\$9



MMM-82700
Pepper mill
27 cm; 10 3/4"
\$27



MMM-82702
Pepper mill
27 cm; 10 3/4"
\$27



MMM-82703
27 cm; 10 3/4"
\$27

MUSICAL PEPPER MILLS

MUSICAL KEY HOLDERS

MMM-84000 through MMM-84102 each measure
4.1x3.2 cm. or 1 5/8x1 1/4" Each: \$12.95



MMM-84000
\$12.95



MMM-84001
\$12.95



MMM-84002
\$12.95



MMM-84003
\$12.95



MMM-84004
\$12.95



MMM-84005
\$12.95



MMM-84006
\$12.95



MMM-84010
\$12.95



MMM-84020
\$12.95



MMM-84102
\$12.95



MMM-84200
Visible movement
3.5x3.2 cm
1 3/8x1 1/4"
\$13

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in Copenhagen

MUSICAL PENDANTS

MMM-84313 through MMM-84415 each measure
2.5x2.1 cm. or 1x3/4" Prices as noted.



MMM-84313
\$14



MMM-84404
\$33



MMM-84405
\$33



MMM-84451
Watch pendant
2.6x2.2 cm
1x7/8"
\$45



MMM-84411
\$33



MMM-84414
\$33



MMM-84415
\$33



MMM-84470
Lighter
6.5x3.5 cm
2 1/2x1 3/8"
\$14

MUSIC BOXES FOR COLLECTORS AND CONNOISSEURS



MMM-85000
2 tunes/28 teeth
15x11x6 1/2 cm.
6x4 1/2x2 1/2"
\$35



MMM-85100
2 tunes/36 teeth
12 1/2x10x7 cm.
5x4x2 3/4"
\$45



MMM-85111
Cigarette box
17x10x7 cm.
6 1/4x4x2 3/4"
\$17



MMM-85121
19x14x6 cm.
7 1/2x5 1/2x2 1/2"
\$27

MUSIC BOXES FOR COLLECTORS AND CONNOISSEURS



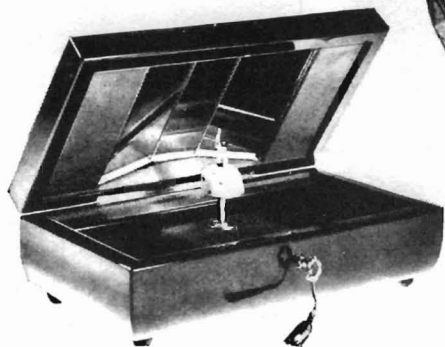
MMM-85150
Jewel box
26x20x7 cm.
10¼x8x2¼"
\$83



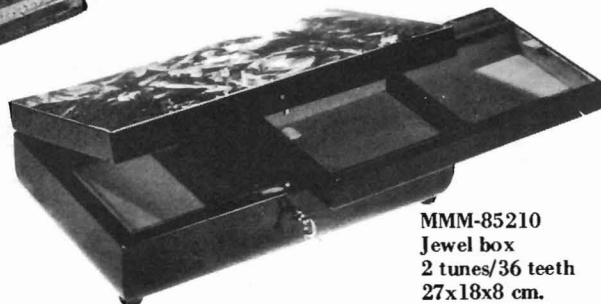
MMM-85160
4 tunes/50 teeth
14½x20x8 cm.
5¾x7¼x1¼"
\$95



MMM-85201
Jewel box
2 tunes/28 teeth
24x14x8 cm.
9½x5½x3"
\$47



MMM-85200
Jewel box w/dancer
24x14x8 cm.
9½x5½x3"
\$47



MMM-85210
Jewel box
2 tunes/36 teeth
27x18x8 cm.
10x7x3"
\$72



MMM-85230
Jewel box
4 tunes/50 teeth
27x15x12 cm.
10¾x6x4¾"
\$110



MMM-85240
Treasure chest jewel box
3 tunes/50 teeth
23x14x15 cm.
9x5½x6"
\$110



MMM-85250
2 tunes/36 teeth
16x10½x7 cm.
6½x4¼x2¾"
\$56



MMM-85260
4 tunes/50 teeth
22x12x7 cm.
8¾x4¾x2¾"
\$80



MMM-85270
2 tunes/28 teeth
10½x10½x6½ cm.
4¼x4¼x2½"
\$47



MMM-85271
2 tunes/50 teeth
14½x11½x6½ cm.
5¾x4½x2½"
\$95



MMM-85272
Cigarette box
2 tunes/28 teeth
19x13x6 cm.
7½x5¼x2½"
\$110



MMM-85275
Cigarette box
2 tunes/28 teeth
16½x10x5½ cm.
6½x4x2¼"
\$65

MUSIC BOXES FOR COLLECTORS AND CONNOISSEURS



MMM-85276
Cigarette box
2 tunes/28 teeth
20½x12x5½ cm.
8x4¼x2¼"
\$83



MMM-85277
Cigarette box
3 tunes/50 teeth
23x16½x7 cm.
9¼x6½x2¼"
\$175



MMM-85280
Jewel box
31x10x6 cm.
12¼x4x2¼"
\$36



MMM-85281
Jewel box
2 tunes/36 teeth
21x15½x7½ cm.
8¼x6¼x3"
\$65



MMM-85282
Jewel box
2 tunes/36 teeth
21x15½x7½ cm.
8¼x6¼x3"
\$65



MMM-85283
Jewel box
4 tunes/50 teeth
20x13x10½ cm.
8x5¼x4¼"
\$95



MMM-85285
Jewel box
4 tunes/50 teeth
20½x13x10 cm.
8x5¼x4"
\$95



MMM-85286
Jewel box
2 tunes/50 teeth
28½x17½x7½ cm.
11¾x7x3"
\$85



MMM-85287
Jewel box
2 tunes/36 teeth
26x17½x9 cm.
10¼x7x3½"
\$110



MMM-85288
Jewel box
2 tunes/36 teeth
26½x16x11 cm.
10½x6¼x4¼"
\$155



MMM-85289
Jewel box
3 tunes/72 teeth
26½x16x11 cm.
10½x6¼x4¼"
\$195



MMM-85290
Jewel box
34½x22x19 cm.
13¼x9x7½"
\$270



MMM-85291
Jewel box
w/singing bird
34½x22x19 cm.
13¼x9x7½"
\$350



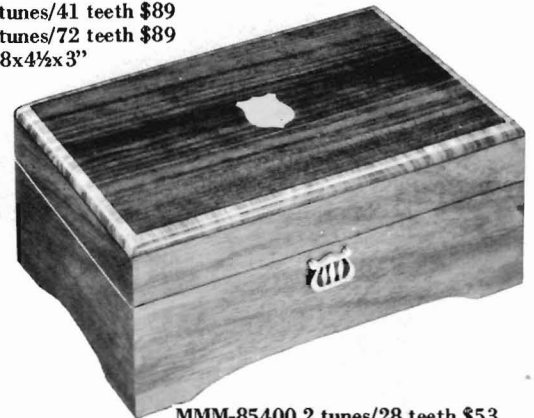
MMM-85300 2 tunes/28 teeth \$24
MMM-85301 2 tunes/36 teeth \$27
MMM-85304 3 tunes/36 teeth \$44
14x9x7 cm; 5½x3½x2¼"



MMM-85307 4 tunes/50 teeth \$70
MMM-85308 6 tunes/41 teeth \$89
MMM-85309 3 tunes/72 teeth \$89
20x11x7½ cm; 8x4½x3"



MMM-85305 2 tunes/50 teeth \$53
MMM-85306 3 tunes/50 teeth \$59
17x10x7 cm; 6¾x4x2¾"

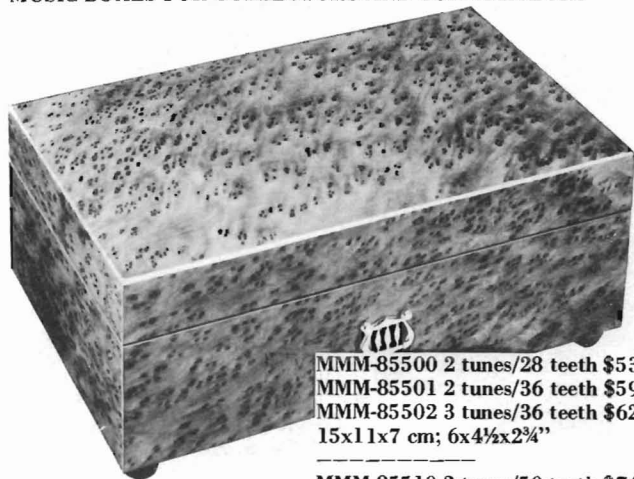


MMM-85400 2 tunes/28 teeth \$53
MMM-85401 2 tunes/36 teeth \$59
MMM-85402 3 tunes/36 teeth \$62
14x9x7 cm; 5½x3½x2¼"

MMM-85410 2 tunes/50 teeth \$70
MMM-85411 3 tunes/50 teeth \$77
17x10x7 cm; 6¾x4x2¾"

MMM-85420 4 tunes/50 teeth \$89
MMM-85421 6 tunes/41 teeth \$110
MMM-85422 3 tunes/72 teeth \$180

MUSIC BOXES FOR COLLECTORS AND CONNOISSEURS



MMM-85500 2 tunes/28 teeth \$53
 MMM-85501 2 tunes/36 teeth \$59
 MMM-85502 3 tunes/36 teeth \$62
 15x11x7 cm; 6x4½x2¼"

MMM-85510 2 tunes/50 teeth \$74
 MMM-85511 3 tunes/50 teeth \$80
 20x11x9 cm; 8x4½x3½"

MMM-85520 4 tunes/50 teeth \$98
 MMM-85521 6 tunes/41 teeth \$115
 MMM-85522 3 tunes/72 teeth \$115



MMM-85540
 Thuya wood pill box
 1 tune/17 teeth
 6x4x3 cm; 2½x1½x1¼"
 \$29



MMM-85560
 Thuya wood box
 2 tunes/50 teeth
 15x10½x7 cm.
 6x4¾x2¾"
 \$77



MMM-85570
 Thuya wood box
 3 tunes/50 teeth
 18½x11½x7½ cm.
 7¼x4½x3"
 \$110



MMM-85550
 Thuya wood box
 2 tunes/50 teeth
 13x9x6 cm.
 5¼x3¾x2¼"
 \$65

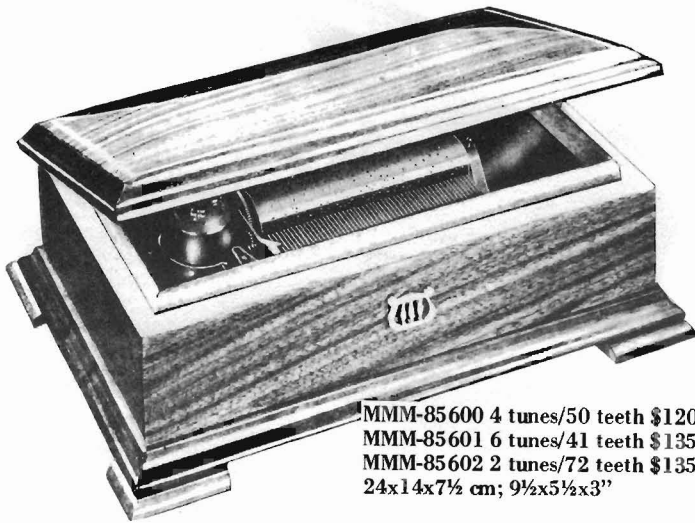


MMM-85555
 Thuya wood box
 4 tunes/50 teeth
 17x9x6 cm.
 6¾x3¾x2¼"
 \$83



MMM-85565
 Thuya wood box
 4 tunes/50 teeth
 18x11½x8 cm.
 7x4½x3"
 \$95





MMM-85600 4 tunes/50 teeth \$120
 MMM-85601 6 tunes/41 teeth \$135
 MMM-85602 2 tunes/72 teeth \$135
 24x14x7½ cm; 9½x5½x3"



MMM-85610 4 tunes/50 teeth \$129
 MMM-85611 6 tunes/41 teeth \$149
 MMM-85612 3 tunes/72 teeth \$149
 24x14x7½ cm; 9½x5½x3"



MMM-85630 4 tunes/50 teeth \$99
 MMM-85631 6 tunes/41 teeth \$120
 MMM-85632 3 tunes/72 teeth \$120
 24x14x7½ cm; 9½x5½x3"



MMM-85640 4 tunes/50 teeth \$195
 MMM-85641 6 tunes/41 teeth \$215
 MMM-85642 3 tunes/72 teeth \$215
 24x14x7½ cm; 9½x5½x3"

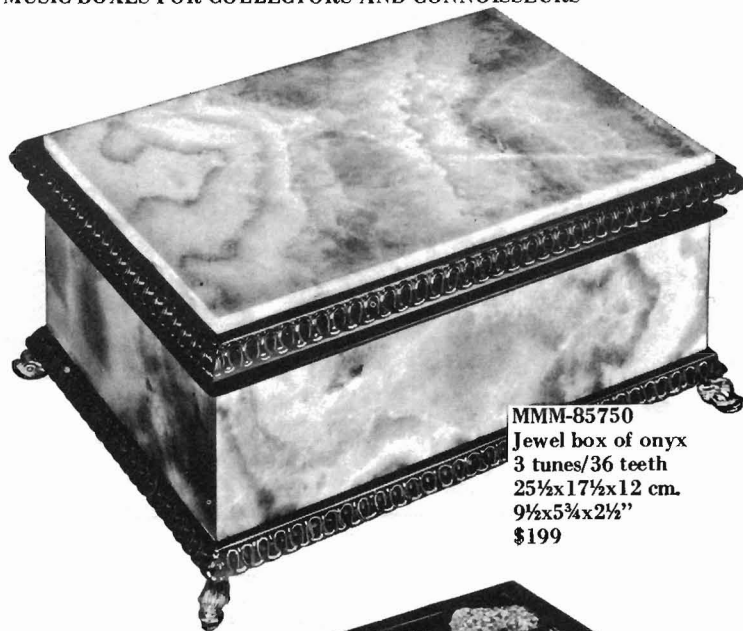


MMM-85700
 Romeo & Juliet scene inlaid with
 over 300 pieces of wood.
 3 tunes/36 teeth
 21x17x9½ cm; 8x6¼x3¼"
 \$290

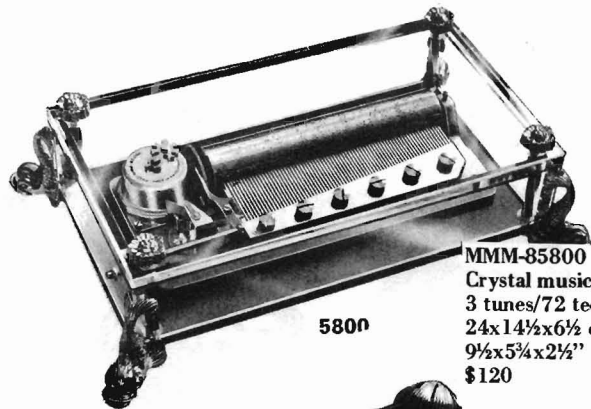


MMM-85710
 Case w/over 500 pieces of inlay.
 3 tunes/36 teeth
 21x17x9½ cm; 8x6¼x3¼"
 \$340

