

The Music Box

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 9 Number 1 Spring 1979



THE GREAT TEXAS AUCTION — report by Graham Webb, Giovanni Bacigalupo — an appreciation, the complete catalogue of Symphonion music, and colour pictures of a restored Gavioli



Christie's

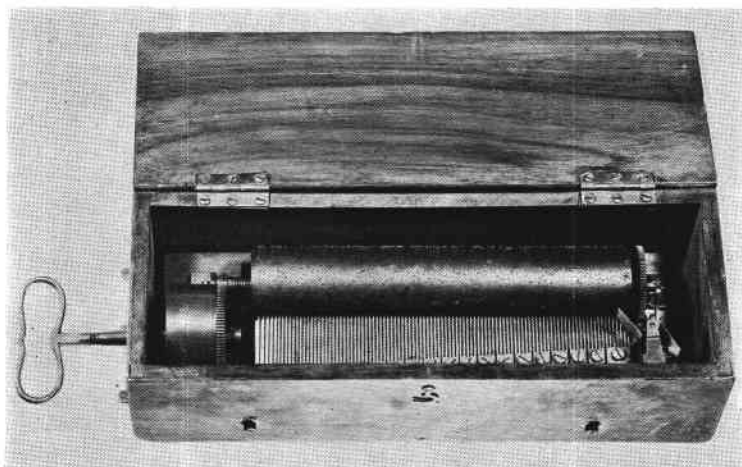
South Kensington

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SALES OF MECHANICAL MUSIC



A portable harmonium by Debain (right) and a sectional-comb musical box (below) are among the items included in the April 18th Mechanical Music sale. Other lots include a *chant du Rossignol* box, two forte-piano boxes and a two-tunes-per-turn box, the last three by Nicole Freres.



Further details from Christopher Proudfoot at the above address.

Catalogues 85p post paid available approximately three weeks before the sale.

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mechanical music



THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

The Editor writes. . .

WITH this issue we start the ninth volume of *The Music Box* and mark the seventeenth year of the existence of The Musical Box Society of Great Britain. Maybe at this moment it is a good time to pause and reflect on what we have done in those seventeen years and to look at what we have within the Society.

To start with, we have, throughout the world, established a close network of fellowship amongst collectors, restorers and historians. This is a major achievement for within the society we have an immense fund of knowledge and experience. It is reassuring to see the unselfishness with which members make their knowledge and experience available to others. Several who have developed specific manufacturing processes have ensured that this information is not just available to other members today, but to future generations of mechanical musical instrument researchers and restorers. There is thus no jealous guarding of "trade secrets" within the society, no closing of doors for entrepreneurial reasons, no unanswered questions.

There have, of course, been instances in the past when individual members treated their own activities with a reserve. These days, though, we all accept that we are involved in a common cause and that there is no need for protectionism: those who want to do something themselves will find a way — at the risk of destroying irreplaceable instruments, and those who cannot do it themselves will come to the professional and the expert, so it is far better to provide details for everybody, so saving time, potential damage to instruments, and also (a point frequently overlooked) improving

Volume 9 Number 1 Spring 1979

Contents	page
History of the Organ — Part 3 by Brian Oram	1
Musical Box Oddments by H A V Bulleid	5
Novel Trade Card	5
Maker Identified	7
Derelict 57-key Gavioli comes back to life at Vestal	8
Liebetanz & Richter advertisement facsimile	10
Giovanni Bacigalupo — A Tribute by Peter G Schuhknecht translated by Judith Howard	12
Auction in Texas by Graham Webb	14
Complete Catalogue of tunes for the Symphonion disc musical box	17-48
Society Meeting reports	50
Spool-box guage for player pianos	54
Book Reviews	54
Letters to the Editor	58
Classified Advertisements	60
List of Members	62

Cover picture: One of the more unusual organettes is the Amabile displaying instrument which is powered by a clockwork motor and accompanies its music with two bells seen inside the case above the disc. Wind is provided via two double cuckoo feeders each side of the central vertical windchest. Made in Gera by Armin Liebmann, c.1909, this example is in the Moltzer Museum at Bennekom, Holland.

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the expert's own image. The man who shares his knowledge gains the respect of others, but does not necessarily lose their custom. As a case in point, Keith Harding has probably done more than most in the British Isles to stage-manage the re-birth of workshop technique, yet he produces in looseleaf form a workshop manual describing just how every aspect of restoration can be approached. He also is keenly aware of the restorer's and teachers' most effective tool — the camera.

The musical box has now been re-created — and what is more this has been achieved by amateurs outside Switzerland. Most of the new machines have so far been copies of the old. Experience has been gained and now we are ready to embark on Phase Two of the 21st Century musical box — the brand new concept which will be able to consider with equal viewpoint both the traditional methods and the very latest techniques such as spark-erosion, metal deposition and growing, other photo-mechanical processes and even the ubiquitous micro-processor.

It is this almost endless fund of ability and information which makes the society a body of increasing responsibility and importance as the years roll on. To express it in modern parlance, *The Music Box* magazine is the individual terminal for each and every member to interrogate the vast data bank represented by the membership as a whole.

We move into our ninth volume with the certainty that we have even greater things just around the corner. We step ahead with the excitement of a child to whom everything is seen as for the first time in wonderment. And, above all, we step together.

ARTHUR W J G ORD-HUME

HISTORY OF THE ORGAN

by Brian Oram

COMPARED with the Roman organ found at Aquincum, the organ decorating a terra cotta lamp in the British Museum is therefore slightly larger having 17 notes in its scale but it is not possible to see how many ranks are represented; possibly there may be as many as five. The organist is seated wearing a tight fitting cloak with bands from the shoulder to the hips. Although the head is not shown in photographs, the instrumentalist could see over the top of the organ when playing. This terra cotta is dated to the first part of the 3rd century and was made in Tunisia. It may well have come from the same manufacturer as the Carthage lamp which shows the organist standing on a pedestal, as appears in the case of the Copenhagen lamp.

If the estimate of the organs at Aquincum is accurate in any way, then there must have been literally hundreds of these instruments scattered throughout the Roman Empire, and probably in those countries immediately bordering it. The wide diversity of the discoveries of the physical representations and the documentary evidence certainly indicates this.

Slave workers

The ancient ruler and scientist had an entirely different approach to production as we know it today. Our rulers and administrators today have little or no comprehension of the effects of mass production techniques or how they might affect other processors and their assistants. Most of the artifacts of the Roman world were the work of freedmen or slaves. Pallas and Narcissus, both freedmen, virtually ran the empire for Claudius, both apparently being freed by him on his accession. Thus mechanisation as an aid was not practiced.

Automata of various sorts were used publicly for effect. Perhaps though, automata is not an accurate description. The mechanics of the simulated flooding of the Colosseum were impressive. It started dry gradually sinking an island around which maidens in barges sang. At a given moment sea cocks were opened and the boats sank drowning the girls, whilst on the island wild animals

On page 307 of the previous volume, the author recounted the discovery of a Roman pipe organ at Aquincum and illustrated its component parts. He continues here with the assertion that there must have been many hundreds of these instruments throughout the Roman Empire.

became crazed with terror. How these little entertainments which formed Nero's games actually worked is unknown today.

What is known, from inference at least, is given by the Roman general Suetonius in Claudius 21. The Fucine Lake was a breeding place for malaria, and by draining it additional land could be reclaimed. A canal had been cut through a hill but before the sluice was opened, Claudius staged a mock sea battle. "Twelve Rhodian triremes then engaged twelve Sicilian ones; and the signal for the fight was given by a mechanical Triton which emerged from the lake bottom and blew a conch". The figure of the triton would be hollow with a valve at the bottom, and one between the lips of the triton and the conch. Stood upright in the bottom of the lake and the valve closed, it would be drawn to the surface mechanically by slaves, and at the given moment the valve at the lips opened, probably setting in motion a free reed. Further attempts were made to drain the lake in 1240, but it was not until the 19th century that the operation was completed.