MUSIC BOXES FOR COLLECTORS AND CONNOISSEURS



MMM-85750
Jewel box of onyx
3 tunes/36 teeth
25½x17½x12 cm.
9½x5¾x2½"
\$199



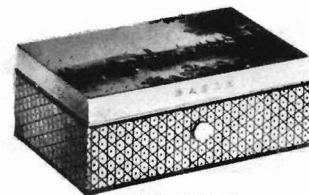
5800
MMM-85800
Crystal music box
3 tunes/72 teeth
24x14½x6½ cm.
9½x5¾x2½"
\$120



MMM-85801
Crystal music box
3 tunes/72 teeth
24x14½x6½ cm.
9½x5¾x2½"
\$125



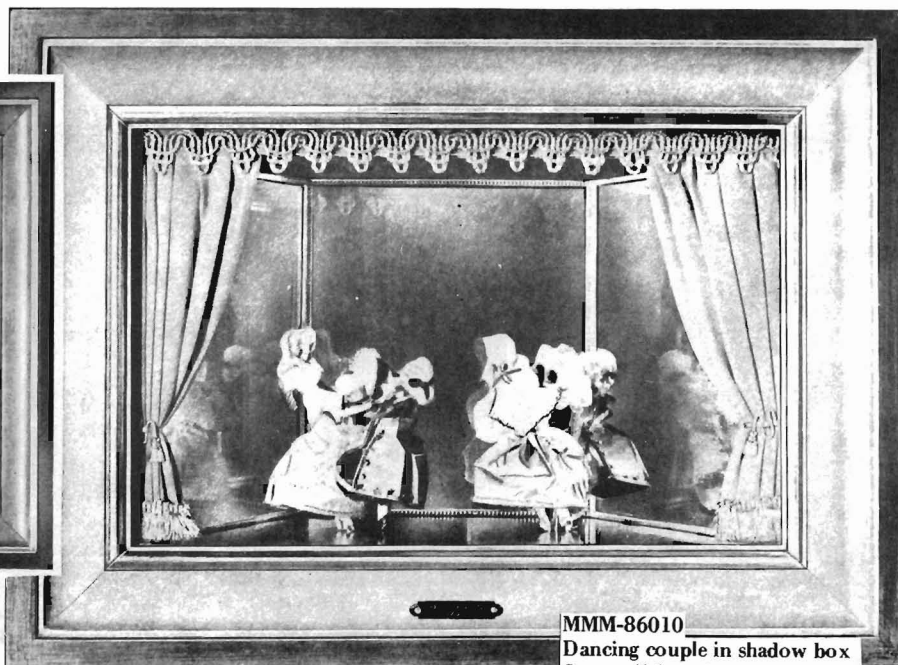
MMM-85760
Ornate metal/ceramic jewel box
4 tunes/50 teeth
29½x21½x14½ cm; 11½x8½x5¾"
\$270



MMM-85850
Old-style music box
2 tunes/50 teeth
11x7x4 cm; 4½x2¾x1¾"
\$71



MMM-86040
Two dancing couples in shadow box
2 tunes/50 teeth
36x26½x15½ cm; 14x10½x6"
\$320



MMM-86010
Dancing couple in shadow box
2 tunes/36 teeth
22½x23½x14 cm; 8¾x9¼x5½"
\$175

AUTOMATON FIGURES, each with 2 tune/36-tooth musical movement.
 Made with precision craftsmanship in the old style.
 Each has an authentic costume. Antique velvet base.



MMM-86100
 21x37 cm; 8½x14½”
 \$495



MMM-86101
 21x37 cm; 8½x14½”
 \$495



MMM-86102
 21x37 cm; 8½x14½”
 \$495



MMM-86103
 21x37 cm.
 8½x14½”
 \$495



MMM-86104
 21x37 cm; 8½x14½”
 \$495



MMM-86105
 21x37 cm; 8½x14½”
 \$495



MMM-86106
 21x31 cm; 8½x13¼”
 \$595



MMM-86107
 21x50 cm; 8½x19¼”
 \$795



MMM-86200
 19x27 cm; 7½x10¼”
 \$79



SURPRISES FOR SMOKERS / MUSICAL AUTOMATA



MMM-86210
 19x25 cm; 7½x10”
 \$99



MMM-86220
 17x36 cm; 6¼x14¼”
 \$145



MMM-86400
 16x31 cm; 6¼x12¼”
 \$180



MMM-86500
 16x31 cm; 6¼x12¼”
 \$299

A Musical Tour from Oakland to Copenhagen

by Gretchen A. Schneider, Associate Curator of History
The Oakland Museum (Oakland, California U.S.A.)

From December 16, 1972 to February 4, 1973, the Oakland Museum featured eighty different automatic musical instruments in a special exhibition: "When Music Was Mechanical." Gretchen A. Schneider, Associate Curator of History at that California institution, designed and planned the show using existing museum instruments and acquiring others on loan from Musical Box Society and AMICA (Automatic Musical Instrument Collectors Association) members and other sources.

On view were many diverse instruments, including paper roll organs, a Wurlitzer Style O photoplayer, a lovely Ampico grand piano, several nickelodeons, a magnificent Wurlitzer 165 band organ, and many disc and cylinder music boxes. From the Mekanisk Musik Museum's archives several cases full of original catalogues, sales brochures, and posters helped round out Ms. Schneider's display.

"When Music Was Mechanical" was an outstanding success. Countless thousands of people who had never before known about automatic instruments became fascinated with them. The exhibition was the most popular ever held by The Oakland Museum. Word of the success of Gretchen Schneider's efforts soon spread, so plans are now being made in Los Angeles (and perhaps in other cities as well) to have an instrument exhibition in conjunction with a public museum. That this is good for collecting is evidenced by the fact that several dozen new members were added to the AMICA and Musical Box Society rosters as a result of the Oakland show.

Gretchen A. Schneider, a friend of Cles and Dave, has written the following article—an interesting view of other musical exhibitions, including our own MMM.



Gretchen A. Schneider (left) and Al and Linda Nielsen of Berkeley, California, listen to a large Tournaphone organette in the "When Music Was Mechanical" exhibit held at the Oakland Museum in California from December 16, 1972, to February 4, 1973. Thousands of people, mostly from the Oakland-San Francisco area, enjoyed the music of eighty automatic instruments ranging from tiny music boxes to a large photoplayer and band organ.

Oakland and New York City

On February 4, 1973, WHEN MUSIC WAS MECHANICAL, an exhibition for which I had been curator at The Oakland Museum in California, officially closed. My research for this show had baptised me into a new interest—that of automatic musical instruments. In my own work before the exhibition I was aware of what a great fascination these old-time music makers could provide. It was very gratifying on opening day when visitors surged through the exhibit area to the glorious melodies of the Wurlitzer 165 band organ. The smiles on the visitors' faces and the sparkle in their eyes showed that the many months of planning had been worth it!

Now, a few months later, I was on my way to Europe with an itinerary suggested by Claes and Dave; a schedule which would introduce me to highlights of the collecting and museum world of automatic musical instruments on a distant continent. I was soon to learn that distance was no bar to enthusiasm and friendship, and that the same joys shared by a visitor to The Oakland Museum are shared by those who listen to similar instruments half a world away.

Parenthetically, I might mention that collectors often ask where one's interest in automatic musical instruments first developed. Mine, for the sake of history, was nurtured at the knees of a large floor model Columbia gramophone which occupied a portion of my childhood bedroom in Placerville, California. (For the benefit of the European MMM readers who might not know California geography, Placerville is high in the Sierra Mountains, right in the heart of the Gold Rush country so famous in the 1850's.) Although I have never had a personal collection, I have always admired musical boxes for their fragile romanticism and the larger pianos and orchestrons for their vigorous energy and spirit.

First stop in my trip was in New York City. My professional status with The Oakland Museum provided me with a behind-the-scenes entree into several Manhattan institutions. In a very fully scheduled two days I learned that at least two museums had musical collections worthy of further exploration on my next trip: 1.) The Library of Performing Arts at Lincoln Center, Music Department, and 2.) The Crosby Brown Collection of Musical Instruments of all Nations on exhibit at the Metropolitan Museum of Art.

The Library of Performing Arts has a vast archive of publications relating to the instrument field. Dave Bowers later told me that he "could easily spend a month there and still have more things to do," and I can see why! Here is America's only repository for serial runs of *The Presto*, *The Indicator Digest*, and one of just two known sets of *The Music Trades*.

At the Metropolitan Museum one organette and three hand-cranked organs were the only obvious "automatic"

instruments in the Crosby Brown Collection. However, close inspection revealed that a gilded harpsichord of incredible baroque fanciness (three male sea horses or tritons support the piano body, and three sea nymphs are underneath on a flurry of waves, with cupid on a half shell watching the proceedings!) and its separate flanking figures were an automatic group at one time. The side figures (Polyphemus playing a bagpipe-like instrument and Galatea holding a lute; both seated on rocks) had automatic parts long ago, as pipe holes in the "rocks" attest today.

Dave later informed me that the Met has other mechanical treasures noted on their accession records, but these are stored so well that they are inaccessible except to the most persistent and determined scholar. Perhaps some eager curator of the future will "find" these treasures and display them for all to enjoy. The Brown Collection of 3,000 objects (nearly all of which are non-mechanical, as noted) was given to the museum over a period of time from 1889 to 1904. Additional gifts have expanded the collection. It wasn't until 1942 that a curator was appointed to organize the instruments, and apparently even then the acceptance of musical instruments into an "art museum" was a contested question. Right now the Met has other contested questions: how to finance the huge institution and what things to acquire or de-acquire (or "deaccession," as we say in the field) so as to conform with the changing tastes of the public. The Met's policies in this regard have sparked many lively columns of reading in the New York City newspapers.

London

London was my first official stop on the itinerary Claes and Dave suggested for me. As a first-time visitor to Europe and freshly-arrived from New York City (a town which one of its cab drivers had described to me as "the melting pot of the world's animals"), I was amazed at the precision, courtesy, and respect of the British. America in general could learn a lot from British customs.

The British Piano Museum and its curator-director Frank Holland provided a warm welcome on my first visit to a non-American musical display. Temporarily housed in an ancient stone church (English law has that a church can be torn down no sooner than 100 years after the last burial the last one here being in 1868), Mr. Holland's fine collection rests amidst many ingenious gadgets for overcoming temperature problems, providing water and electricity, and so on.

Frank Holland has a marvelous sense of humor which is coupled with a great professional concern for maintaining his instruments in their original form. He is dedicated to the preservation of instruments in their original locations, or, more feasibly, in the original countries in which they were used. However, it is a fact of life that the "market" and indeed the greatest appreciation for some of the instruments lies outside of their birthplaces. As an example, in most instances surviving Mortier dance organs are better cared for today in England and America than in their country of origin, Belgium if for no other reason than the fact that there are few historians and collectors of these in Belgium today. Frank Holland's discussions with me on this point caused me to do some new thinking on the subject: What purpose does the commercial marketing of artifacts (in this case mechanical instruments) serve the collector and the museum? As a museum professional myself, and as a person imbued with the passions of collecting and acquisition in my personal life, I felt myself to be in a unique position to evaluate both sides of the question. My views on this subject will become apparent in this article.

In the British Piano Museum the visitor sits on a chair in one of two rows back-to-back in a large central room. The instruments surround the seating area and are demonstrated each in its turn. As my visit was very informal (the museum was officially "closed" at the morning hour of my arrival there) I was able to explore the instruments with my native curiosity, and I was able to appreciate the many "Hollandisms" Frank Holland's own personal touches, such as notes on instruments pertaining to the deaths of builders, letters from fellow collectors (e.g., letters from Don Barr, well-known Mills historian, affixed to the inside of a Mills Violano-Virtuoso cabinet), a dessicated insect displayed in a tube with an explanatory note regarding its danger (or past danger, to be more accurate) to wooden instruments, and so on! In their own uniquely British way these signs reminded me of the sometimes-serious and sometimes-witty signs we are apt to encounter here in the U.S.A. in one of the omnipresent Shakey's Pizza Parlors. Sample: "We made a deal with the bank: they don't sell pizza, and we don't cash checks!" Above all, Frank Holland's museum is *interesting*, and it is easy for a dedicated enthusiast to spend hours there without realizing how fast the time is slipping by.

On one lovely occasion I met noted instrument dealer Keith Harding for dinner in a fine restaurant overlooking Hyde Park in London's West End. Our discussion touched upon a great many of his philosophies and methods relating to this meticulous cleaning and restoration of musical boxes. I had seen earlier an exhibition of his instruments for sale at the London department store of Fortnum & Mason Ltd. Mr. Harding combines a unique zeal for perfection with a great personal interest in the automatic musical instrument field and what it stands for. That he was indeed a dealer and, yet, at the same time he was earnestly working with local museums in restorations and acquisitions for their collections was interesting.

It occurred to me at this point that lack of funds (or lack of willingness to spend them in this direction) for this type of careful restoration would plague all but perhaps some privately-owned museums. The sensitive owner of a private museum is in the position to insist upon having top-quality restoration work done by experts in the field (Keith Harding in London and Terry Hathaway in America are two of my acquaintances who come to mind in this regard); work which would permit them to be enjoyed now and into the future far better than would the "repairs" casually made by the regular staff of a publicly-owned museum, a staff which might be well-meaning and well-qualified in many historical fields but which simply lacks the expertise needed to finely restore and regulate a fine automatic instrument. Further on this subject, I might mention that private museums are of various temperaments in this regard, too. Pity the poor band organ or music box, once a superb instrument, which is now valued only for its curiosity and which is displayed with non-original parts, perhaps given many coats of garish paint, and featured as a "curious gadget" in a museum which cares only how much money the instruments will earn, not of their history or music. Fortunately, a number of fine private museums are owned by people who are true collectors and who use the museum format as a way of sharing their finely-restored instruments with others.

A day on London's Portobello Road led me to the acquaintance of Graham Webb. Interestingly enough, Webb, a very successful dealer and an author of basic books on cylinder and disc music boxes, is preparing to retire to Yorkshire and to help with the management of a privately-owned museum in still another part of England, the West Cornwall Museum of

Mechanical Music. Undoubtedly his past experience in the field will enable him to determine which instruments are most significant and important historically and which appeal most to the public.

Is running a "museum" (P.T. Barnum equated this term with "attraction") incompatible with buying and selling instruments on a commercial basis? Is not the enthusiasm of being able to "own one yourself" or remembering that "Aunt Sally had one" part of the reason why people enjoy the instruments so much? I work for a museum which has as its guiding precepts those things that belonged to "everyman" in California, those things in everyday life or association years ago. There is no doubt that a museum of this sort tends to cause the greatest possible inter-relationships between all types of society and the objects on display—and thus communication and education occur. Nearly everyone is acquainted with the objects and understands them. There is no mysterious "art" here! Have not musical instruments, particularly automatic ones, always belonged to the people? Aren't they inherently attractions?

It would seem that Graham Webb has the heart of public sentiment in close understanding. All of the music boxes that I "tried" in his Portobello Road shop were wound up and were ready to envelop me their magic tones. Still others were being offered in unrestored condition for lesser prices; instruments yearning for the appreciative care of the rebuilding craftsman so they could play their delightful melodies once again.

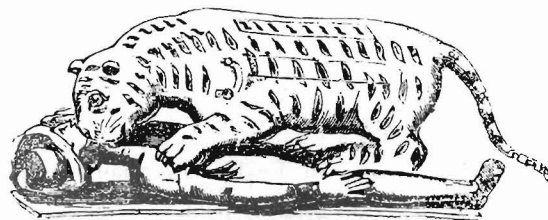
What is it that makes these instruments so appealing? True, the sound is part of it. But there is more. The history of these instruments; the thoughts of days gone by. All contribute to the desire to possess them.

What of the items I saw in Graham Webb's shop? The small and finely-wrought Nicole Freres cylinder box, a large motor-driven Piano Melodico, a compact Ariston organette in its black cabinet, and a large cylinder music box and table ornamented with carved figures come to mind. By the time these words are in print each instrument will have a new home with a collector who will appreciate it with loving care and tenderness. *Someday each will come on the market again to make still another group of collectors happy.* Would more happiness have been generated if Graham had sold the instruments directly into a museum? While instruments would seem to appear to achieve a final position for the future with a collector or a museum, history shows us that the opposite is often true! Public tastes do alter museum collections, and private collectors do die.

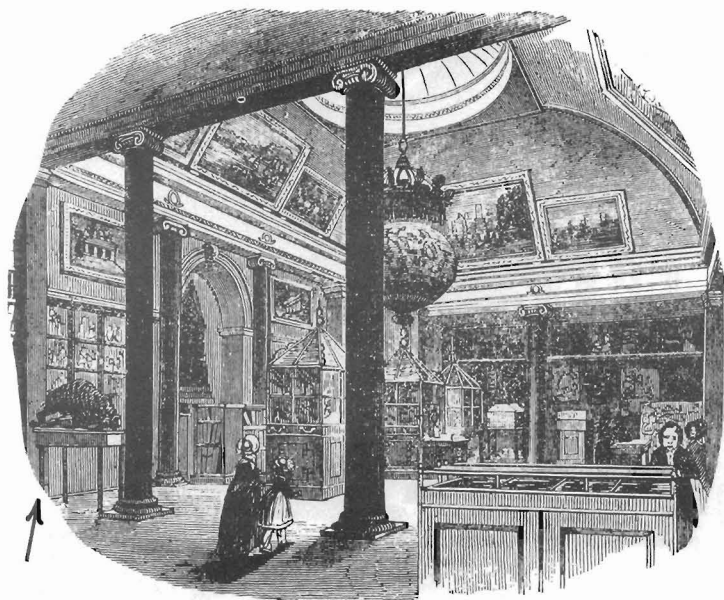
From Portobello Road the trip continued on to the Victoria and Albert Museum, a visit I looked forward to with great expectation. This is a bastion of scholarly concern and guiding professionalism—an example which many other museums strive to emulate. Even in far-off Oakland, California the staff familiarly refers to the "V and A" in frequent conversations.

I was a bit surprised to learn that even this august museum shares the maintenance and monetary problems of lesser institutions and that, like the Met, its tremendous traditions of exhibition format will forever keep it from showing many interesting things that it owns. Upon inspecting the V&A's instrument collection I was able to see the splendid Tippoo Tiger (which is said to growl by means of organ pipes hidden in its body and which is said to operate beautifully, due to a restoration by Arthur W.J.G. Ord-Hume) and several small hand-cranked organs. However, how much more satisfying it would have been to have been able to *hear* the instruments as well! The sound of such instruments is their *raison d'être*. How

can Tippoo, a growling mechanical tiger who is viciously attacking a British soldier, be appreciated if he just sits there lifeless?



Above: Tippoo's Tiger. Below: Tippoo's Tiger (see arrow) shown on exhibit during the 19th century. (Illustrations reproduced from old engravings shown in Arthur W.J.G. Ord-Hume's new book, "Clockwork Music.")



Continental Europe

Then it was on to the Continent! As I flew over the English Channel on the BEA Trident jet I could not help but realize how much clearer the field of collecting instruments was becoming to me. I realize that dealers, collectors, public museums, and private ones must all work together to preserve, appreciate, and enjoy the instruments. Each person in his own way is contributing to the vitality of the field.

In Utrecht, Holland I spent a delightful time at the National Museum Van Speeldoos Tot Pierement (which, loosely translated, means "The National Museum From Music Boxes to Street Organs"). The unforgettable experience of cranking my own music book through a huge Gavioli-Mortier dance organ (with the help of the museum's conservator, Dr. Jan Haspels, who came to the galleries on his day off so he could visit!) had to be one of the highlights of the trip!

Dr. Haspels has the unusual opportunity of working with generous funds and the enthusiastic support of the Dutch government to help his repository acquire outstanding examples of all sorts of automatic musical instruments. The museum is a favorite national institution and amusement, and it is difficult to think of any other way that the country of Holland could spend a comparable amount of money to bring happiness to its citizens!

The exhibits are set up logically in spacious rooms. As one enters the museum a gift shop and a wall of pictorial displays (now including a poster I gave them from my "When Music Was Mechanical" exhibit back in Oakland!) provide an introduction. Then comes a beautifully-appointed room with many different types of cylinder and disc music boxes. The instruments are heard as well as seen, and the tourguide is careful to be sure that everyone is having a good time. The talk is given in Dutch, and if a foreign visitor is present, then aside commentaries are given in English, German, French, or whatever.



The front center section of the Gavioli-Mortier organ that the author cranked a book of music through during a visit to the National Museum Van Speeldoos Tot Pierement in Utrecht, Holland. (Photograph courtesy of the Vestal Press)

Another room is devoted to large pneumatically-operated instruments. An imposing Paganini Orchestrion in a formal mahogany cabinet and an Arburo dance organ in an art deco case flank a beautifully-made (by Winkel, Dutch inventor of the Componium) parlor pipe organ from the 1800 era. On the other side of the room is a lovely Model B Hupfeld Phonoliszt-Violina violin-player, operative but as yet unregulated. This instrument was acquired, by the way, by Prince Bernhard (husband of Holland's Queen Juliana) from Claes O. Friberg and was given to the museum as a gift. Earlier the Phonoliszt-Violina saw years of service in the Hotel Eisenbahn in Sursee, on the shores of a Swiss lake. It is interesting how these instruments travel around from place to place! Standing near the Hupfeld was a rather plain-looking wooden hall clock. Dr. Haspels opened the front door of the cabinet and revealed a rare Libellion box movement with the music programmed on a series of folding cardboard books.

The Libellion was acquired, Dr. Haspels related, just a few weeks earlier. A clock came up for auction sale in Holland, and

Dr. Haspels, knowing of the rarity of the Libellion musical feature, was prepared to bid an amount equal to about \$2,000.00 for it. It wasn't in the cards for the Utrecht museum to own the clock, and it went to another bidder—a doctor who "wanted it because it fit in his living room decor." A few weeks later Dr. Haspels received a telephone call from the clock's new owner. It seemed that the clock was too tall for the living room—and did the museum want to buy it? Dr. Haspels explained how he had wanted to buy the instrument originally and how rare the Libellion feature was. "We didn't know it had a music box in it when we bid on it," said the caller! Anyway, it is now in its new-new home where the clock—including its musical feature—is very much appreciated!

Several large galleries in the museum are devoted to ornate dance and fairground organs. The Gavioli-Mortier dance organ mentioned earlier (the one I cranked a music book through) shares space with a well-preserved 101-key Mortier dance organ and a Hooghuis fairground organ, the latter instrument which turned out a remarkable rendition of "Boogie Woogie." Contributing to the visitors' enjoyment are associated memorabilia such as an oil painting of Anselme Gavioli and his inventions (in the field of railroads as well as organs), colorfully painted canvas banners, historical diagrams and charts, and even a miniature Dutch city and tiny carousel.

It was a real treat to meet Dr. Haspels and to see that a state-owned museum could indeed have a first-class collection of instruments which can be heard as well as seen, and that a government museum could engage in expert restoration, historical research, and appreciation of the instruments. The key to all of this—national spirit and budgetary considerations aside—is having a staff which is interested in the instruments and their history. The National Museum Van Speeldoos Tot Pierement proves that it can be done! Now, just think what America could do with musical instruments at the Smithsonian (an institution which has an enthusiastic staff but which, incredibly, lacks even a small acquisition budget for adding instruments to its collection!).

After leaving Utrecht I made a brief stop in Paris. One of my life's interests is the study of dance history and technique. One of America's most famous modern dancers, Isadora Duncan, is buried in Paris, so it was a sentimental moment for me to visit the columbarium where she is interred and remembered with a small plaque. That no one could easily lead me to this spot, and that few people have come here to pay tribute to her in recent years, points out how fleeting fame, fortune, and life itself are. It was a moment of sadness. Oakland-reared Isadora—idol of modern dance and modern woman—now for this moment was alone only with me. I left with her a small bouquet of California poppies brought all the way from Oakland with me in my passport case.

No trip to Paris is complete without a peek at the Mona Lisa and a ride up the Eiffel Tower, so it was fun to include these in my itinerary. Later it was a leisurely dinner in a fine Paris restaurant (with several glasses of Dom Perignon!), and, past midnight, a stroll down the Champs Elysee.

Next stop: Basel, Switzerland. Basel, which I found out could also be spelled as Basle or even as Bale (French), lies near the German border. About thirty kilometers from the center of town is the summer farm and villa of Herrn H. Weiss, owner of a magnificent collection of instruments.

In two beamed ceiling structures detailed by wrought iron railings and hardware is displayed a beautiful group of hand-cranked organs, automata, a Phonoliszt-Violina, a Model



Gretchen A. Schneider with a paper-strip-operated organette from the 1880's. Such instruments are very popular with collectors today.

9 Hupfeld Sinfonie Jazz orchestron, a tall Weber Styria orchestron, two fairground organs (one by A. Ruth, the other by Wilhelm Bruder's Sons), many superb music boxes, a Steinway-Welte reproducing piano, a Chordephon (surprising for its cheerful, brilliant melodies), and several dozen others. There were also more clocks than I could count and, especially interesting to me, a great orange cat (real, not mechanical) that shakes hands with both fore feet!

In the most rural of environments, here lies the epitome of sophistication: drinking *expresso au lait* with Mr. and Mrs. Weiss to the musical accompaniment of a simply immense Welte Philharmonic pipe organ which majestically overlooks the main collection room! Public museums, private museums, music box shops, collectors, Oakland Museum exhibitions—all of these went through my mind. Certainly there are many ways to enjoy the instruments—and here far away in a remote Swiss villa is a special enjoyment all its own, an enjoyment perhaps worth traveling halfway around the world just to experience.

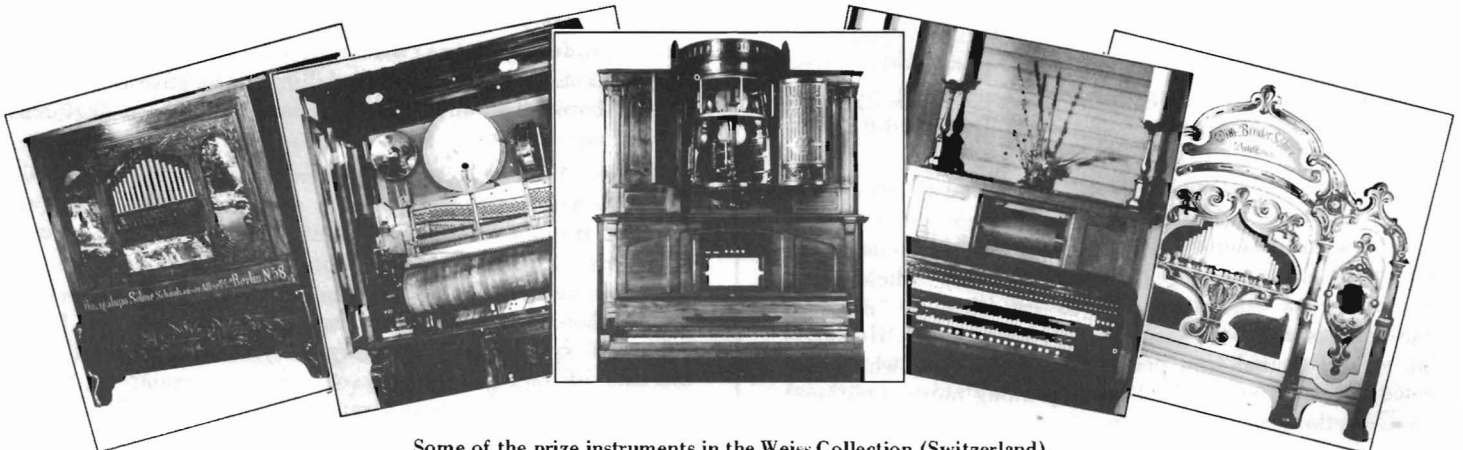
Reality intervened, and the long autobahn leading from Basel north through Germany was next on the schedule. Coming up was Something Special. Something Very Special: Waldkirch.

The Black Forest, and the town of Waldkirch in particular, was once the Center of the World for the fairground organ industry. From the early 19th century until the 1930's the

ancient castle on the hill overlooking Waldkirch was a familiar sight to the hundreds of people who were engaged in the organ trade: building chassis parts and pipes, carving facades, punching out endless meters of music books and rolls, and, most fun of all, hearing the instruments before they were shipped to England, America, and other destinations. The mighty firms of Gebr. Bruder, A. Ruth, Wilhelm Bruder's Sons, and even branch factories of the Paris-headquartered firms of Gavioli and Limonaire, once filled the now-serene valley with waltzes, polkas, schottishes, marches, and other symphonic strains. All was not devoted to making fairground organs, however. Waldkirch spawned one of the world's premier makers of orchestrions: Gebr. Weber (Weber Brothers), whose manufacturing complex of buildings was once located on Bismarckstrasse. On my return, it was interesting to read in the new edition of *Player Piano Treasury* about one of Weber's products. Harvey Roehl writes that "the Weber Maestro orchestron... is considered by many to be the outstanding example of the work of the orchestron builders of a bygone day, because it was built very late in the game [c.1926], and every known device was incorporated to insure that it would resemble as closely as possible a human orchestra. To say that they succeeded well would be a gross understatement! Nothing can compare with the artistic renderings of the Maestro."

Today in Waldkirch there is so little left of these companies. Willy Vanselow, a photographic supplies dealer who dabbles with instruments as a hobby and business sideline, told me that the factories of Gebr. Bruder and A. Ruth were demolished just this last January—in order to make room for "progress"—some uncharming and certainly unhistoric new buildings, I suppose (although Mr. Vanselow didn't say). The heritage of Waldkirch is commemorated in a way by the names of two streets: A. Ruth Strasse and Ignaz Bruder Strasse. But I would guess (if Germans follow their history as closely as Americans—and you can see that I am being sarcastic now) that if I were to ask a resident of Ignaz Bruder Strasse about the origin of the street name, I would be rewarded with the German equivalent of "I don't know," or, worse, "What difference does it make?"

Willy Vanselow is doing his part to keep Waldkirch's past alive. His atelier contains numerous mementoes of the older days, including a gold-lettered teapot perhaps once presented to the management of the Wilhelm Bruder's Sons factory, and many photographs. Mouldering in an alleyway, and long past the point of being able to be saved for restoration, is an organless facade which once graced the front of a Bruder, or was it a Ruth? It doesn't make much difference now. Carl Frei, whose family has been in the organ business for many



Some of the prize instruments in the Weiss Collection (Switzerland).

Copenhagen

Last main stop on my "grand tour" was Copenhagen and the Mekanisk Musik Museum.

The Mekanisk Musik Museum, or the "MMM" as Claes and Dave call it, was different from other museums I had visited. Here the pressure of scholarship on the visitor is eased. (There are labels, to be sure, in English, Danish, French, and German, all in small type, if you wish to read.) The emphasis here is on the *joy* of the instruments—their sound. It's not that Claes and Dave are not scholars, for indeed their credentials in this regard are excellent. It's that they believe that the instruments are to be seen, heard, and enjoyed (I think that they say this in some of their advertisements), and those museum visitors who are more interested in scholarship than in music can find their solace among the many reference books on view.