Air compressor

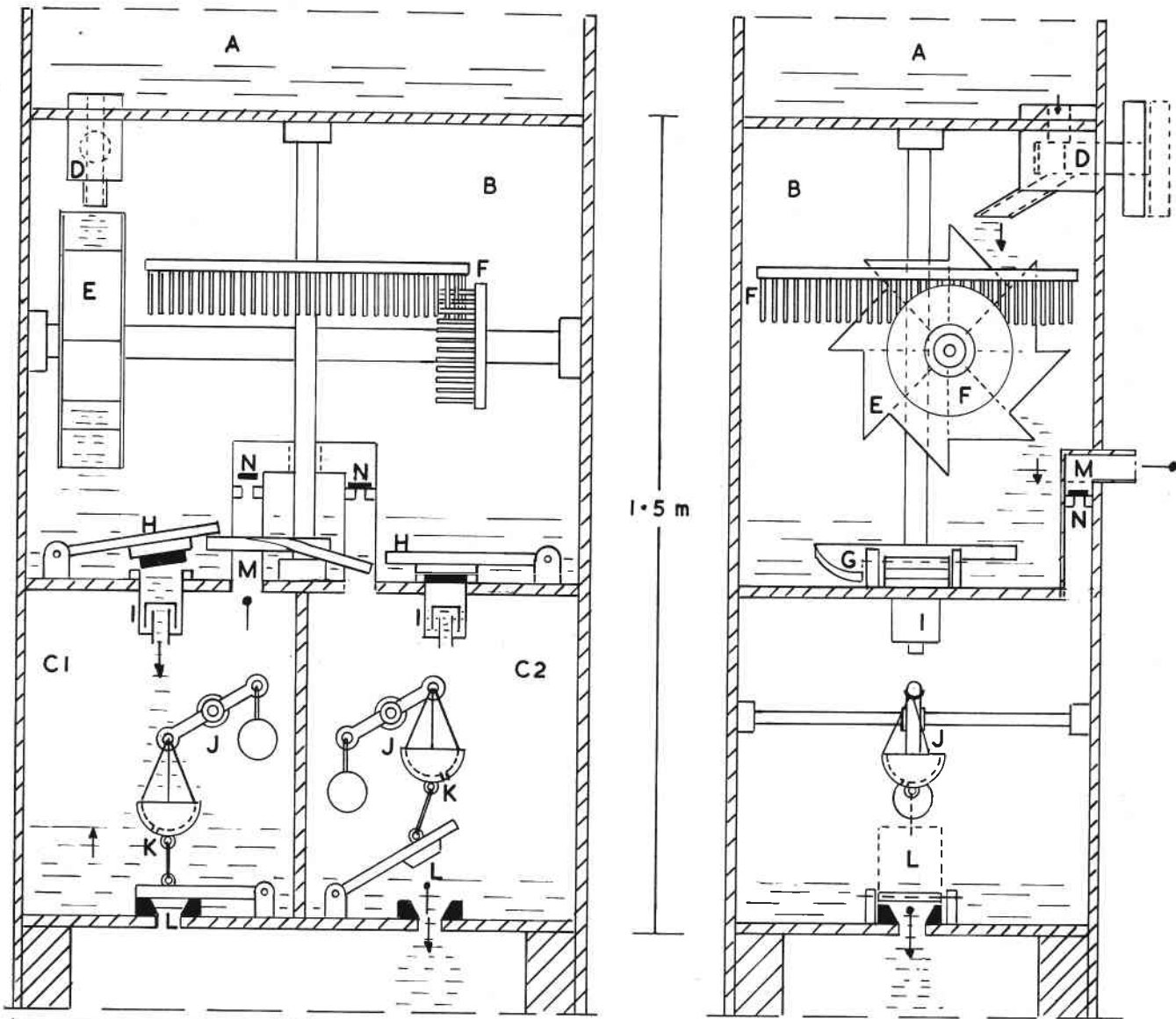
For sheer ingenuity and ingenious gadgetry an air compressor has come to us through Syrian texts. As a prime mover for automatic music it was widely used. Attributed to Apollonios (third century BC) it most likely is of later date.

The original text and sectioned drawings in Syriac are in the British Library (MS Or Add 23391). A modern Westernised drawing of the complete unit is on the next page. It consists of three tanks, the bottom one of which is divided. Water is allowed to fall through a regulating tap

onto a waterwheel which turns bevel gears, the vertical one of which drives a plate from which a segment is cut. This catches onto two levers which lift weighted valves allowing the water to fall into the bottom tanks by turn. Beneath the outlet of the second tank there is a weighted cup which is filled with water allowing another valve connected to the bottom of the cup to be closed when the weight of water in the cup is greater than the balance weight opposing the fulcrum. The air in the lower tank is then compressed, being allowed to enter the air feed pipe to the instrument. Air stop valves in the two primary conveyances ensure continuous pressure to the main conveyance of the instrument. Meanwhile the water wheel turns the segmented disc so that the other half of the tank is opened to the water, and at this point the first inlet valve is shut off. Because the water in the cup reaches equilibrium when it becomes immersed in the half being filled the weight on the fulcrum opens the bottom valve in the tank letting the water out and air in. Certainly the mechanism could produce continuous wind but the maintenance would be somewhat of a problem. The Apollonius wind raising mechanism was probably modified and developed to the state given in San'at al-Zamir.

Hero's automata

Hero of Alexandria (circa 62 AD) was an inventor or an inventive dabbler. Besides his spinning ball driven by steam he was said to have driven moving figures behind a glass screen. This is hardly automata, but another invention simple in the extreme was a windmill driving and piston type air compressor. "Anemourion" is obscure and could mean sails of timber or flax as can be seen today at Mykonos and Rhodes, but certainly not with automatic setting of sails as found in modern England and Holland. The sails (page 4) comprised a spar with two or perhaps three bars set at right angles. These attached onto the end of a pivotted beam, the other end of which was connected to a link bar, and thence to a heavy piston in a cylinder. An inlet and outlet valve was incorporated. As



*APOLLONIOS' automatic
hydraulic organ* after Wiedermann

Indicated needle & gem stone bearing

↓ direction of water
↑ direction of air

Key: A = reservoir; B = control tank; C1 = compression tank filling; C2 = compression tank exhausting; D = tap; E = water wheel; F = right-angle gearing using contrate wheel and pinion; G = segmented plate revolving to control motion of inlet valves H; H = inlet valve; I = air lock; J = cup on counterbalanced arm; K = drain hole; L = outlet valve; M = air conveyance; N = non-return valve.

the spindle rotated so it pressed the lever down and hauled the piston up. When the lever disengaged the piston was allowed free fall, and so the process was repeated. There is no particular reason why it should not have worked, but it must have been somewhat noisy particularly if one accepts that no mechanical power supply was worth the effort unless it could produce at least $\frac{3}{4}$ hp, so as to be more effective than slave labour and draught animals.