Like any other museum, much remains to be done. Restoration proceeds on an erratic schedule, and refinements of decor are minimal. (Claes would like nothing better than to have a good staff restorer on the premises, but he is fussy in this regard and the right person hasn't come along yet. Perhaps someone reading this article might be encouraged to apply!) Running a private museum costs money. The admission charges to the MMM are nominal (about 30c for youngsters and 75c for adults, with even cheaper rates being given to encourage groups of schoolchildren), so the enterprise does not turn a profit yet. Gift shop sales are on the increase, according to Claes and Dave, and this furnishes some ideas for building future profits. They do not want to raise the admission charges (which are ridiculously cheap by American comparison) for this would deprive the people of what has become a really popular "Danish institution." So popular is the MMM with Danish TV and radio that scarcely a week passes without a feature program being aired about it.

Tours are conducted by genial, bearded Fritz Hartz, who often leads a group of fifty or a hundred eager listeners throughout the MMM's halls. The instruments are displayed throughout the building, a large old townhouse at the corner of Vesterbrogade and Platanvej, not far from the Town Hall Square. The walls of the rooms are brightly colored, and the hardwood floors look like new. The molded plaster ceiling is freshly painted. Considering that the MMM's Copenhagen location has been open for less than two years, it is evident that a really fantastic museum will be a reality in the future, if things keep progressing the way they have been so far.

On view, some restored and others awaiting this treatment, are many different types of instruments, with emphasis on pneumatic types such as pianos, organs, and orchestrions. It is interesting that musical museums seem to have different specialties. The one at Utrecht had large dance and fairground organs as its centerpieces, the British Piano Museum seemed to have reproducing pianos (with a growing collection of orchestrions perhaps heading for star billing) as its strong suit, and others have disc and cylinder music boxes as featured attractions.

Among the larger instruments on view at the MMM are a Steinway-Welte reproducing grand piano in an ebony case, a Model C Hupfeld Phonoliszt-Violina (the only Model C known to survive, says Claes), a rare Double Mills Violano-Virtuoso with the Violano Orchestra attachment, a beautifully refined Weber Unika with ornate brass inlay, a cabinet-style Link 2-E with xylophone, a Seeburg Grayhound piano with its diorama of racing dogs, the only known example of the curious-sounding Resotone Grand (which sounds like a cross between a calliope and a glockenspiel!), a very expressive



The vale of Waldkirch, deep in Germany's storied Black Forest. From a nearby hill an ancient castle overlooks the town. During the 19th and early 20th centuries Waldkirch was one of the world's main centers for the production of automatic musical instruments. From the factories of Gebr. Bruder, Wilhelm Bruder's Sons, A Ruth & Sohn, Limonaire Frères, and Gavioli came a wonderful array of ornate fairground organs. In Waldkirch was also located the orchestrion factory of Gebr. Weber, a firm which produced some of the most sophisticated instruments the world has ever known.

years, also lives in Waldkirch. It was too late in the evening when my visit with Mr. Vanselow ended, so I did not want to presume to call on Mr. Frei at such an hour. Perhaps I will have the chance to visit Waldkirch again and to meet him next time. I hope so.

The hour wasn't too late, however, to visit the Felsenkeller, a typical German restaurant and beer hall perched on the other side (opposite from the castle) hill flanking the small Black Forest town. Actually, the Felsenkeller isn't really typical anymore, for it still has an orchestrion in it! Dinner there that evening was a lot of fun, and it was made more so by the owner, who spent one or two hours telling about the days of the 'twenties and 'thirties. "Yes, I remember Gustav Bruder. He used to come here often. In fact, all of the organ and orchestrion builders were my friends. Those were the days!"

What kind of orchestrion does the Felsenkeller have? Is it for sale? Answers: It is a very early model of the Weber Styria with a motion-picture scene on the front. Is it for sale? Answer: It didn't seem appropriate to ask, for I want it still to be there the next time I visit Waldkirch!

The owner of the Felsenkeller then provided directions to a "musical museum" about an hour's drive away. In a room were a few instruments, quite a few household utensils, and some old clocks—all arranged to be a "museum." These things were shown as curiosities, and to call them a "museum exhibition" is not to do justice to the terminology. However, hope springs eternal, and perhaps this attraction, which just opened recently, will indeed develop along more traditional lines. Everything has its beginning.

Hupfeld DEA reproducing piano, a brilliantly-lighted and very ornate Seeburg H orchestration, a rather small-appearing (as it is sandwiched in between a Home Model Violano-Virtuoso and a Hupfeld Phonoliszt-Violina) but very interesting Encore Automatic Banjo, and probably a few other things which I have forgotten to mention.



In one of the large upstairs rooms in the MMM in Copenhagen three tall disc-type music boxes form a background for a spirited Frati barrel organ.

Slightly less significant in size (but not in musical volume!) are the hand-cranked barrel organs, of which Claes has made a personal specialty. The collection includes examples made by Bacigalupo, Wrede, and other leading manufacturers. Claes has arranged the music for some of the pinned barrels used on these instruments. The MMM must have a dozen or more of these nostalgic organs. In any event, there are enough so that when one or two are rented out (as often happens), the show still goes on full blast! It was an MMM barrel organ that undoubtedly influenced the country of Denmark to join the Common Market, for one of these instruments with a large sign lettered "Common Market . . . Yes" was rented by proponents of that measure just before a popular election was held!

MMM barrel organs have romantic as well as political uses, so when Jens Sejer Johansen (who works with Friberg+Co., the electronics firm which has an office in the MMM building) married Suzanne Laursen, who used to be the main tourguide of the museum, the wedding music was provided by a Bacigalupo organ! A tradition was evidently established, for more recently when Claes' brother Gert was married he too had a barrel organ in attendance.

Filling in spaces here and there around the museum, especially on the second floor, are a number of music boxes and phonographs. Among the disc-type music boxes the 20 $\frac{3}{4}$ " and 27" Regina changers and the very large 24 $\frac{1}{2}$ " Polyphon automatic changer are especially impressive.

Well, I almost forgot to mention the huge Weber Maestro

orchestration which "lives" in a large parlor on the first floor of the museum. A high fidelity record featuring this instrument is on sale, and it seems that anyone who hears the instrument in person is a good candidate to buy a record as a souvenir. In this way the Maestro will pay for itself in 100 years, according to Claes!

Existing with the Mekanisk Musik Museum is Friberg+Co., which I mentioned earlier, and a flourishing business of buying and selling instruments to other museums and to collectors and dealers. Meticulously-prepared catalogues [Thank you, Gretchen -- from Claes and Dave] are issued regularly. These promote interest in the instruments both historically and commercially by making them understood, appreciated, and collectible. Still there are many things which come and go without passing through the pages of the MMM catalogues, which is unfortunate, for it would be interesting to see them all described! When I was at the MMM I saw several such groups of instruments. A large pile of "polyphons" (the generic term used in Europe, so it seems, for disc music boxes, whether or not they originated within the walls of the Polyphon Musikwerke) "was just sold to a dealer who came here from England and bought these, plus a few other things, including the large Lochmann you may have seen standing there out in the hall." In the basement of the MMM was a large group of phonographs "waiting for a dealer to come here and buy the whole lot."



Stacked like cordwood, these music boxes await shipment from the MMM to music box dealers in England and America.

The last comment points out an interesting situation: Claes and Dave really would not have to issue any catalogues at all. They could be like most other dealers and just conduct a shop or wareroom with things for sale. The catalogues, however, represent their deep interest in scholarship the history of the instruments in general and the pedigrees of certain instruments offered for sale in particular. The catalogues, which in my opinion are historical treasures in themselves, act to preserve for posterity a view of many

A discussion by Q. David Bowers

different instruments and how they were appreciated, collected, and valued in the mid-20th century. From a strictly economic viewpoint the time spent preparing the catalogues could be better spent elsewhere, I am sure—but Claes and Dave would never consider this, any more than a recent 3-day trip to acquire an old catalogue (for use in preparing an article for one of the collectors' organizations) would be challenged on economic grounds. A century from now their profits from the MMM, whatever they may be, will be forgotten but their catalogues will endure. Perhaps this is the ultimate "profit."

The fact that Claes can speak quite a few different languages comes in very handy for the MMM. It was fun to watch and listen to him "in action" in the midst of negotiations, punctuated with some laughter (which is recognizable in any language!), with Germans, Frenchmen, and his own native Danes—not to mention his discussions in English with me!

Some Curatorial Thoughts

It is easy to be swept up in the enthusiasm which pervades the hobby of collecting automatic musical instruments. Perhaps when I first thought of the idea of having the Oakland Museum's "When Music Was Mechanical" exhibition I thought that collectors were serious and unsmiling students who busied themselves in dusty corners with the repair of bellows or the patching of music rolls. I soon learned that the members of the Musical Box Society and the Automatic Musical Instrument Collectors Association, as well as the other collectors and historians who helped me, were anything but stuffy. They had found the World's Greatest Hobby, and they enjoyed every minute of it!

As a curator I am trained to take a professional-type view of any situation. I have had other exhibitions on other subjects, and generally these are staged in cooperation with other public institutions. In the field of rare books and manuscripts or of paintings few can question that the great collections are in public hands, and that the curators entrusted with the care of these are doing a good job. So, when someone asked me what was the "best way" to own and display automatic instruments, I naturally thought that a publicly-owned museum was the correct answer. But I had forgotten the human element, and to a degree the automatic musical instruments are themselves "human." They can make people laugh or cry, they can fill a heart with happiness, they can make people sing and dance. Can a rare, dusty tome from the Caxton Press do that? Can a painting—even the Mona Lisa—do that? No. Automatic musical instruments are indeed different, and it is now obvious that a different approach is needed when thinking about them.

The best home—public or private, seen by thousands or seen by just a few—is a home which *appreciates* the instrument, restores it carefully and properly, and cares for it by playing it regularly so that it can be enjoyed by those near it.

Perhaps there can never be a great Mechanical Music Museum in the Sky, where all of the finest examples are gathered in one place in a definitive collection. And perhaps it is just as well. Certainly those fortunate Englishmen who have enjoyed a concert on Frank Holland's Triphonola reproducing piano, those Dutchmen who have tested their arm muscles by cranking a book through a huge dance organ in Utrecht, and those who have visited the charming Weiss villa in the hills of Switzerland will agree.

Copenhagen ❖

The other day I searched through 101 boxes of old magazines, piano rolls, letters, and other things in order to try to assemble a few complete sets of catalogues I had written during the 1967-1972 years for Hathaway and Bowers, Inc.

This activity was prompted by several things, including requests from Dr. George Coade, his wife Susie, and their friend Mike Ames for scattered old issues to fill in their sets, by several reminders from Terry Hathaway that he would like to have a set to commemorate the "good old days" of the firm, and by Claes Friberg's comment that "I have more or less a complete set from issue number 8 on, and would like the earlier issues."

After several hours of dusty effort I was able to locate three full sets. These were taken to a bindery and for \$20 per set were provided with hard maroon covers. One went to Terry, one to Claes, and the other is here by my side as I write this.

In searching for the old catalogues of manufacturers of years ago it is frustrating not to know when these publications were issued and not to know whether a grouping of Seeburg, Hupfeld, etc. catalogues is indeed complete. So, for those who might be interested I give here a brief synopsis of each of the old Hathaway and Bowers, Inc. catalogues.

The first "catalogue" was No. 3. The earlier 1 and 2 issues were simply typewritten sheets of paper reproduced on the H&B Model 309 office copier and distributed gratis to Musical Box Society members, mostly in California. The first bound catalogue was No. 3 issued in 1967. The last was No. 17 issued in 1971 and distributed through early 1972, at which time the instrument inventory was sold to Mr. G.W. MacKinnon of Charlotte, North Carolina. All catalogues were printed offset by the Sidney Printing and Publishing Company of Sidney, Ohio. Here is a list of the issues:

No. 3. October, 1967. This catalogue was issued in two parts. The first depicts a 67-key Mortier organ interior on the cover and offers varied instruments for sale, including a Link AX orchestrion (\$2750), a Seeburg H orchestrion (\$6950), a Style 49 American Fotoplayer (\$2500), a Wurlitzer Solo Violin Piano (\$2495), a Wurlitzer Style G photoplayer (\$3695), a 101-key Mortier organ (\$6250), a Seeburg Style L cabinet piano (\$895), and a 20 $\frac{3}{4}$ " folding-top Regina music box (\$495).

The second section of No. 3 was entitled *The Golden Age of Mechanical Music and The Welte Legacy of Piano Treasures*. This was a descriptive listing of high fidelity records and the instruments recorded to produce them.

No. 4. January, 1968. This catalogue, which featured a beautiful Seeburg G orchestrion (\$4950) on the cover, started by saying: "Many thanks for the overwhelming response to our Price List No. 3." The fact that No. 3 was nearly a sell-out no doubt produced the inspiration to continue! No. 4 offered many instruments, including a 44-note Peerless (\$450), a late-style Pianino (\$895), a Weber Salon Piano with violin pipes (\$1495), a Wurlitzer Bijou Orchestra (\$4750), a "Double Mills" Violano-Virtuoso (\$3495) and a single-violin model (\$995), a Seeburg Phono-Grand (\$795), a Wurlitzer 125 band organ (\$1895), a 16" Fortuna disc box (\$375), a 27" Regina changer, electrified (\$1295) and a 20 $\frac{3}{4}$ " changer (\$1250), and many other music boxes. For the mechanically inclined collector a music roll perforator head could be had for just \$595.

No. 5. May, 1968. By this issue the H&B catalogues were "catching on" with collectors, and most were being sold by subscription (many earlier issues were given away as an introduction to the firm) to collectors in the United States and Britain. No. 5 offered quite a few music boxes and organettes in the \$100 to \$200 range, two of the "Double Mills" Violano-Virtuoso (\$3300 and \$3495), and many different nickelodeons. "The H&B staff has been busy in recent months. Part of December and January was spent logging some 15,000 to 20,000 miles of travel around the United States and Europe in search for automatic musical instruments... We have acquired over \$200,000.00 worth of choice instruments, a figure unequalled, to our knowledge, in the history of the hobby. The Jim Hamilton Collection was among the groups of instruments purchased." Then followed some interesting anecdotes about how Jim Hamilton acquired some of his prizes.

No. 6. July, 1968. An editorial feature told of the investment aspect of automatic instruments and how \$2,930 spent on a selected list of music boxes, etc. in 1958 would have been worth \$11,475 ten years later! By this time our catalogue was reaching many people who were

non-collectors but who were aspiring to join the hobby. For this reason the catalogue carefully explained what music boxes, orchestrions, etc. were. Many, many different cylinder and disc type music boxes were offered for sale. Among larger instruments one could take the pick of a Seeburg E Special (\$3995), a Cremona Orchestral J with golden sphinxes at each end of the keyboard (\$3995), a splendid Weber Otero orchestration (\$4995), a Wurlitzer BX (\$2250), an Aeolian-Hammond organ (\$2995), and large Hupfeld and Wurlitzer (Philipps) orchestrions. The Bursens Warehouse Hoard of dance organs, originally 28 instruments (but later increased to 39), was acquired from Arthur Bursens of Antwerp, Belgium. Catalogue No. 6 devotes four pages to describing these. Fearful that this effort would not "move" the several dozen instruments, I designed a very large and elaborate fold-out poster to advertise them more prominently. But before I could approve of the printer's proofs, nearly all the organs were sold, and the poster was never issued!