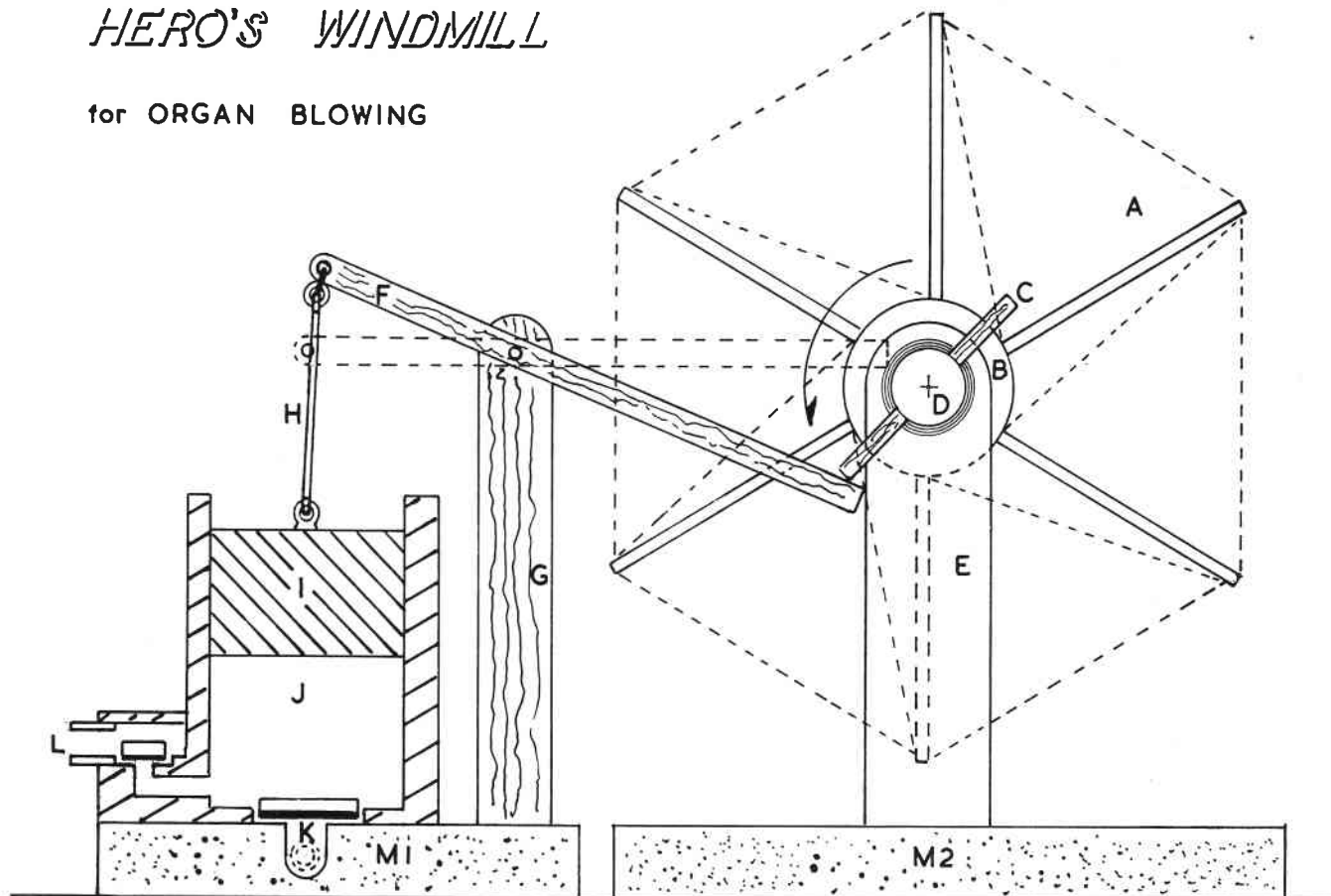
By 250 AD, Rome's imperial in-

fluence was beginning to wain but not until 395 AD was the empire divided into two parts. Ireland, never conquered by Rome, held Christianity in its cradle until the Dark Ages has passed, by which time all Greek and Roman knowledge had been lost to western Europe. The Welsh saints influenced the learning of the Church of Christ in the old western empire rivalling Rome on doctrine, but the sophisticated society needed to sustain invention and gracious living no longer existed. A small

but potentially powerful village founded by the Magarians and perhaps other Greek States about 660 BC was to carry forward both the Roman and Hellenistic cultures until 1453. That village became the city of Constantine which he called New Rome, but today is known as Istanbul. One small independent and isolated state still exists of that once powerful empire — the theocratic state of Athos which nothing female has been allowed to enter since the year 972 AD.

HERO'S WINDMILL

for ORGAN BLOWING



Key: A = sail; B = hub; C = projecting bars transfixing hub so as to operate rocking beam F; D = spindle; E = supports to mount windmill; F = rocking beam; G = support with pivot for rocking beam F; H = connecting rod; I = piston (weighted); J = compression chamber in cylinder; K = inlet valve; L = outlet valve; M = base.

It was considered by many commentators that the Ancients had little or no technical ability. This is an erroneous view as can be seen from the physical remains of the many buildings of, say, 1500 years and older still in existence and some still in use; the Pantheon at Rome, for instance, built in 50 BC. It is true that commentaries by the ancients are lacking for the simple reason that the writers did not demean themselves to practical application of their theories. Thus in the "Dramant D" wreck were found three bronze pumps which shows that Roman engineering was at least as accurate as casting and machining up to around the end of 1948 in more than general terms. Although the pump parts are not interchangeable, the tolerances are from 0.7 mm to 0.2 mm (0.0276 ins to 0.0079 ins). The efficiency has been calculated at 95% and displacement at 140 gallons per hour at one stroke per second. It is more than interesting to note that the pistons are inverted — that is the hollow side is immersed so that there would be an air trap to stop hammering and possible hydrostatic locks.

To make these pumps and other

equipment known to have been in existence, the ancient engineer had lathes and tools for machining, and to obtain smooth finishes, lapping would have been practiced as it still is today.

Many engineering projects were carried out on site as found in the Roman pumping station in a Rio Tinto mine in Spain in 1920, although much of this was apparently built up from some pre-fabricated units outside Spain. This plant could deliver 2,400 gallons per hour to a height of 100 feet and was powered by 16 strong men.

At Verulamium (near St Albans) were found abortion instruments of exactly the same shape and dimensions as used today, besides clamps, forceps, and knives.

Ancient tools

Throughout England and Wales, wood working tools have been found exactly paralleling their modern counterparts. Chisels, hammers (mainly like the modern caulking hammer), planes and saws, adze and draw knife, and, of course pit saws. A jack plane of about 2ft 6ins length was found with wedge and blade, weighted with lead.

The use of cranks seem to have been the only problem the ancients faced perhaps because they could not obtain the accuracy needed on an anvil. Various means were used to convert rotational power to reciprocal power, and very peculiar some of these methods proved to be.

The ancients seem to have forgotten more than we have learnt about end-jointing of timber. One needs only to inspect the chalice and vase ware in the Cairo museum to appreciate the very high standard of technical craftsmanship, or some of the many site museums in Greece and Turkey.

As for musical instruments, mention was made that there must have been hundreds of organs and mechanical musical instruments in the Roman Empire. We have little knowledge of them other than of the organ of Aquinum, but it would be safe to assume that the bulk of them were made of wood, including the pipes. One can ask how much would remain of a modern mechanical-action organ other than the blower after centuries of burial. A few scraps of brass, some pins and nails, but even these would oxidise eventually.

continued on page 60

MUSICAL BOX ODDMENTS

by H A V Bulleid

IT IS intriguing to speculate exactly how the musical box makers of the mid-1800s chose the tunes and achieved such minimal duplication and such variety. One thing is abundantly clear, namely that they banked on the appeal of tunes from the most popular current composers of opera and dance music. This explains the comparative absence of other famous composers such as Schubert (1797-1828) who wrote two operas but had them rejected as lacking dramatic appeal. There were also hymn tunes and national anthems and country tunes and some unusual tunes pinned to special order, but the great majority were operatic airs and dance tunes. That, after all, was the musical field best known to likely buyers and moreover the many boxes carrying a range of dance tunes were a domestic asset for small dances.

When it came to overtures, which represented the prestige side of the business despite being deprived of orchestra and compressed into about two minutes, today's musical experts sometimes ask why Auber was so often chosen. The answer is simple — he wrote a new opera for presentation at the Opera-Comique, Paris, practically every year from 1823 to 1861. In all

about 40 operas. If you do that sort of thing you get well known. Besides, some have excellent overtures.

Auber

Daniel Francois Esprit Auber was born at Caen in 1782 and had some success as a composer during childhood. After a spell of commercial work in London he decided to make a career in music and soon achieved success in Paris with works for cello and violin. His first two operas were publicly performed but were unsuccessful, and his first operatic success came in 1820. About that time he formed a lasting friendship with the famous (and aptly named) librettist Eugene Scribe. They found an immediate artistic rapport and, until his death in 1861, Scribe wrote all Auber's operas. Thereafter Auber composed only two more operas, the last appearing in 1869. He died in Paris in 1871. His two main prestige appointments were as head of the Paris Conservatoire in 1842 and musical director to Napoleon III in 1857.

Naturally enough, with his annual production at the internationally famous Opera-Comique, Auber was among the leading musical figures of the period. He

was a popular, benevolent but very retiring character, the exact opposite of the extrovert conductor type. Something of an epicure, and with a ready wit in quiet company, he never conducted an orchestra nor attended performances of his operas. Asked why, he said: "If I were to attend one of my works, I would not write another note of music in my life." On four occasions he collaborated with other leading composers of the day, including Hérold, Boieldieu, Carafa and Halévy.

Auber's operas named on musical box tune sheets include *Masaniello*, or *la Muette de Portici* (*The Dumb Girl of Portici*), 1828; *Fra Diavolo*, 1830; *Le Dieu et la bayadère* (*The God and the Dancing-girl*) 1830; *Gustave III* or *La Bal masquée*, 1833; *Le Cheval de Bronze* (*The Bronze Horse*) 1835 with a revised version in 1857; *Le Domino Noir*, 1837; and *Les Diamants de la Couronne* (*The Crown Diamonds*) 1841.

Most of Auber's work was melodious and elegant in the highest tradition of French comic opera (i.e. opera containing spoken dialogue) and is well exemplified in the overture to *The Bronze Horse*. The main exception is the famous *Dumb Girl of Portici* which was written in the best vein of tradi-



Novel Trade Card

In the collection of Joseph H Schumacher of Wilmington, Delaware, is this very unusual trompe d'oeil trade card issued by M J Paillard of New York. The card is folded along the centre and is trimmed to represent a three-quarter view of a musical box. On the "lid" is the engraving shown below. When the lid is raised, there is a full-colour (including gold) illustration of an open musical box, left. This eye-catching and novel piece must also be highly collectable by those who are interested in both post-cards and visiting cards. One wonders how many other examples of this novelty exist.



tional grand opera and duly acclaimed; and it stepped into history at its Brussels premiere in 1830 when the audience, excited by the dramatic story about tyrannical rule, rushed into the streets and passed on the message to the crowds and so led to Belgium's freedom from Dutch rule.

Tune arrangers

No one seems to know exactly who did the musical arrangements for musical boxes; probably talented musicians who were also competent instrumentalists but who lacked the special combination of qualities that go to make a notable composer. They certainly succeeded in several tricky jobs — fitting all the tunes to the same abbreviated length, emphasizing the main melody, imitating many orchestral effects, adding those attractive decorating notes known to musicians as ornaments, and at times applying special effects such as forte-piano, mandoline and bells. They also imposed their own interpretations as one can demonstrate by playing the same tune on different boxes; and these interpretations sometimes differed widely in emphasis and style. For example, secondary melodies were sometimes elevated to become the main theme. The decorations or ornaments of the tune are sometimes as attractive as the tune itself, making you want to hear it again, and then again, so that one can well picture an 1870 owner getting "hooked" on a particular tune, as pop fans seem to get hooked today.

But the big question remains, did the *composers* like these musical box arrangements? The answer to that must be yes. Leading composers like Auber, Rossini, Offenbach and Verdi were all around and flourishing in the 1860s and they must often have heard their tunes and condensed overtures on musical boxes. If they hadn't liked them they would have said so loud and clear. But since they kept quiet I feel certain they were pleased and even possibly flattered.

Swiss background

What were communications like in Switzerland in 1830 to 1850 during the growing-up period of the musical box industry in Geneva, Berne and Ste Croix? Here are some key dates . . .

On January 1st, 1849, the Swiss Franc was adopted as the national currency; previously there was no unification of Cantonal currencies and different moneys and values totalling nearly 300 different coins

were in legal use. Of course the watch-making industry must have got well used to this, as it was established in the 16th century and flourished specially in the Cantons of Neuchâtel, Vaud (for Ste Croix), Berne and Geneva.

In June of 1849, postal rates were fixed federally; previously the Cantonal posts were autonomous. But these rates were still based on both weight and distance, the former in steps of $\frac{1}{2}$ -loth (= $\frac{1}{4}$ oz) and the latter in four zones — up to 10, 25, 40, and over 40 leagues (1 league was a "road-hour" of about 3 miles). For local mail these rates were pre-paid with the Cantonal stamp introduced in 1843.

In April 1950 Swiss Federal stamps superseded the Cantonal issues and the country's postal system soon became simplified and fully-fledged. Prompt action by the Cantons made Switzerland one of the first countries to follow the UK's introduction of postage stamps; they were several years ahead of their neighbours France, Germany and Italy. In August, 1851, a $\frac{1}{4}$ oz letter from Geneva to Ste Croix, about 100 kilometres, cost 15 centimes or rappen and a 1 lb parcel, the maximum weight allowed, cost Fr 1.70.

Comb finesse

Before starting any work on re-dampering it is worthwhile, after cleaning the comb and mounting it on a wood base, to insert under the teeth a piece of thick white paper about an inch wide along the centre of which a dot can be marked for every tooth tip, with a larger dot for every fifth one and a numbered line for every tenth. On this paper can be noted the successive damper wire sizes, and any problem teeth. After re-dampering it is useful for pin-pointing any teeth which do not play correctly.

Next, decide which, if any, of the existing dampers are in sufficiently good condition to retain — i.e. correct shape, free from kinks, free from rust, firmly secured, and with unimpaired springiness. If the answer is less than about 25 per cent, it will almost certainly be quicker and better to replace the lot.

Place packing washers between comb and wood base, and sound each tooth in turn so as to identify any which may be out of tune. Tuning is helped when the pitch changes are scratched on the comb base, but even without this aid it is comparatively easy to hear a faulty tooth because either it does not quite match an adjacent tooth or it mars the musical progression up the scale. It may simply be that

a damper pin is missing; if so, fitting a new one will restore pitch. The effect of the damper wire is only significant at the extreme treble limit of wire dampers. The amount of weight affecting tuning is proportional to the total tooth weight, so one can be careless about damper pin size at the bass end of the comb, but elsewhere any oversize damper pin will lower the pitch of a tooth, a common cause of minor tuning imperfection. When two or more teeth are of the same pitch, exact tuning can always be confirmed because if one is sounded the other will vibrate in sympathy, which can be discerned if the tooth is touched with a pin.

Where most of the existing dampers are good enough to retain, it is worth making a special tool for sounding the teeth. Take a few inches of steel strip about $\frac{1}{16}$ inch wide by about half that thick and file one end to an L-shape. The base of the L is inserted sideways between damper and tooth and pulled forwards and slightly downwards which sounds the tooth with no risk of straining the damper and is handy for immediately touching an adjacent tooth to check sympathetic vibrations. It is also good for cleaning the undersides of the tooth tips.

The final job before re-dampering is to remove all relevant damper pins and, before replacing them exactly as found, making sure that all fragments of old damper wire are cleared from the holes. For this the best tool I have found is a twist drill of the appropriate size held in a pin chuck. The day before removing damper pins I give them a shot of penetrating oil.

Lid stays

The provision of an effective lid stay is one certain way of preventing further damage to an incorrectly-hinged musical box lid. Ideally one should restore the lid to its original hinge setting, but this may be impracticable when there have been previous repairs and undesirable where the lid is heavy and so was always a borderline case for a stay. Though one is loth to add a new feature foreign to the original antique, doing so in these cases is the lesser of two evils.

But it must be done neatly. No black tape sketchily secured with drawing pins, nor knotted string and bent hooks. Where the lid is too small to warrant the usual folding brass stay, the neatest method I have seen uses two $\frac{1}{2}$ inch no. 2 round-head brass screws with brass washers and a few inches of

white woven cord, about an eighth of an inch in diameter as sold for curtain pulls.

Fit the screws first; one inside the right side of the case at its centre and $\frac{1}{2}$ inch from the top, and the other on the horizontal centreline of the lid and about $1\frac{1}{2}$ inches in from the right side, making sure it is to the right and clear of the control lever partition in a lever-wound box. Then prop the lid open at the correct angle, measure the lightly-stretched cord length between the two screw holes, and cut the cord half an inch longer. Treat both ends with woodworking or carpet adhesive, sealing all the cut fibres together, and leave to dry.

About $\frac{1}{4}$ inch from each end pierce the cord centrally and insert the screws with their washers, polish them beforehand and screw gently home. If on closing the lid the cord fouls the case side, slacken the lid screw and rotate the cord around it till it carries enough twist always to fold just clear to the left as the lid is closed.

Despite shortcomings in the folding brass stays fitted to larger lids, it is usually best simply to straighten them, gently hammer up the rivets if too loose, and polish and refit. But the geometry could sometimes be improved, as I shall explain among some notes on making and fitting stays in a future set of Oddments. ●

Re-tuning Poly leads

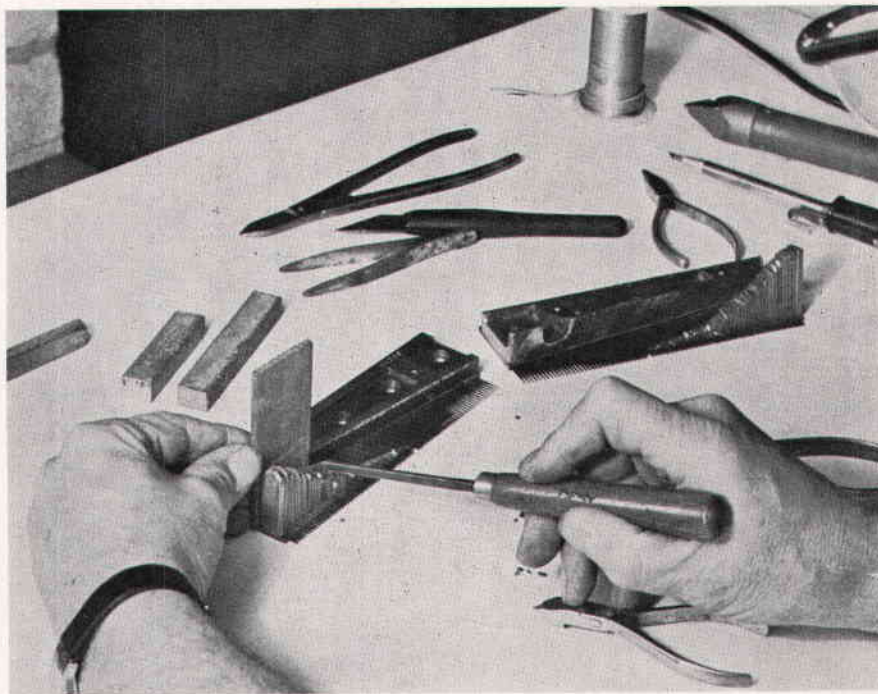
MY method of re-leading the combs on Polyphon disc musical boxes has been successfully employed recently on a large table model which I had to re-lead completely.