No. 7. November, 1968. "The cities of Europe are old friends now. The other day we stopped to consider that we've probably spent more time in London than we have in nearby Los Angeles... A good part of July was spent visiting various collectors and dealers throughout the United States. In the process we obtained many choice instruments, including a fine collection of 35 music boxes and an equal number of nickelodeons..." Offered for sale in 68 catalogue pages were many automatic instruments of all types.

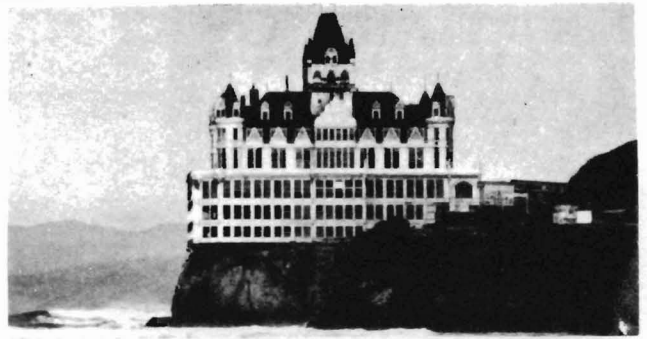
No. 8. February, 1969. This issue was spiced with some old-time Welte pictures, views of several private collections, plus the usual listing of instruments for sale. We probably had 100 Violano-Virtuosos go through our hands at H&B. In this catalogue we noted that "at the present time we have about a half dozen Violano-Virtuosos in stock. Let us know the following information [do you want a single or double model; restored or unrestored?] and we'll send photos and information..."

No. 9. June, 1969. On the cover was a Commercial Model Violano-Virtuoso, a beautiful (or ugly? — we could never decide which!) Multiphone phonograph, a Capital "cuff" box, and a huge Style 45 American Fotoplayer. "Since last year we have travelled 20,000 miles or so in the quest for instruments. Many of our new purchases, including gems from collections in Minnesota, Texas, and New York, are included in this catalogue... Our showroom has become a Mecca for automatic musical instrument enthusiasts from all over the world. One of our most interesting recent visits was from a Frankfurt-am-Main, Germany, collector... It was a pleasure to play for him a Philipps orchestration made in his home town sixty years ago." Polyphons, Symphonions, and Reginas shared the catalogue pages with quite a few orchestrions, nickelodeons, and band organs. More Bursens dance organs were featured—the result of Mr. Bursens' finding some more for us once we told him how well the first shipment had sold! Quite a few phonographs (from a 40' van full of these!) were offered, as was a collection of S.S. Stewart banjos (not automatic).

No. 10. August, 1969. The front part of the catalogue was illustrated with pictures taken by a *Business Week* photographer as part of an article about our firm (which was then doing \$1,000,000+ per year worth of business) in that publication. For \$300 to \$1000 you could take your pick of many different music boxes. In those days it was the exceptional music box which cost more. Exceptional were three 15½" Regina disc-changing boxes at \$1795, \$2750 (with art glass front), and \$1995. A Hupfeld Phonoliszt-Violina in "rough" condition could be had for \$2995, and single-violin Mills machines were offered at \$1635, \$1995, and \$1235. A two-violin Mills went for all of \$3395. [Read this and weep!]

No. 11. September-October, 1969. For sale were many things, including a whole bunch of 27" Regina disc-changing music boxes (\$2295, \$2495, \$2695, and \$2795), a Regina 32" Concerto (\$3995), more Polyphons and Symphonions than we could easily count, many cylinder boxes, a Wurlitzer Style A Harp (\$2495), violin players, a Wurlitzer BX (\$4995), a Seeburg KT orchestration (\$2495), and a Cremona M3 photoplayer (\$7995). "In the past few months we have purchased four outstanding collections, two of which cost us well over \$100,000.00 each. Selections from these are listed in this issue. This particular catalogue is a 'wish book' — a collector's dream come true!"

No. 12. January-March, 1970. "This catalogue offers, to the best of our knowledge, the finest grouping of Regina pieces ever presented for sale!" In addition there were many nickelodeons and orchestrions (Nelson-Wiggen Style 8 at \$3295; Nelson-Wiggen Style 6 at \$6995; two Weber Grandezzas at \$2295 each; many different Mills Violano-Virtuoso violin players, etc.), a Welte (Licensee) grand at \$795, a Steinway Duo-Art (\$2295), a Chickering Ampico B (\$2495), several player reed organs, and several Limonaire and Bruder band organs.



The World Famous CLIFF HOUSE

No. 13. May-July, 1970. "The Cliff House Collection, one of San Francisco's prime attractions for many years, was recently purchased intact. This grouping has a rich and romantic history..." This catalogue, one of my personal favorites from the old H&B days, was 84 pages of tightly-set text and pictures offering a really fantastic selection of things for sale. Although H&B handled several collections which cost us more money, to me the Cliff House Collection was the most interesting—perhaps because years earlier I had visited the exhibit and had wistfully admired all of the wonderful and then-strange musical things.

No. 14. October-December, 1970. This large catalogue featured the Knapp-Longo Collection of music boxes plus a wide array of pneumatic instruments. The editorial section told of our restoration experiences, and how exciting it was to hear a Paganini orchestration and a Wurlitzer 180 band organ "come to life" after countless hours of effort by our shop staff. Hupfeld, Wurlitzer, Coinola, Regina, Symphonion, Polyphon, Weber, Popper, and other famous names were all represented among the items offered for sale.

No. 15. January-February, 1971. The Marvin Collection, a famous midwestern group of instruments assembled over a period of many years, was the highlight of this issue. A comment which we made then is still relevant today: "It is always fascinating to see which items are in the greatest demand from our catalogues. Sometimes the things we think will sell first don't—and something we've had around for a while gets several orders."

No. 16. May-July, 1971. "Featuring beautiful instruments from the Ohio Collection, the Herb Shriner Estate, and the Marvin Collection, Part II" noted the cover. Some interesting (and now quite nostalgic!) photos of the H&B showrooms illustrated the first few pages. Otto Carlen's death was noted on page 4 by a special article. Otto, a great friend for many years, was responsible for my having moved to California and having met Terry Hathaway. "Otto was a rare type of collector. Monetary considerations were secondary; the instruments were appreciated for their music, their mechanisms, and their history. Otto was a very generous person. He would bend over backwards to give someone a fair deal and to be sure that they were more than happy. Otto's last words to Terry and me, spoken as [he lay on his death bed], concerned a worry of his that a Seeburg piano, previously traded to a collector but still stored at his home, be delivered properly. All of this is very hard to write..."

No. 17. Autumn, 1971. On the cover was a photograph of an old theatre with a Style 45 American Fotoplayer in the orchestra pit. The last page of the catalogue offered a 27" Regina changer for \$2495. In between were 66 pages of instruments and accessories, including a huge Welte orchestration without a case (\$9975), a Polyphon 22½" changer with bells (\$2295), a fine Hupfeld Helios I/22 orchestration (price not given), and dozens of other things.

So ends my brief synopsis. Writing the H&B catalogues was a lot of fun. It is now pleasing to see advertisements in various publications offering to buy copies of these! In a sense perhaps these, too, are a part of automatic musical instrument history. If so, then one of the main reasons for writing them has been fulfilled.

—Q. David Bowers

ANOTHER TIME, ANOTHER PLACE

A VISIT TO Charrière & Co.



A photographic tour of . . .

CHARRIERE & Cie.

From Otto Weber we have obtained a rare photograph album showing the operation of one of Europe's most active distributors of automatic musical instruments. Located in Bulle, Switzerland, the firm of Charrière & Cie. maintained elegant showrooms during the 1920's. During 1926, when the photographs on this and the next three pages were taken, the company was a distributor for M. Welte & Sons, Popper & Co., Ludwig Hupfeld, and Otto Weber's own famous firm, Gebr. Weber.

These photographs, never before reproduced in a collectors' publication, provide a rare view of how these instruments were sold and serviced years ago. In splendid rooms with Oriental carpets, chandeliered ceilings, and paneled walls the buyer could enjoy the music of a Welte Mignon reproducing piano, a Popper Jazzband piano, a Hupfeld Violina Orchestra, a Weber Solea concert orchestra, or any one of the dozens of other instruments on view. Once the choice was made, Charrière & Cie. would deliver the new purchase by horse-drawn wagon or, if the distance was too far, then the piano would be taken by wagon to the railroad station and then sent on its way by train. A staff of workmen serviced the instruments in the field and also in Charrière's own workshops.

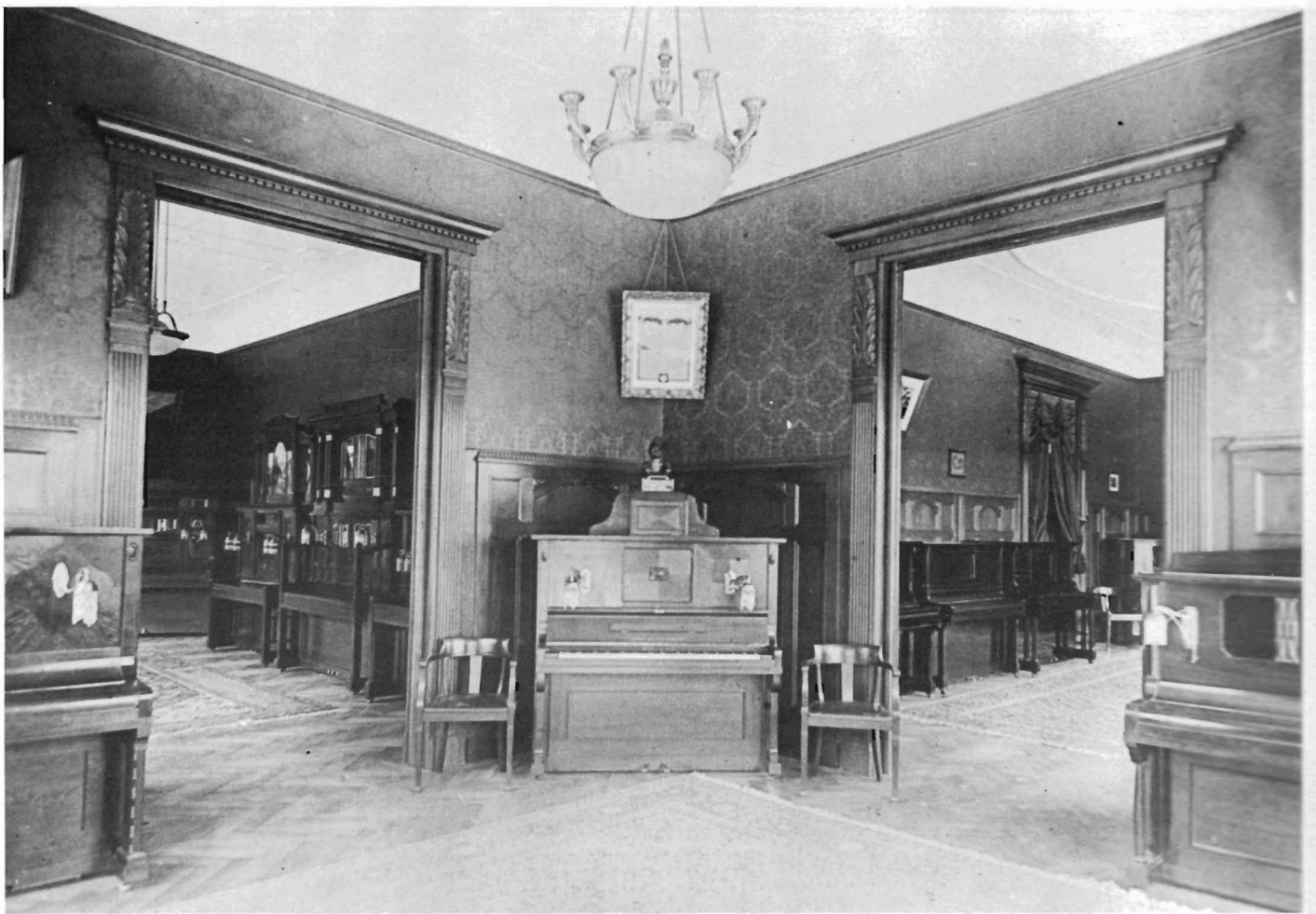
The firm's sales territory was mainly within the country of Switzerland. Otto Weber told us that during the 1920's Charrière was second only to Gerard (of Brussels, Belgium) in terms of the number of large Weber instruments sold. They were one of the main sellers of the late-generation Weber Solea and Maestro orchestrions. Charrière, whose business seems to have been composed entirely of automatic musical instruments (no regular pianos or other musical instruments are shown in any of the pictures), went out of business in the early 1930's when the market for its wares ended.



On their way to the railroad station go three wagonloads of electric pianos, each with a diamond-shaped "Pianos - Charrière & Cie. - Bulle" label on the wooden crates. The destination was Basel.



Delegates from the Swiss Society of Cafe Owners visit the Charrière headquarters, presumably to see what's new in the field of automatic musical entertainment.



Three of the showroom salons of Charriere & Cie. in 1926. In the center of the picture is a Popper & Co. electric piano. To the left is a room full of Popper and Weber instruments. To the right is a gallery

of Welte reproducing pianos. Note the rich Oriental rugs, the ornate wallpaper with paneling below, the parquet flooring, and other touches of elegance.



In this room the Charriere visitor could hear, from left to right, a Popper Welt Piano (orchestrion), a Weber Grandezza (piano, mandolin, and reiterating xylophone), another style of Popper Welt Piano, and, to the far right, a mirror-fronted Weber Violano

("artistically-played piano with registers of violins [pipes]"). The Popper orchestrion models display front panels with animated "motion picture effects." The Grandezza was one of the best-selling of all Gebr. Weber instruments of the 1920's.



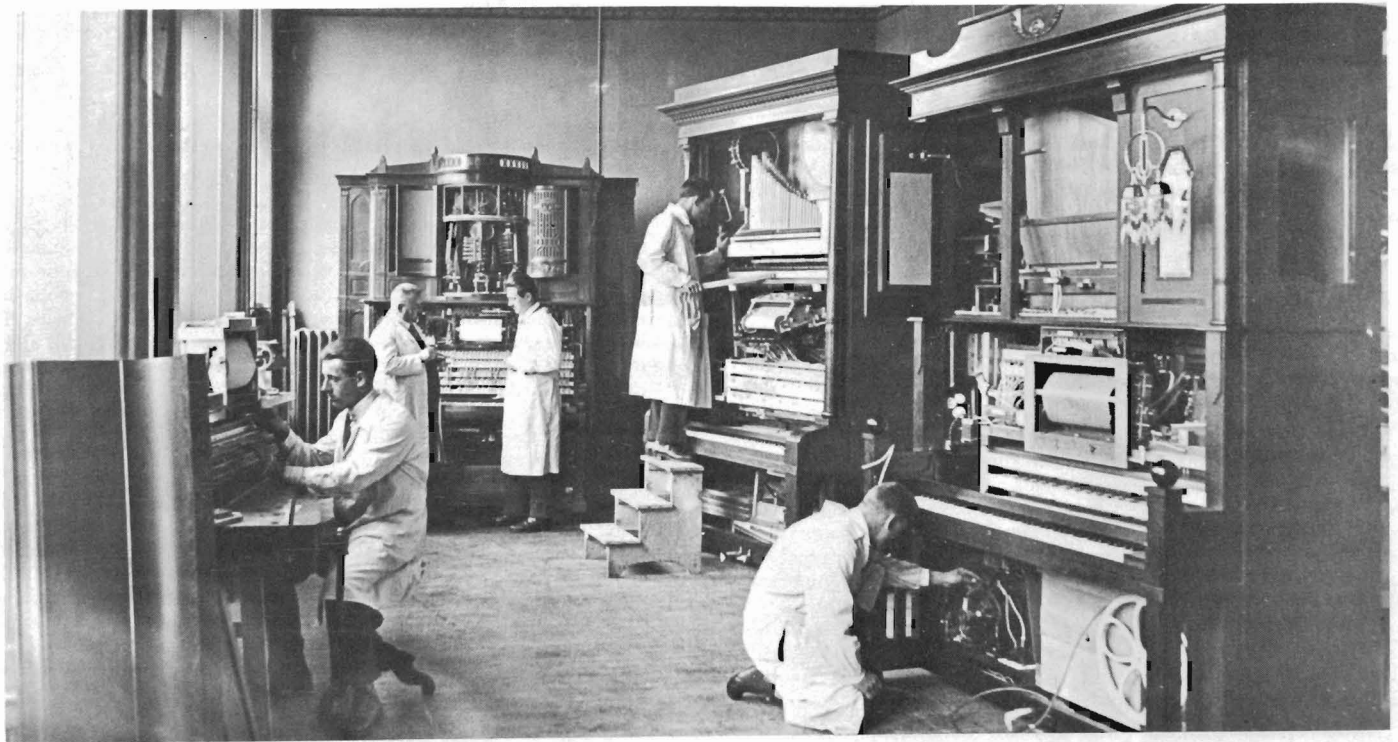
Above: Grand salon with an elegant Weber Solea orchestrion (to the left, partially concealed behind the wall), a Hupfeld Violina Orchestra and, barely visible to the right of it, a Phonoliszt-Violina, and on the right side of the room, two Popper & Co. electric pianos with ornate lamps. Above the Hupfeld instruments is a large illustration of that firm's huge factory in Bohlitz-Ehrenberg, near Leipzig, Germany. It is probably correct to say that Charriere & Cie. was Switzerland's most active distributor of electric pianos in the 1920's. Most late-generation reproducing pianos, coin pianos, and orchestrions known in Swiss collections today can be traced to the Charriere firm.



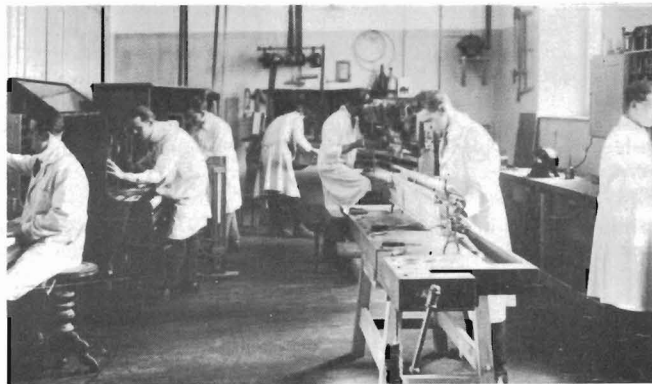
Above: "Audition salon for Welte Mignon reproducing pianos" notes the original caption on this photograph. On the walls are framed photographs of famous pianists recording for the Welte Mignon at the Welte factory in Freiburg, Germany.

Right: View of the Hupfeld Violina Orchestra, with a Weber Styria orchestrion in the distance to the left. Introduced in 1926, the Violina Orchestra was made in two styles (Model II is shown here), to the extent of about twenty instruments in all. At least two were on the premises at Charriere & Cie.: the one shown here and another (see next page) in the workshop of the firm. Note the Hupfeld factory picture at the upper right.

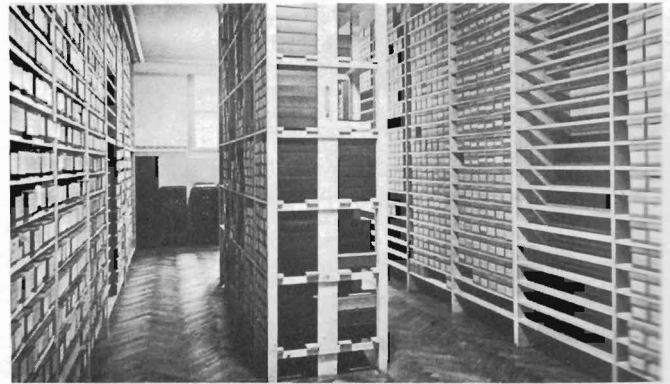




A busy workshop scene at Charriere & Cie. In the center left background is a rare Model II Violina Orchestra with the lower panels removed. Note the five-tier pneumatic stack, a construction entirely different from that of the regular Phonoliszt-Violina. To the right are a Weber Styria orchestrion (piano, flute and violin pipes, xylophone, and percussion effects) and a Popper Violin Piano (piano, mandolin attachment, and, in a special expression chamber, violin pipes). The technician at the left side of the photograph is working on a mechanism from an upright Welte Mignon reproducing piano.



These seven workmen in the Charriere shop are tuning and regulating pianos prior to their shipment to various destinations. Approximately two dozen different employees are pictured in the Charriere photo album from which this picture was taken.



View of the Charriere roll department showing hundreds of Popper electric piano and orchestrion rolls (left side), Welte and Hupfeld rolls (center stand), and Weber rolls (right-hand bank of shelves).



"Storage Room No. 1" with rows of electric pianos, a tall Popper orchestrion, and, against the right side wall, two Weber Styrias, a Weber Violano, and two Weber Brabo orchestrions.



The business office of Charriere & Cie. Books on the table include "Adressbuch der Schweiz" (Swiss Address Book), editions of 1922 and 1925, and various sales ledgers.

Hupfeld in 1926

by Q. David Bowers and Claes O. Friberg

The following article was written for "The Music Box," journal of the Musical Box Society of Great Britain. We adapt it for use here, as we feel that the information may be of historical interest to our many readers who are not members of the British society.

Some Hupfeld History

Of all the automatic musical instrument firms the world has ever known, the firm of Ludwig Hupfeld A.G. of Leipzig, Germany, was by far the largest. During the height of its business the firm operated six large factories, employed thousands of workers, and had a business which spanned all five continents.

Hupfeld's business was all-encompassing. The firm sold music boxes, hand-cranked organs, and other small instruments of all kinds through various retail outlets maintained in larger cities. At one time the firm had an ownership interest in Symphonion, Germany's second largest (Polyphon was first) maker of disc-type music boxes. The manufacturing activities of Hupfeld encompassed many different types of instruments, mainly of the larger pneumatic types. The omnipresent Phonola once captured 75% of the player piano market in Germany—an amazing figure far exceeding the market shares obtained by rival firms in Britain and America. In fact, the name "phonola" came to mean "player piano" in Germany, just as "pianola" (from the Aeolian trademark Pianola) did in English-speaking lands.

Further up the scale of price and size were many varieties of coin-operated pianos, mostly marketed under such names as Animatic, Clavist, and Helios. Still larger were the Helios cabinet-style orchestrions, some of which reached staggering proportions. Helios V measured nearly fifteen feet high and twenty feet wide, and represented an orchestra of between 100 and 120 performers! The height of Hupfeld orchestration sophistication was found in the Pan, an instrument which was never referred to as an "orchestration," lest this term sound "mechanical," but which was always described as an "orchestra" or "concert instrument." The Pan was indeed remarkable, and from the standpoint of its complicated instrumentation and multiplexed tracker bar (which permitted 124 holes to accomplish the effects of an even much larger tracker bar) no other orchestration has even come close to it.

The "golden age" of Hupfeld was in the 1910-1914 years. In 1911 the opening of Hupfeld's gigantic (over a million square feet of floor space!) new factory in Bohlitz-Ehrenberg, near Leipzig, dazzled the musical world. Here in one factory was everything from a restaurant to a concert hall, not to mention extensive manufacturing facilities. The multistored tower of this factory was later incorporated into the Hupfeld trademark.

In Britain the venerable firm of Keith Prowse Ltd. was the main Hupfeld outlet. The Prowse company is still in business today in a different but somewhat related field: the selling of tickets for various amusements and the booking of tours. Prowse issued many catalogues and prospectuses featuring Hupfeld instruments. Unlike the catalogues of other Hupfeld distributors elsewhere in the world, Prowse's literature carefully avoided mentioning that the instruments were manufactured by Hupfeld, or, for that matter, that they were made in Germany. Perhaps a strong anti-German feeling in England at the time made this good business sense. In any event the photographs were carefully retouched so as to expunge such familiar trademarks as "Hupfeld," "Helios," and so on (but these markings were left on the actual instruments themselves when they were sold).

Large numbers of Hupfeld instruments of all kinds were sold in the British Isles. Business was so brisk that Prowse set about manufacturing its own music rolls so that the latest in English tunes could be provided in lieu of the less popular (as might be expected) latest German popular tunes. Our fine friend Eugene DeRoy, who died a few years ago, used to tell many interesting stories of the days he worked in England for Keith Prowse. The firm had customers representing almost every type of commercial establishment, but according to Mr. DeRoy the most popular were ballrooms, skating rinks, and motion picture theatres. Apparently pubs were not major customers, at least not for the very large Hupfeld instrument types. That pubs did indeed provide a good market for coin-operated musical instruments is not in doubt, however—as the many Polyphon, Symphonion, and other disc-type music boxes traceable to these locations can attest!

Perhaps the most famous Hupfeld instrument of all was and still is the remarkable Phonoliszt-Violina violin player. Made in several styles,

this instrument combines a Phonoliszt expression piano with three automatically-played violins.

The violin-playing part of the instrument, known as the Violina, consists of three separate violins, each with one active playing string—giving the equivalent of violin strings D, A, and E. Pneumatically-operated "fingers" stop the strings on each violin at appropriate lengths so the desired note can be sounded. The bowing is done by a circular mechanism containing over 1,500 individual horsehairs. This bowing mechanism operates at the different speeds of 7, 14, and 28 revolutions per minute—with a special accenting device which permits the bow speed to be suddenly increased to 32 rpm if necessary. Despite the relatively heavy weight of the cast aluminum bow wheel the instrument can change speeds from, say, 7 rpm to 32 rpm almost faster than the eye can follow!

To play, each violin is tilted forward so that the playing string comes into contact with the bow. The speed of this contact can be varied, as can be the pressure with which the violin string is applied against the bow! Each of the three violins is equipped with a pneumatically-operated tremolo which can be varied infinitely in speed, for each rhythmic movement of the tremolo is controlled by an individual perforation in the music roll. It is also important to note that each of the three violins can operate simultaneously with a different tremolo speed on each!

To accomplish all of this ingenious artistry within the confines of a small (73 holes wide) music roll, Hupfeld resorted to extensive multiplexing whereby holes have different and multiple functions when used in combination with each other. All of this clever musical and mechanical engineering would have had no effect had not the music rolls been expertly arranged, and to Hupfeld's everlasting credit the music rolls are indeed superbly done.

Hearing a properly restored and properly regulated Phonoliszt-Violina is an experience which no collector will want to miss. With the various mechanisms adjusted to operate on the correct pressures and at the correct speeds the Phonoliszt-Violina is a fantastic instrument. We might mention here that the key to appreciating the instrument is to restore it properly—for a partially restored Phonoliszt-Violina or one which is just "made to work" bears no more relationship to the instrument's true abilities than does the playing of a small child on an untuned violin bear to a concert performance of Jascha Heifetz!

Hupfeld was in the height of its glory in 1914, when its fortunes suddenly shifted with the advent of World War I. All of the sudden, exports to England, America, and many other countries were either stopped or else severely curtailed. The Hupfeld factory converted in part to the production of war materials. When the war ended five years later, the market was not the same. Germany was in a physical and financial chaos, and the market for large orchestrions in other parts of the world had diminished sharply. Several factors accounted for this. Hupfeld products, especially the larger ones, cost immense sums of money. During the early 1920's few commercial establishments had enough extra money to invest in one of these instruments. Competition was furnished by the phonograph, which was much less expensive than a coin-operated piano or orchestration. However, contrary to some published thoughts, the phonograph did not cause the demise of the electric piano in public places. It merely contributed to its downfall. Coin-operated phonographs appeared in public places as early as the 1890's (even *before* coin-operated pianos became popular!) and co-existed for several decades with pianos and orchestrions. What did precipitate the end of automatic musical instruments, however, was the radio. Played free, or sometimes with a coin-activated mechanism, the radio provided an instantaneous link with the entertainment world by giving music and voices that were "alive."

By the mid-1920's the automatic musical instrument business was in serious financial condition. Many firms in Germany and America (the two leading countries for the manufacture of coin-operated pianos and orchestrions) were in precarious financial straits or were out of business altogether. In Germany, Hupfeld was forced to merge in August, 1926, with Gebr. Zimmermann, a leading manufacturer of pianofortes. From what we have learned in recent years from Günther Hupfeld (son of Ludwig Hupfeld; Gunther Hupfeld died in December, 1972) and Herbert Becke (son of one of the former directors of the Hupfeld-Zimmermann firm), Zimmermann was the dominant force after the merger. Research into the manufacture of new and interesting types of



Above: Close-up view of the three violins in a Hupfeld Phonoliszt-Violina of the 1920's. Right: Hupfeld advertisement c.1927 following the merger with Zimmermann. Below: 1912 testimonial by Efrem Zimbalist lauding the Phonoliszt-Violina. In its day Hupfeld's violin player had a profound effect on serious musicians, just as reproducing pianos did.

What the world's greatest violinist, Efrem Zimbalist says about the Phonoliszt Violina:

Mr. E. Bocker: *New York, April 5, 1912.*
 Dear Sir:—"Certainly the Phonoliszt Violina is the eighth wonder and the marvel of the time."

Efrem Zimbalist



automatic musical instruments came nearly to a standstill, and the inventive genius of the firm, Gustav Karl Hennig, was summarily fired. As an aside observation we relate here that Mr. Hennig promptly went to one of Hupfeld's competitors, J.D. Philipps & Söhne (in Frankfurt-am-Main) and sought employment there, but this effort came to no practical end for Philipps was also in serious financial condition and was not about to expend sums on instrument research.

It was thus with interest that we recently obtained a Hupfeld price list dated April 1, 1926. This particular listing must have been one of the latest before the Hupfeld-Zimmermann merger. This leaflet gives a heretofore unknown (at least to present day collectors) view of what Hupfeld was making and selling during the final days of its independence.

Electric Pianos

The basic Hupfeld coin-operated electric piano was the Animatic-Clavist, which was available in various models in walnut, oak, and mahogany. Generally, these took the form of upright keyboard-style pianos. In its cheapest listing the Animatic-Clavist consisted of a piano which played with loud and soft expression, much like the contemporary "nickelodeon" pianos of America. Prices ranged from 3,300 marks for a small (132 cm. high) model in walnut to the largest style (194 cm.) in mahogany, which fetched 5,100 marks. Hupfeld offered the Animatic-Clavist buyer several options. A mandolin attachment cost 150 marks extra, or for 450 marks one could buy both a mandolin and a xylophone. For 900 to 1,100 marks extra one could buy a model with "full jazzband effects" consisting of the attachments of mandolin, xylophone, and various percussion effects. All Animatic-Clavist pianos used special rolls marked "Animatic." Instruments with piano and percussion "full jazzband effects" used special rolls marked "Animatic-S," which were orchestrated (although the instruments could play the regular Animatic rolls as well, but the percussion effects would be silent). (Later, Hupfeld-Zimmermann was to manufacture a very elaborate model of the Animatic-Clavist called the "Sinfonie-Jazz," which used a special "Animatic-SJ" roll [which controlled reeds and pipes in addition to the jazzband effects], but information concerning the Sinfonie-Jazz was not included in the 1926 list being discussed here.