After the leads have been soldered on, of course, the combs

Tips from the Experts

must be tuned by adjusting the weight of the leads and this I do using a wood carver's tool. I place a wooden support behind the leads which holds the tooth against bending as I pare away at the lead with the small chisel. The secret, of course, is to remove only a very small quantity of lead at a time so as not to strain the tooth.

JIM HALL



Maker Identified

ON page 65 of the last volume we published pictures of the Ullmaniphone, an unusual organette discovered in Belgium by member G Mathot. The question was raised as to whether Ullmann had actually made this item.

Now Mr Mathot has produced these pictures of an instrument called the Seraphine owned by André van

Hall in Laren, Holland. This is identical to the Ullmaniphone but what is much more important is that it shows the maker's trade mark and date of patent. This is 1889 and the maker is Charles F Pietschmann & Son of Leipzig, later to become the Berliner Musikinstrumenten-Fabrik and to produce the Manopan, Herophon and other machines. ●





A derelict 57-key Gavioli comes back to life at Vestal

THIS fine example of the 57-key Gavioli organ is in the collection of Harvey Roehl of the Vestal Press. The two colour pictures are reproduced from colour separations kindly loaned by the Vestal Press.

This particular example was built in 1904 and spent the major part of its life in Europe before being sold to Hathaway & Bowers of Santa Fe Springs in California. By then it was in a thoroughly derelict state and many features of the case were missing, broken or otherwise damaged. Harvey Roehl began reconstruction in 1974 at which time your Editor examined

the organ at Vestal. Overhaul proved to be a team effort with the assistance of expert wood carvers who crafted the missing pieces, artists who re-created the damaged paintings, and various specialist workers who assisted with the organ itself.

The disposition, as with all European show organs, is impressive for so small an instrument. The six-note bass is an extension of the nine-note accompaniment cello plus open diapason and trombones. The accompaniment section is doubled with stopped flutes which extend through the accompaniment upwards through the 17-note

melody section. The melody section has an additional unison rank of 17 stopped flutes plus string-toned or violin pipes, a rank of open flutes and a rank of reed clarinets. A separate 18-note counter-melody completes the specification, this comprising baritone (reed saxophones and flutes) plus a unison rank of flutes and an octave rank of piccolos.

The organ has one automatic register which operates the trombones in the bass (G, A, B, C, D and E) and the baritone rank in the counter-melody. This is operated by key number 18 and cancelled by key 24, while the bandmaster is controlled by key number 12.

Bass drum and cymbal are united from the eighth key while the snare drum is provided with the usual two keys number one and 56. This wide spacing is an excellent guarantee that a repeated snare drum roll will not weaken the music as could be the case if the two keys were side by side.



The organ plays a fourth higher than the indicated pitches, C actually sounding the F above at today's concert pitch. This highlights the problems of tuning instruments of this genre and in particular the fact that a clear understanding of the processes of scales and tuning is needed before attempting to adjust an instrument. Attempts at altering the pitch of

the organ to bring it into line with today's standard pitch would, of course, prove disastrous.

The business of Gavioli was founded in Paris in 1845 by Ludovico Gavioli from Modena in Italy.

Ultimately, the brothers Limonaire took over the remains of the once great Gavioli business until they themselves went out of

business in 1918.

Although Gavioli is associated with show organs, it is not generally known that he was a great and practised horologist and has a number of patents to his credit. One of his inventions, a frictionless clock balance escapement, is in the Utrecht Museum together with a painting of him in which the self-same balance also features. ●

ON THE FOLLOWING TWO PAGES are reproduced both sides of a leaflet issued by the Breslau company, Liebetanz & Richter, advertising their electro-pneumatic Mandolin-Xylophon-Orchestrion. The original of this, reproduced here from the collection of Danny Dekyndt of Aalst, Belgium, is printed on very thin paper, hence the show-through of the text on the illustration on page 10.

Liebetanz & Richter, Breslau V.

Neuheit!

Pneumatisch-elektrisches

Neuheit!

Mandolinen-Xylophon-Orchestrion

Nr. 6

mit selbsttätig zurückrollenden
Papiernoten.

Deutsches Reichs-Patent Nr.	123 616
„ „ „ „	183 175
Deutsches Reichs-G.-M.	288 458
„ „ „ „	288 459
„ „ „ „	302 519
„ „ „ „	301 555

Automatischer Einwurf für jede
gewünschte Münzsorte.

Elegantes Gehäuse
mit Messingverglasung in
Nussbaum oder Eiche.

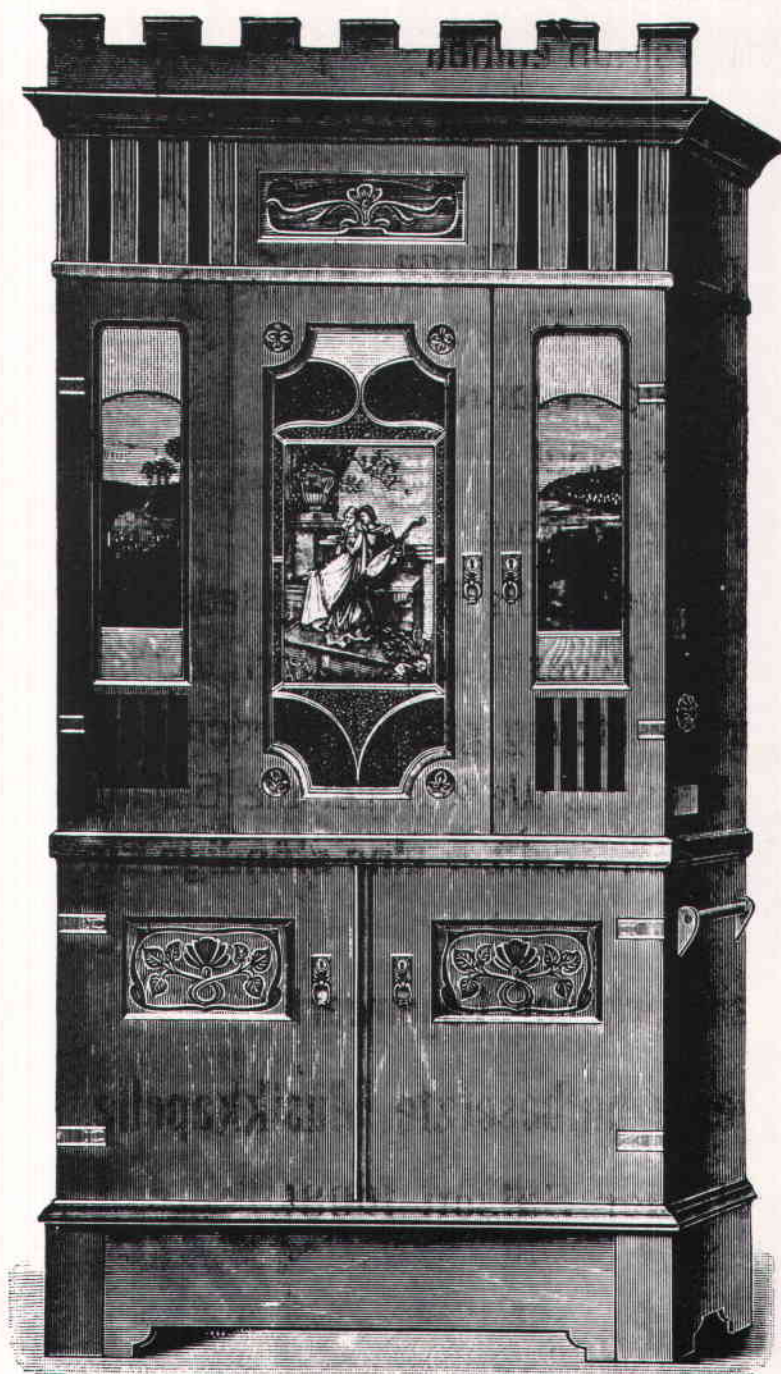
Höhe 240 cm, Breite 130 cm

Tiefe 94 cm

Gewicht des Instrumentes 350 kg

Preis: 2600 Mark.

Feinstes Musikwerk
für Tanz und Unterhaltung.