Next up the scale of sophistication, at least so far as the piano expression mechanisms, were the Animatic-Phonoliszt pianos offered in April, 1926. The expression system of these instruments was the so-called Hupfeld Triphonola or fully-reproducing system. It is important to note that "Animatic-Phonoliszt" means "Triphonola" in 1926, and that in early years a different style of instrument called the Phonoliszt was manufactured. The Phonoliszt piano was an expression piano and was not fully reproducing. This terminology is a bit confusing.

Animatic-Phonoliszt pianos were made in various keyboard styles in oak, walnut, and mahogany. Instruments incorporating a Grunert piano (Hupfeld's medium-priced line) sold for 4,500 to 5,000 marks, depending on the size and wood. A special buffet-style keyboardless instrument was offered for just 4,100 marks. Apparently few of the latter were sold, for we know of none today in any instrument collection. The most expensive Animatic-Phonoliszt of the time was a mahogany style incorporating a Rönisch (the "quality" piano in the Hupfeld line) which sold for 5,600 marks.

Listed separately were two styles of Animatic-Phonoliszt instruments in grand piano form. A "Hupfeld" brand Animatic-Phonoliszt grand piano measuring 180 cm. long cost 7,700 marks. A Rönisch Animatic-Phonoliszt grand measuring 200 cm. cost 8,800 marks. These grand pianos could be activated by dropping a coin into a nearby wallbox. It is interesting to note that Hupfeld sold electric grand pianos specifically for commercial establishments (in addition to their customary use in the home).

Animatic-Phonoliszt pianos of all types used special "Animatic-T" rolls. These rolls, also called Triphonola rolls, featured the recorded performances of over 200 famous pianists, a repertoire which Hupfeld called the "finest in the world."

The Phonoliszt-Violina

Next on the 1926 price list was the Phonoliszt Violin-Pipe Piano. Marked "Phonoliszt-Violina" on the case, this instrument was in a 240 cm. high oak cabinet. The selling price was 7,000 marks. The Phonoliszt Violin-Pipe Piano was designed to provide imitation violin music through the medium of pipes. In the upper part of the case were violin-toned pipes arranged behind special expression shutters. The instrument used a standard 73-note Phonoliszt-Violina roll, or it could use a regular (of the old style) 73-note Phonoliszt roll which played piano only.

On the 1926 list came next the famed Phonoliszt-Violina violin player (refer to our discussion of this instrument earlier in this article). Offered was the Model B with its uniquely-designed cabinet featuring a curved front containing the Violina mechanism. This was advertised as having "automatic tuning," a reference to the tuning weight system which took the place of the earlier method of using regular tuning pegs to keep the instrument in proper pitch. We might mention that while this "automatic tuning" was considered to be an improvement at the time, collectors today often bypass the tuning weight system and prefer to use the pegs instead. This is because the small amount of friction in the lever pivot of the tuning weights often results in the instrument being slightly out of pitch—something which does not happen if the regular tuning pegs are used.

The Model A Phonoliszt-Violina, known to us today only in oak finish, does not appear in the 1926 price list. It would be interesting to know when the Model A was discontinued. Apparently Model A Phonoliszt-Violinas were still being made circa 1920.

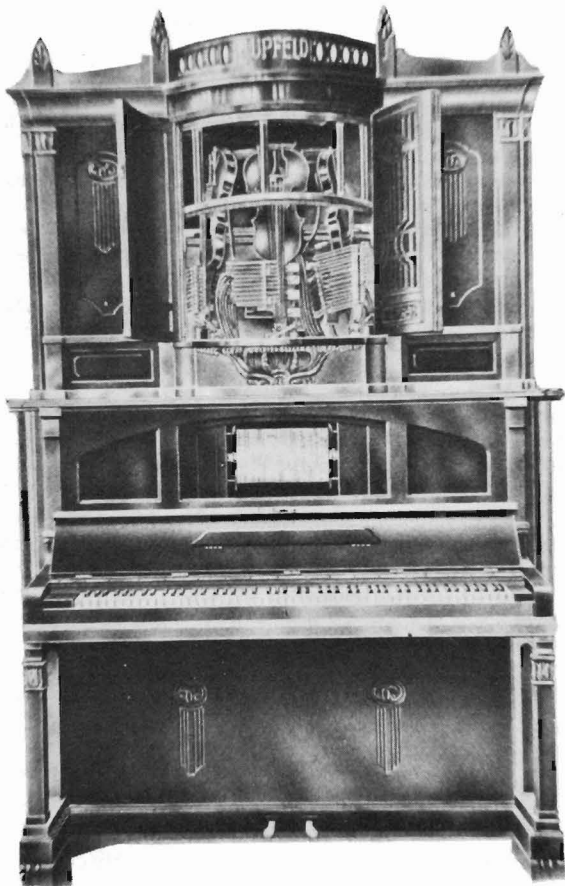
The Phonoliszt-Violina used 73-note Phonoliszt-Violina rolls and 73-note Phonoliszt (old system) rolls interchangeably. In the roll compartment of each instrument a special lever was provided whereby the tracker bar (which contained two rows of holes—one row for each type of roll) could be shifted to play the desired roll type. The Model B sold for 13,000 marks, making it considerably more expensive than its American competitor, the Mills Violano-Virtuoso. It is interesting to further note that the Phonoliszt-Violina sold for about three times the price of the average Animatic-Clavist piano and for more than many of the large Helios orchestrons sold for!

Despite their high cost, over 10,000 Phonoliszt-Violinas were sold from about 1908 until the early 1930's. This compares to somewhat less than 5,000 examples sold of the Mills Violano-Virtuoso. An interesting paradox arises concerning the Phonoliszt-Violina as compared to the Violano-Virtuoso. The Violano-Virtuoso is perhaps the most plentiful of all large coin-operated automatic musical instruments, from the standpoint of the specimens surviving in collections today. According to our own estimate and those of Donald D. Barr (who has specialized in the study of Mills instruments), there are approximately 500 known examples of the Violano-Virtuoso, a figure which amounts to roughly 10% of the original quantity manufactured. Using the same percentage, one would expect to find perhaps 1,000 Phonoliszt-Violinas still in existence. However this is not the case—as any collector who has sought a Phonoliszt-Violina has learned! We have surveyed collections known to us and can account for the following approximate quantities of Phonoliszt-Violinas surviving today: Model A, from 8 to 10 instruments; Model B (the most popular style), about 30 known; Model C (a style made in the late 1920's; with a "modern" case design), only 1 known to exist. This gives a total population of about 40 examples still in existence; a figure which amounts to less than 1/2 of 1% of the original production!

"Why is there such a tremendous difference in the numbers known today?" would be the next logical question. The answer is that the Mills Violano-Virtuoso is electromagnetic (not pneumatic) and is much less sensitive than if it had a pneumatic system. The Mills Violano-Virtuoso will continue to play, and play, and play — and play some more, even though it might not be regulated or touched for many years. The basic electrical system is quite rugged and durable, and although a neglected Violano-Virtuoso might be painful to listen to, it still will make some semblance of piano and violin "noise." As such, many of these were saved.

In sharp contrast is the Phonoliszt-Violina. The systems are very sophisticated and require a fine degree of regulation (much as a reproducing piano would require, but even more so) to make them play properly. Neglected, the pneumatic system of the Phonoliszt-Violina is apt to stop playing altogether—for even a medium-size leak anywhere in the pneumatic system will effectively silence it. Once regular servicing of Phonoliszt-Violinas was not available to commercial locations, such instruments stopped playing. Their musical and commercial value was quickly lost, and the instruments were discarded. It is for precisely the same reason that the large pneumatic orchestrons by Hupfeld (and other manufacturers as well) are so rare today, despite the fact that they were originally made by the thousands.

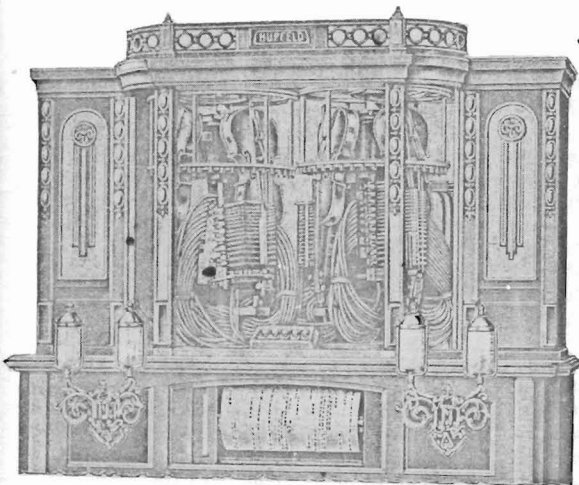
In doing research for the *Encyclopedia of Automatic Musical Instruments*, one of the most interesting discoveries of a major instrument type previously unknown to collectors was the Hupfeld Violina Orchestra, a large orchestron containing piano, harmonium (reed organ), flute pipes, clarinet pipes, and drum and trap effects, all in combination with the Violina mechanism with three violins. As is often the case with research, one clue lead to another—and within a year or two of the initial discovery we not only located several different pieces



Above: Hupfeld catalogue illustration of its famous violin player, the Phonoliszt-Violina. Shown is a Model B. Several other styles were made as well, but the Model B was the best seller. At the MMM examples of the three models – A, B, and C – are on exhibit.



An attractive Hupfeld Pan Orchestra; the only style with a keyboard known to us. This was a "little" model. Most others were really huge and cost a small fortune during the 'teens and 'twenties.



The Hupfeld Dea-Violina, circa 1909. This instrument, never before pictured in a collectors' publication, was made in very limited quantities. Note that it has two revolving bows and four violins. The Dea-Violina was discontinued shortly after its introduction, and the Phonoliszt-Violina became Hupfeld's main entry in the field of violin players.



Helios orchestration Model II/25. This was one of Hupfeld's most beautiful designs. The same basic design was used for the center section of certain other larger orchestration models. A "plain" design of the II/25 was also available (see accompanying text).



Helios Model II/26, another very popular style. To our knowledge, two of these survive today: the specimen in Switzerland's Musee de Musiques Mecaniques and an instrument in a Texas collection.

of literature on the Violina Orchestra, we located remnants of an original instrument as well!

According to Herbert Becke and Günther Hupfeld, an estimated 20 examples of this instrument were made. The 1926 price list offers the Model I Violina Orchestra in a tall keyboardless oak case measuring 300 cm. high and priced at 21,000 marks. Slightly more expensive at 23,000 marks is Model II in walnut and with a keyboard. At first glance the Model II resembles an ordinary Phonoliszt-Violina with two side chests attached. However there are some other differences: a regular Phonoliszt-Violina measures 245 cm. high (although actual specimens known to us show slight variations both plus and minus from these factory-given measurements) whereas the Violina Orchestra Model II stands 260 cm. high. The difference is made up in the piano part above the keyboard, which is larger in the Model II in order to accommodate the large and complex piano stack.

The Violina Orchestra is unusual among automatic musical instruments in that it could play four distinctly different specialized styles of music rolls! To play all of the orchestral effects and the violins, special rolls called Violina Orchestra rolls were necessary. These rolls and all other rolls used on the instrument are spaced on the standard 9-holes-to-the-inch "American" scale, the spacing as used on most American and British instruments of the 1920's. The Violina Orchestra could also use Phonoliszt-Violina rolls (but of 9-holes-to-the-inch spacing rather than the normal wider spacing of 73-note P-V rolls) which played the piano with expression and the three violins. A third type of roll that could be used was the Hupfeld Animatic-T (Triphonola) which played the piano with reproducing effects. The fourth and last style was the commonest of all music rolls: the regular 88-note home player piano roll. Why someone would want to invest 23,000 marks in an elaborately orchestrated Violina Orchestra roll and then play 88-note home player piano rolls on it is anyone's guess, but the fact remains that Hupfeld advertised that this interchangeability of four different roll styles was a great feature!

Orchestrions

In 1926 one keyboard-style Helios orchestration was offered at 6,000 marks. Usually sold in a walnut case, the instrument contained piano, mandolin attachment, violin pipes, 10 orchestra bells, and percussion effects.

Helios orchestrions of the larger or classic styles without keyboards were offered in several formats. Before seeing this 1926 price list we had assumed that the manufacture of Helios orchestrions was sharply diminished by this time, if not practically discontinued. We knew that it was not *completely* discontinued, for in certain trade paper advertisements of this era the beautiful Model II/25 was featured prominently. However, most Helios orchestrions known in collections today date from the "golden era" from 1910 through 1914. The numbers of Helios orchestrions produced in 1926 must have been very small. By 1930, four years later, mention of them had been dropped altogether from Hupfeld advertisements.

In 1926 the following Helios styles were available, all in oak wood. The basic Class I Helios was obtainable in the following models: I/22 at 7,500 marks; I/34 at 8,100 marks; I/30 at 7,900 marks; Ib/37 at 9,300 marks; Ic/31 (this was one of the most popular of all Helios models) at 10,200 marks.

A step further up the scale of musical orchestration were the Class II Helios instruments. The beautiful II/25 was available for 14,000 marks. For the economy-minded buyer Hupfeld thoughtfully provided a cheaper model of the II/25 which lacked the beautiful ceramic figure, the crowned side mirrors, and the beautiful semicircular ring of backlighted bright green "opals" on the front. Fortunately, few customers were attracted to this "economy model" for just 13,100 marks, for each of the Model II/25 orchestrions known to us today is of the fully-ornamented type.

Model II/26 was available for 15,000 marks. A plainer style (with front lacking animated effects, mirrors, and other ornaments) could be had for 1,100 marks less. Apparently only a few of these cheaper II/26's were sold. Last on the list of Class II Helios orchestrions offered in 1926 was the beautiful Model II/33 which cost 17,200 marks.

Class III was the largest orchestration group offered to Hupfeld buyers in 1926 (in earlier years Classes IV and V were offered). At the risk of being overly technical in this article we give here the specifications of the Helios Class III. The instruments were available in "regular" (with loud voicing) and "concert" specifications, the latter being for use in a concert salon or home.

Regular specifications consisted of a cross-strong piano with separate expression controls for bass and treble sections; mandolin effect; pipe

registers for violin, aeoline, flute, piccolo, clarinet, oboe, horn, bassoon, viola, cello, double bass, and bass violin; orchestra bells; percussion consisting of bass drum, Chinese cymbal, and tenor drum—each with expression. A xylophone was available for extra cost. This style "provides finely modulated music of powerful fullness of tone corresponding to a full orchestra. Suited for recitals even in the largest halls."

The "concert specifications" for Class III differ slightly in the pipe registers, which consist of violin, horn, flute, piccolo, clarinet, trumpet, cello, bass horn, principal, double bass, bass viol, and trombone. Hupfeld noted that the "tonal character corresponds to a wind orchestra. Especially suited for dance and concert music in halls."

Model III/42 was available for 19,000 marks. The stunningly beautiful Model III/39 (in the same case sold earlier as Helios IV) cost 20,000 marks.

A special remote control mechanism to stop, start, and otherwise operate the orchestration from a distant location could be obtained for any Helios model for 500 marks extra. A xylophone could be purchased for any Helios model for 600 marks additional.

Topping the 1926 list of Hupfeld orchestrions were several models of the Pan. As noted earlier, these were never referred to as "orchestrions" in Hupfeld advertising, but were called "orchestras." The rationale of all of this was described by Hupfeld:

"The music of the Pan Orchestras lets you discover that these are neither organs nor orchestrions. Rather, they form a special class which can only be compared with a live orchestra.