Umstehendes Instrument ist in seiner soliden Bauart und seiner überaus starken Besetzung der einzelnen Stimmen eine

völlige Neuheit auf musikalischem Gebiete;

es ist von voller, doch harmonisch weichklingender Musik und feiner Ausstattung. — Das Orchestrion enthält

56 Klaviertöne

24 Mandolinentöne

1 Glockenspiel mit 13 Tönen

1 Xylophon mit 24 Tönen

grosse und kleine Trommel

Becken und Triangel

Das Xylophon ist völlig neuartig eingebaut.

Einfache Vorrichtungen gestatten die Abstellung jedes einzelnen Teiles für sich, sodaß das Orchestrion ganz nach Wunsch mit voller oder nur teilweiser Besetzung gespielt werden kann.

Der solide und stabile Bau des Werkes gibt die Garantie seiner Haltbarkeit und **sichert dem Besitzer eine ständige Einnahmequelle.**

Vollendetstes Musikwerk der Gegenwart.

Vollständiger Ersatz für eine gutbesetzte Musikkapelle.

Grösste Neuheit der Saison 1908!

GIOVANNI BACIGALUPO

Berlin's "grand old man of the street organ" dies

by Peter G Schuhknecht

translated by Judith Howard

THE last Berlin barrel-organ builder, composer, arranger and barrel-marker Giovanni Bacigalupo, died at the age of 88 years on 10th July 1978 in Berlin. Giovanni Bacigalupo, who in pursuing the craft of barrel-organ building created that "unofficial" yet well-known emblem of the city of Berlin — the barrel-organ — has an equally great importance for the history of the city as Heinrich Zille (1858-1929), who with his pencil caricatured the back-yard life of Berlin.

Bacigalupo collected the popular musical pieces and street ballads by ear, wrote them down, and arranged them for the organ barrel or for the expensive café-orchestrions. The Bacigalupos began their business in Berlin, Buchholzer Strasse 1, in 1875. Not until 1894 was the Kaiser Wilhelm Memorial Church on the Kurfürstendamm dedicated, and the first Underground station opened in Berlin, and Marconi and Arko carried out their early wireless experiments, commissioned by the Imperial Navy. At that time the Bacigalupo organ-building dynasty was founded in Berlin. Giovanni Bacigalupo senior, born on 4th December 1847 in Modena, Italy, had first studied with Ludovico Gavioli in Paris and then worked at his commission with

Chiappa in London. Then he went to Berlin and established the building of barrel-organs and orchestrions there with great success. He worked together with Anselmo Frati, Guiseppe Cocchi and Anton Graffigna. From his marriage came seven children, three girls and four boys — Luis, Luigi, Guiseppe, and the youngest, Giovanni. Giovanni was born on 23rd July 1889 at Schönhauser Allee 74. He received as first name that of his father, the founder of the firm. Even as a young boy his musical talent attracted attention. When he was about six, his father took him to visit the World Exhibition in Berlin. In the musical section, everything was cordoned off just then, as the royal visit of the Kaiser was due. But little Giovanni crawled between the legs of the visitors and behind the barriers, and sat himself down at a Bechstein grand piano and played the "Light Cavalry". At that moment the Kaiser came with his entourage, and they all stood still and admired the little boy, assuming that it was an organised demonstration. The Kaiser, moved by his performance, lifted up the little Giovanni and kissed him on the forehead.

He received piano tuition from his brothers, who were, respectively, 15 and 18 years older. This

was continued by Bacigalupo through self-tuition. He was also given piano tuition by the teacher Funke. Bacigalupo himself said: "I never touched a violin again; for it can't give an accompaniment to a melody". At the age of 14 he received tuition in composition. His first compositions included a surprising movement in Pastorale style, with drone-effects in fifths. At that time the teacher said to his father: "He can play better than I can; only he does not know the theory". Later on he said to the father: "You pay me, but he cannot learn from me". The teacher had three piano pupils, who played on three different pianos. On his very first day of lessons, Bacigalupo objected to the tuning of the pianos and demanded that they should first be tuned. He already had absolute pitch even as a small boy, and trained himself with his brothers, who blindfolded him and played different notes on the piano, which he then correctly identified.

In 1909 he founded his own firm, which he called "Bacigalupo Sons". At that time there were three Bacigalupo firms in Berlin, which competed in the production, repair and notation of organ barrels. Giovanni Bacigalupo, the youngest, founded the firm "Excelsior" which manufactured



A historic name adorns the beautiful case of this unusually large 48-key street organ in the collection of Jacques Binder in France. (See Volume 8, pages 86-87 for feature with specification on this organ).

specially arranged music-rolls for café coin-operated instruments and orchestrions. At that time he invented a machine by which he could play on a keyboard while the notes were automatically marked. He also developed a copying process for the fast production of organ barrels. Barrel-organ connoisseurs can still tell you today how it was possible to make two brand-new pieces for a "five-part" trumpet organ within six hours.

The arranger Giovanni Bacigalupo was friendly with many other composers, such as Stolz, Weill, Olias, Lincke, Morena, Kollo, Günter Neumann and Igelhoff. They discussed their compositions with Giovanni and before the premières of their new operettas they would have the leading melodies marked by Bacigalupo on organ barrels. On their return home in the evening, the visitors to the opera would find an organ-grinder on every corner, already playing the stirring tunes. Thus the barrel-organ helped at that time to spread the latest musical news. "Baci", as his friends called him, was the "middle-man" between the composer and the man in the street.

One day Berthold Brecht came to him with the composer Kurt Weill, as he wanted to have the "haifisch - lied" ("shark - song") from the *Threepenny Opera* put on to a barrel. Bacigalupo played the song on the piano and then showed them both that this melody was much too complicated for the non-chromatic barrel-organ. He then sat down at the piano and composed a new *haifisch-lied* in the form known to us today, which was immediately accepted by Weill and Brecht. He himself excelled with many compositions. One of his last compositions was the *Olympia March*, written for the Munich Olympics in 1972; and his very last composition was the march *Greetings to Hannover*, dedicated to the Organ Festival in Hannover. He was no longer able to write down this work, composed in 1977, being then 87 years of age and blind from old-age. Giovanni Bacigalupo played this composition on the piano, which was recorded by telephone in Hannover. Transcribed into notation, it was then arranged for a large fair organ and the book was cut, so that this composition was able to greet the participants at the Organ Festival in Hannover in 1978.

In the heyday of the barrel-organ, Bacigalupo provided for over 400 organ-grinders in Berlin alone in the 1920's. In addition came



This 48-key street organ was made by Ignaz Bruder Söhne of Waldkirch and plays eight tunes with four stops including the characteristic Bruder trumpets.
Picture by courtesy of Christie's South Kensington.

many, many organ-grinders from the whole of Germany, who travelled to Berlin to get new tunes put on to the barrels. When the organ-man arrived at Bacigalupo's factory in Berlin after his long train journey, he first of all received a hefty breakfast and was allowed to sleep-off the journey in a guest-room. Then he was given a barrel-organ with which he could straight away earn his living in Berlin. He needed no licence, despite the strict regulations, since the name Bacigalupo ensured that every policeman would turn a blind eye. When the organ-man returned to the factory in the evening, he could usually pay for the new musical pieces with the day's earnings and take his own instrument back home with him.

After the second World War with all its horrors and the humiliating time which followed, the then 60-year-old Bacigalupo, together with his wife Margarethe (née Kurth), laboriously built up again his repair and organ-building business at Schönhauser Allee 74a, right in the devastated centre of Berlin. His wife died on 7th August 1977 at the age of 87. This marriage produced two children — Dr Giovanni Bacigalupo, who holds a professorship for tumor-medicine in Berlin, and the daughter Carmen (later married to Böhm), who cared in a self-sacrificing way for her parents and for her father in the last year

of his life.

A nephew—Richard Gattorna—helped in the business and was known as an excellent craftsman; his father, Lino Gattorna, was himself a master organ-builder and had supervised production in the founder's business. From the sphere of the Bacigalupos came many other organ-builders and arrangers, who in turn saw to the maintenance and construction of barrel-organs in other towns of Germany. Also, his friendly relationships with other organ-building families, e.g. Gustav and Otto Bruder in Waldkirch, ensured mutual help and a more productive business; for example, at busy periods, barrels and music-arrangements were made by Giovanni Bacigalupo for Bruder in Waldkirch, or, in reverse, inlaid cases, made according to instructions from Waldkirch, came to Berlin. Some of the most beautiful old instruments are now displayed at the "Märkisches Museum" (Brandenburg Museum) in Berlin.

With his death on 10th July 1978, Berliners have lost their last master barrel-organ builder. No musical instrument was so closely linked to the popular character as was the barrel-organ. The father of "back-yard music", of the "Berlin hurdy-gurdy", says for ever *Farewell*.