"The musical parts of the Pan are entirely independent from each other. At any time a given voice or rank of pipes or particular instrument can be brought out tonally above the others. The Pan comprises all degrees of tonal power from the hushed piano (very soft) to the thundering fortissimo. The drum and trapwork is recorded from a man's hand and imitates it exactly as it ranges from tender gracefulness to strong and intense rhythm.

"The connoisseur of music has at his call the wonderful strains from Tristan, Parsifal, an entire symphony, a violin concert with the accompaniment of an orchestra, or, yes, even a duet. Solo performances on the cello, flute, xylophone, organ, and other instruments are possible as are trios and chorales. . ."

The Hupfeld description of the Pan goes on to note that "all models include a reproducing piano. This is available exclusively in the Pan instruments and makes possible the reproduction of actual performances of over 200 of the foremost pianists of the world. The music produced is in keeping with the elegant exteriors of the Pan Concert Orchestras which, in all styles and models, can suit the best rooms. Because of its outstanding musical performances the Pan is very popular. Pan Orchestras are found in castles, manor houses, villas, spas, restaurants, theatres, drawing rooms, and on finely appointed boats. All over the world the Pan has come to be appreciated and valued as a work of art. . ."

In 1926 Pan Orchestras were available in the following models: I (13,500 marks); II (18,000 marks), and Model III (20,000 marks). Model IV was also offered, but Hupfeld was reticent about disclosing the apparently astronomical price of this instrument and noted that this information could be learned "on request." Larger models were made on special order. Max Deffner, who was once associated with the Hupfeld firm, informed us that he remembers a large "Model VI" Pan which was installed in a cafe in Brussels, Belgium, for instance. The great Excelsior Pan Orchestra, formerly located in the Postzegel Hotel in 's Hertogenbosch, Holland, and now in the collection of Mr. J.B. Nethercutt in California, is another example.

Hupfeld Helios and Pan orchestrions each used a distinctive type of roll. Hupfeld catalogues of the time divided rolls of all types into three groups numbered I, II, and III, depending upon the length. A short popular tune such as "Happy Days Are Here Again" would fall into group I, and in the Pan series would cost 9 marks for the roll. A long overture would fall into group III and would cost 18 marks. A medium-length selection for the Pan would be in group II and would cost 13½ marks. Rolls of all types made up with a wooden rod across the end (to fit on the Hupfeld automatic roll changing device) cost one-half mark extra.

Other Hupfeld Features

Many options were available to the buyer in 1926. Not all options were obtainable on all types of instruments, but generally one could acquire a piano with a single-roll mechanism (standard as used on most electric pianos, etc.; the style which used a single tracker bar and which

played one roll); a double-roll mechanism (featuring two single-roll mechanisms side-by-side); or an automatic revolver or roll-changer system using either six rolls or ten rolls. The six-roll "magazine" (as it was called) was available for the Animatic-Clavist, the Animatic-Phonoliszt, the Phonoliszt Violin-Pipe Piano, and the Phonoliszt-Violina Model B. The ten-roll magazine was available for all styles of Pan Orchestras as well as for the Violina Orchestra Model I. Each of these mechanisms was priced at extra cost. The double-roll (two rolls side-by-side) system cost 1,000 marks extra. The six-roll magazine cost 800 marks extra. (Note: The reason that the double-roll mechanism cost more than the six-roll unit is that a special switching device was necessary to make it possible to pneumatically change back and forth from one tracker bar to another; something that was not necessary with the six-roll magazine which had just one tracker bar.) The ten-roll mechanism cost 1,500 marks extra.

A special section of the 1926 price list offered instruments made for theatres. An Animatic-Clavist for theatre use was designated as Model 6 and was priced at 4,600 marks. An Animatic-Phonoliszt Model 2 for theatre use cost 5,500 marks. It is assumed that these were of especially heavy construction to stand up under the tremendous use received in theatre locations.

As it was often desirable to put an automatic musical instrument in the orchestra pit of a theatre, a space which had limited height possibilities, Hupfeld made short versions of the Phonoliszt Violin-Pipe Piano and the Phonoliszt-Violina. The first had the piano as one unit with the violin pipes housed in a side cabinet. The selling price was 8,000 marks. The Phonoliszt-Violina (piano with three real violins) was available in two-part form for 14,000 marks. Rounding out the offering of theatre instruments were photoplayers known as Kino-Pans, in styles Ia, IIa, and IIIa priced at 20,000, 24,000, and 27,000 marks respectively. For an extra 3,000 marks one could obtain a cable to operate these remotely from a projection booth. This cable permitted the rolls to be switched instantaneously from one side of the instrument to the other (these models came with either double tracker bars, or in the most magnificent instance, with two ten-roll magazines side by side!) or to change the playing tempo of the music rolls.

Requiem

In April 1926 few people imagined that in just six short years Hupfeld's manufacturing of automatic instruments would cease altogether. By early 1932 the last such device had been produced by the firm, and efforts were concentrated on the rather ignominious (from the viewpoint of collectors today) task of producing billiard tables, household furniture, straight (non-automatic) pianos, and other items.

Soon came World War II, and what remained of the music roll business—an inventory of rolls and some equipment—was junked, and efforts were directed toward the production of war items. In 1945 Russian troops occupied Leipzig. On one particular day Günther Hupfeld, at home in the palatial family mansion, was summarily given two hours to gather whatever possessions he could take by hand and to leave his home. This he did, and he never returned. Today the Hupfeld manse is a state-owned school.

For the next twenty or so years he was employed as a laborer for menial wages in the now state-owned factory, the once-magnificent 1,000,000+ square-foot structure in Bohlitz-Ehrenberg. Automatic musical instruments became dim memories from the past.

One day in 1970 Claes Friberg sought out Günther Hupfeld in Leipzig. Inspired by Claes' interest in the "good old days," and upon learning of the *Encyclopedia of Automatic Musical Instruments* project, Günther Hupfeld gave to Claes what he had in the way of original catalogues, sales literature, and technical data—in the hope that people of the present and future generations would find the information to be of interest and use. The Hupfeld section of the *Encyclopedia of Automatic Musical Instruments* and this present article are steps in that direction. There will be more.

Günther Hupfeld died in December, 1972. In the year before his death he and Claes shared several visits. He enjoyed his copy of the *Encyclopedia* and was happy to learn that much information provided by him was included in it. The fame of Hupfeld's automatic musical instrument business, while forgotten by all but a few in Leipzig, is being reborn in other areas of the world. Someday perhaps Leipzig will recognize and honor its musical heritage, for from this city instruments from Hupfeld, Popper, Polyphon, Symphonion, and many other makers were shipped to all parts of the world.

Travel THE CHRISTIAN SCIENCE MONITOR

Europe—past music kept alive

To since n Eu In t 'enc t of ad. ic ze; ve l.

his portable barrel organ, a young "Poor Butterfly" by his side. It was the work of the Alster, a young man's Brunswick Harp which took in Calvin Coolidge's Hotel in Copenhagen as a gift.

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in i have w m en n rted : live piano usel u back and

deniable le model. The Germans p e, took it home, broke down. As you wander from room to room these old-timers come to life with crashing, drums thumping, and p you are back, far back.

Overlaid on a "Christian Science Monitor" article (by Francis W. Hatch) about the MMM are two unrelated photographs of other recent MMM news events.

Top photo: When Denmark had an election concerning membership in Europe's Common Market (or "EF" in Danish), billboards and loudspeakers against the EF were set up in Copenhagen. To counter this, another organization hired a loudly-voiced barrel organ from the MMM, put "Ja EF" (Yes to the EF) signs on it, and upstaged the nearby "Nej til EF" (No to the EF) demonstrations! The "Yes" faction won the election!

Lower photo: Birgit Merete Rasmussen, arranger of the International Art and Antique Exposition in Fyen, Denmark, invited the MMM to participate in this event. In payment for providing "background music" the MMM was given three exhibit areas free of charge. During the five-day show thousands of Danes enjoyed organ, phonograph, music box, and sack-organ music!

Thomas and Caroline ... a fable

Dear Claes,

My "grand tour" of the MMM last week was really great! As a token of my appreciation I am enclosing some "Hans Christian Andersen up-to-date" – a fable of music boxes as he might have written it. Perhaps you can post it on a wall at the MMM or perhaps it can find a spot in your catalogue.

My hobby is writing fiction, and were it not for other things I would write incessantly. My late father, an American, was a writer also. He wrote extensively on the subject of hard-rock mining on the Pacific Slope. His one work of fiction, "1001 Nights in Old San Francisco," was never published. I have the manuscript and may do something with it someday.

Here's my story, "Caroline and Thomas," dedicated to happy musical times at the MMM!

Sincerely,

Mme. Adelina Christiani

Garmisch-Partenkirchen, Germany

She lifted her tapering pink arms slowly above her head, delicately placed her pointed toe at her right knee, and on the raising of her hands to an expectant intake of breath, she spun around in a half dozen circles. She stopped as precisely and carefully as she started this particular movement – with a doe-like grace – lowering her arms, bringing the two pointed toes in line with a *pas de bouree* . . . and finally turning her head so that I saw for the first time her lucent blue eyes and the piquant expression which seemed to say, "I did that for you."

I had met Caroline. My life – always the same – would change.

My name is Thomas. I am Chinese. For many years I have worked with five others from my country in the back row of an orchestra-type music box pounding bells.

There were years when I had hoped for more stellar work, perhaps puppetry or even dancing, but as fate would have it, I found myself Geneva, Switzerland, and a job was open in a new Bremond music box. I accepted. I was Oriental. I guess I was lucky to get that position, for many music box manufacturers preferred to use monkeys rather than Orientals (although we were tried and true and loved our work).

The job proved auspicious. I had the chance to be with several friends and to share fellowship. Our hopes were high as we banged out the bell accompaniment to operatic tunes which at that time I thought I could never tire of hearing. Our Bremond box was bright and new – and in 1890 it sold immediately. But after that, life grew complicated. Our box was purchased by a large family, and we worked sometimes from 7 a.m. (when the cook arrived and sneaked a tune!) to nearly 1 a.m., and sometimes all night long during gala social affairs. This continuous use took a lot from us, and in a brief amount of time Harold (second from my left) had his arm fall off, and Yancy (next to Peter) lost his bell striker. (You may wonder about our English names: these were courtesy of our owner who was an Englishman, and a xenophobic one at that. No Chinese culture for him.)

Within five years Yancy also lost his shirt, me – my hat, and Virgil was kidnapped! But the dangers had grown with the addition of grandchildren to the household. Once the box crashed to the floor during one of their romps – and we thought we were all doomed! Having recovered from the shake up, however, we inventoried ourselves to find that only the glass dust cover was shattered, two teeth in one comb were broken, the tip of a third tooth was missing, and the inlaid case was pretty well bruised! In addition, a number of the cylinder pins were bent the wrong way, but we did not bother to count how many. We then knew our days were numbered, but we played hopefully on. One day the family's dog lifted out Yancy (who had loosened in the last tumble) and, after that, we were finally relegated to a closet.

I don't know how many years we were in the closet; it was very dark. Occasionally we who still remained saw light as the door was opened while something was taken out of the closet or put back in, usually further damaging our music box case in the process. Finally we were lifted out one day, put in a strange motorized contraption, and vibrated to an antique store.

Two minutes after I was placed on the counter I observed Caroline!

Caroline danced in an immaculately-kept Ami Rivenc music box. She had been appreciated and loved (for which I was grateful) – and her box was as beautiful as the day it was first purchased.

I fell in love with Caroline – so tender and innocent to the hardships of the world. I wanted to protect her, to hold her, and best of all, to play for her dancing. But who was I – a hatless Chinese in a broken-down music box. How could I cross the music box barrier, let alone a possible racial barrier. I could only love from afar.

I must have been sleeping when it happened, so I don't know all of the details – but the next thing I realized was that the Ami Rivenc box, including my beloved Caroline, had a bright red and white "SOLD" sticker on it. I despaired greatly as I saw her carted off to a van. Where was she going? To America? To Australia? My heart went in the box.

After that, time had no meaning. One day I was removed from my box. I was lifted gently which, because I had lost all feeling or concern with my surroundings after Caroline left, I barely perceived. I thought – "Well, this is it" . . . and I awaited mutilation and, if I was lucky, death.

Instead I was carefully placed in a display case with boxes of phonograph needles, various spare parts from music boxes, several torn-up ballerinas, and three Rolmonica rolls. I had no time to say goodbye to Harold, Peter, and Bill. They did not come with me. So, hatless I sat. The sorry state of the ballerinas only made me sadder. I wondered where my eventual happiness was. Was there ever happiness in the world? Where was the future? I hurt all over. Although I hadn't played for years, at least with the jiggle of the old Bremond box I was allowed to occasionally strike a tone. Now there was silence too.

Just as I grieved most deeply, I saw a fantastically happy face grinning at me. I saw bright blue eyes and a shock of blond hair. It made me almost feel exuberant too – why I'll never know.

In two minutes I was sitting in the palm of this person's hand – then into a cardboard box – then a tumble about as I perceived the box being wrapped – and the words being spoken on the outside: "I have an orchestra box that is missing a bell man. This one'll do nicely, although it would have been nice if you could have found the hat. By the way, I am a director of a mechanical music museum in Denmark. If you ever come there, be sure to visit me at the Mekanisk Musik Museum in Copenhagen."

"Copenhagen! Copenhagen? Oh, no! But my heart is with Caroline and her Ami Rivenc box, not in Copenhagen. Don't take me! Let me die here, where we were once both together! Please, stop!!! Help me!!!"

But I spent two weeks of these thoughts for nothing. I was on my way regardless. I felt strangely attracted to this new owner of mine. I knew somehow he was a good man. I finally resigned myself – and although life would be difficult, I would serve his music box and his museum as best I could.

I had never been in a museum before. As I was reinstated into a magnificent orchestra box – a Paillard custom model, to be exact – I gazed at brightly colored walls and many new (to me) instruments. I met new bell men. I almost felt a tinge of hope. We played. It felt good to work again, and it sounded better.

I was very curious about the museum, and I talked a lot to my fellow bell men about it. The building was constructed as a town house in downtown Copenhagen sometime during the last century. We were put in what must have once been a grand salon or ballroom on the second floor, just beneath a circular porthole-like window. Completely filling this window was a perforated steel disc from a Polyphon music box. The sun shone through the holes in the disc and scattered tiny rays of light in a musical pattern. It was a beautiful sight. I almost felt happy.

Then I followed the rays from the disc as they moved with the sun around the room. I was carefully following a particularly bright beam, and as I turned my head I saw two pink arms open toward me – and that bright piquant expression . . . It was Caroline!

I think perhaps I cried. I was so surprised, happy, and dizzy all at once. Caroline was here! Here in Copenhagen! Had I really died? Was I in heaven?

As if by perfect design, an amazing little bird used as part of the Mekanisk Musik Museum's trademark tumbled down one of the sunbeams into Caroline's open arms. With his beak he took from her hand a tiny white envelope and sang his way to me.

The note said: "True love doth have no barriers. Love finds its way. All things come in time."



The "Spirit of Music" statue on the front of the wonderfully ornate "Taj Mahal" Mortier dance organ owned by Q. David Bowers. Additional illustrations of this instrument appear on pages 902-904 of the "Encyclopedia of Automatic Musical Instruments."



The
Mekanisk
Musik
Museum



Mekanisk Musik Museum

Vesterbrogade 150 / Copenhagen / Denmark

Claes O. Friberg and Q. David Bowers