He was buried on Thursday, 20th July 1978 in the St Hedwig Cemetery, Smetanastrasse, Berlin-Wiesensee. ●

AUCTION IN TEXAS

Even the sales are big in the Lone Star State

reports **Graham Webb**

THE largest and most significant recent auction of mechanical musical instruments was held at Houston, Texas, on Saturday, November 18th, 1978. It largely consisted of the private collection of Judge Roy Hofheinz, the former Mayor of Houston who was instrumental in the building of the famous Astrodome and Astroworld. This collection, with other contributions, made the number and variety of instruments on sale of supreme interest to collectors of mechanical music.

The auctioneers were Manor House Galleries of Houston, presided over by the likeable and strong character of owner Don Mudd. The sale followed a similar one held in November of 1977, the success of which prompted the repeat performance. The 1978 sale, however, easily eclipsed the first one, leading to the hope that the occasion will become a permanent feature of the yearly auction calendar.

Some 270 mechanical music lots were offered for sale in a total of 440 lots, the balance made up of slot machines and other collectables. The instruments ranged from a large Mortier dance organ, through street and cafe organs and and orchestrons; Mills Violano-Virtuosos; various nickelodeons and player pianos; barrel organs; disc and organ-playing clocks; auto-change disc machines; cylinder boxes; automata; organettes, and musical Christmas tree stands, to musical albums and similar small pieces.

In such a large collection, it is

difficult to pick pieces for special mention, but among the most rare was certainly a really fine example, the only one I know which is in what could be called mint condition, of a 21 $\frac{1}{4}$ in auto-change Symphonion with bells, complete with disc bin. This machine shares with a model of the 22 $\frac{3}{4}$ in Polyphon auto-change, also with bells, the distinction of an upside down bedplate. It is only within the last few years that any Symphonion changer has been known in the flesh: before this it was only known through contemporary advertisements by the Symphonion company of Oskar Paul Lochmann. Rightly this single European representative in a total of five auto-changers fetched the highest price of the group at \$17,000.

European musical boxes

European instruments were very well represented among the more ordinary disc boxes, if one can call 21 $\frac{1}{4}$ in Symphonions and 22 $\frac{3}{4}$ in Polyphons with bells "ordinary." There were several of these on offer, each provided with a well made disc bin or cupboard. Other upright Polyphons and Symphonions were also present, again with disc bins of recent manufacture. Most of the machines were in restored condition, as were the many table models. Rarest of the European upright disc boxes, after the Symphonion auto-change, was a triple disc Eroica Symphonion, though it did not play as well as it ought.

There were relatively few Ameri-

can upright disc boxes on offer apart from the four auto-change Reginas, though a great rarity in the form of an Olympia 20in disc upright with bin was shown, looking quite similar to the 27in Regina Corona beside which it stood. The Olympia, a table model of which was exhibited at the fine "museum" of the Eastbourne meeting in December, was manufactured by F G Otto & Sons of Jersey City, makers of the even rarer, or at least more sought, Capitol "cuff" box. Other American instruments offered were an upright 12in Regina on a very pretty stand which, though not original, added greatly to its attraction as a piece, two Regina 15 $\frac{1}{2}$ in console style models and several table models.

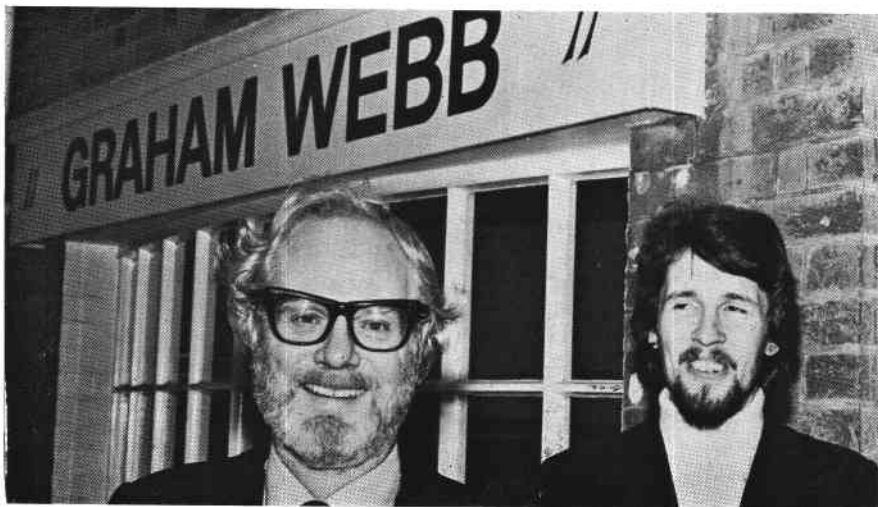
Some 57 table model disc boxes were present for sale, many of them with bells. Makers represented included Polyphon; Symphonion; Regina; Kalliope; Troubadour; Lochmann Original; Stella; Mira. and Komet. Those with bells included a rare spiral spring 14 $\frac{1}{4}$ in Polyphon and a 14 $\frac{3}{4}$ in Symphonion. Others of note were an 18in New Century double box with shifting disc mechanism; a 15 $\frac{3}{4}$ in short bedplate Olympia; a "comb and a half" 15 $\frac{1}{2}$ in Polyphon, a very early 15 $\frac{1}{2}$ in Polyphon with concealed bedplate, and an even earlier Symphonion with Swiss made combs.

Unusual Polyphon clock

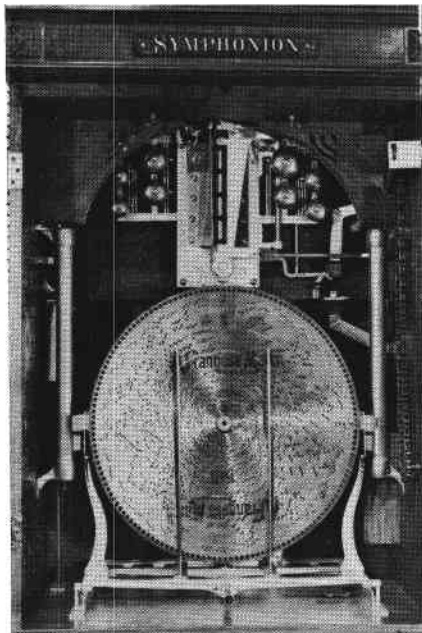
Four disc-playing hall clocks were offered, one by Regina, two by Polyphon, and one Symphonion. One of the Polyphon clocks was of particular interest in that it took the form of a Vienna regulator clock on a stand, with the 11in double comb interior-wind movement in the base.

The sale was, by comparison with disc machines, short on cylinder musical boxes but these included some interesting pieces such as a full organ box by Bremond and a Nicole Freres lever wind in an original *chinoiserie* lacquer case.

Graham Webb and son-in-law Tim Chapman-Webb outside their musical box shop in one of Brighton's fashionable 'lanes'.

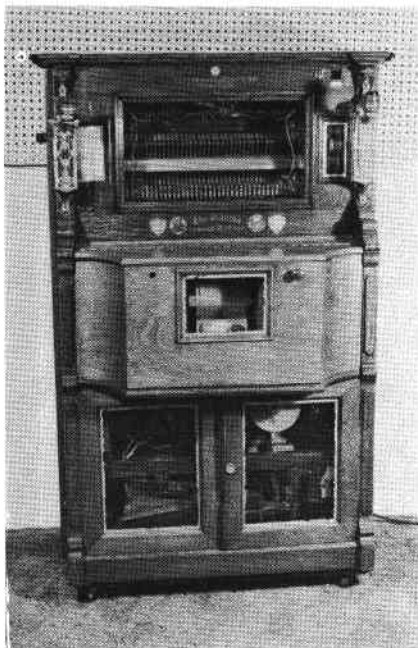
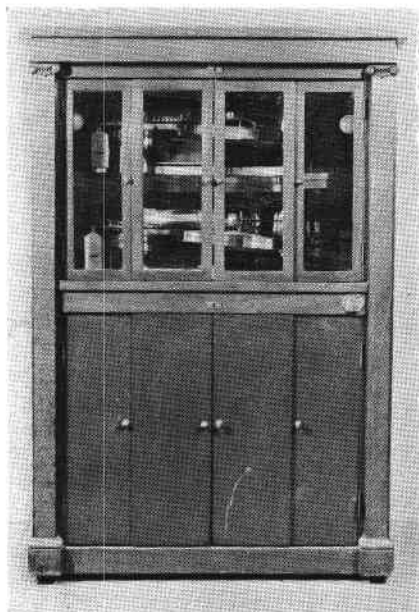


Always of great interest to Europeans are American machines, and the sale contained a reasonable selection of these including a double and a single Mills Violano-Virtuoso. Among several coin-operated instruments were some by Wurlitzer and Seeburg, especially fascinating being a Wurlitzer Bijou orchestrion with pipes, piano and percussion. On the smaller side was a Wurlitzer Pianino, a keyboardless instrument, and a pair



of tiny Seeburg Juniors, similar coin-operated pianos but smaller. A keyboard piano with pipes was seen in the Cremona G, made by the Marquette Piano Company of Chicago.

European barrel organs were present in several variations. Two Black Forest flute-playing clocks were sold, one in excellent condition, and a fine street organ by Gebr. August & Bernard Riemer of Kratzan, Bohemia. Best of these



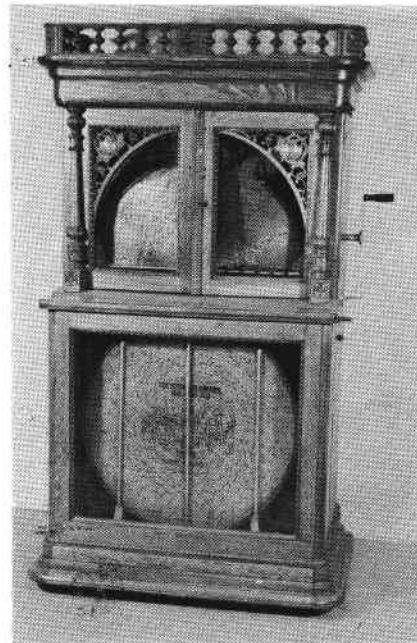
Above: Wurlitzer 44-note electric piano, the Pianino, made around 1901. This one has non-standard clear-glazed bottom doors. Left: 21½in Symphonion self-changer with bells and original disc bin. The bedplate and comb mechanism is upside down — a feature shared with the 22½in autochange Polyphon which also has bells. The Symphonion sold for \$17,000 — £8,500. Right: Fine example of the oak-cased Regina Corona 27in self-changer.



Above: Large street organ made in Kratzan, Bohemia by the Riemer Brothers. Left: An example of the Mills De Luxe Violano-Virtuoso. Made in the 1920s, only a few hundred were built and they are today considered great rarities. Original price was \$3,000. Right: Early example of the Seeburg Style L electric piano, a 65-note model with mandoline attachment. Note the full-length front doors which characterise the earliest of what was advertised as the "smallest electric piano made". In 1924 this sold for \$850.

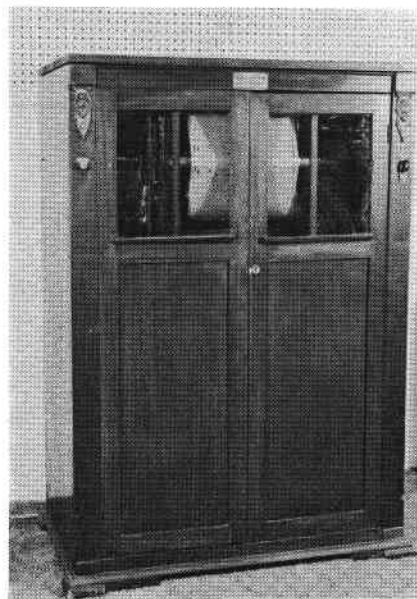
organs however was a large example by Bacigalupo, playing extremely well. Another of the same size by Bruder was in need of rebuilding.

A complete day was required for viewing such a large collection. Even then strict attention to duty was necessary if all the pieces of interest were to be examined thoroughly. The day allowed, from 9am to 9pm, was hardly enough to allow browsing. The sale itself



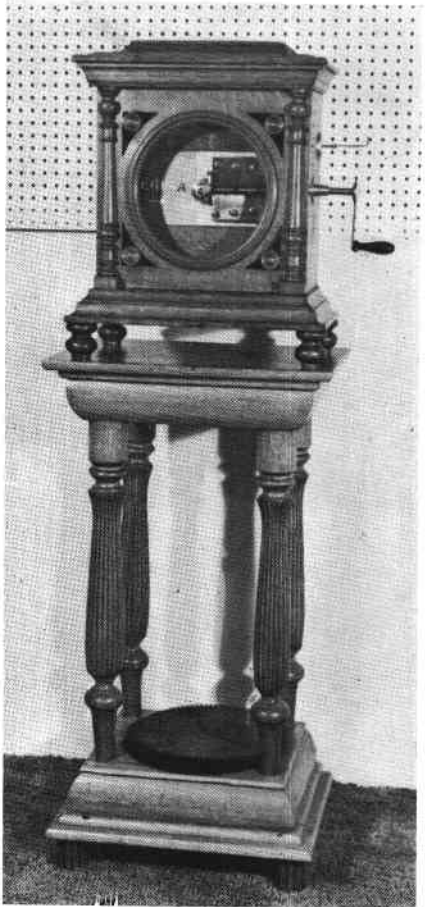
lasted from 11am to 7pm, auctioneer Don Mudd being on the rostrum the whole time except for a break of about 10 minutes. Food and coffee were on sale throughout, while on viewing day cheese and biscuits flowed free.

Having attended only one American auction before, a very brief visit to a rather grand house in San Francisco with Ralph Heintz, I was totally unprepared for the friendly free-for-all Texas style

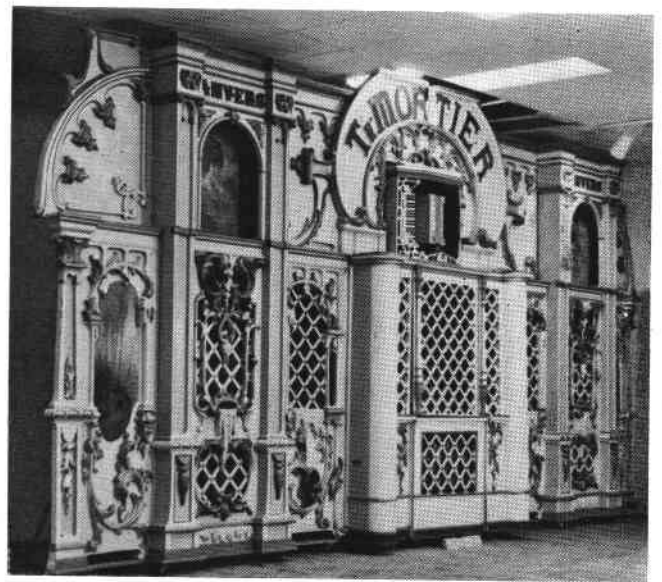




Above: Unusual Polyphon hall clock in form of a Vienna regulator on a stand with inside wind 11in movement in base. Below: Regina Style 17a 12½in disc machine on non-original base.



Famous in the world of the dance organ was Theofil Mortier whose business began around the time of the end of the First World War. This example of his work, right, has a piano - accordion on the front and fretted side panels which belie its c1925 date. Hathaway & Bowers sold this 87-keyer in 1968 for \$5995.

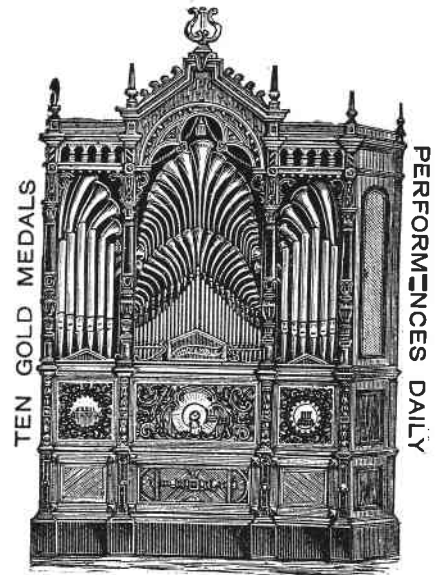


happening at Houston. A party atmosphere was generated by the large attendance of collectors and dealers from all parts of the United States and beyond. Many had come simply to be part of a large gathering of fellow enthusiasts, happy to treat the occasion as a short holiday, complete with the camper parked outside, though I dare say most ended the day with a purchase or so.

Don Mudd started the proceedings from his ex-church pulpit rostrum with a general chat on the circumstances of the sale and the rules of play, and we were off! The auction started with a machine gun rattle of words and figures that failed to register any meaning for me for several lots. The ear gradually became attuned and I decided that the method being used was that of a southern state tobacco auctioneer. When, however a little later we were treated to an imitation of a tobacco auctioneer in full flow I decided Don had been going slow as a favour to just such as the likes of me. We were also given an impression of an English auctioneer, dedicated to me by Don from the rostrum, a tiny vignette which ended in sleep.

With these and other diversions to keep the company happy, the auction continued, punctuated by generous applause for any buyer of a lot for \$10,000 or more. The chance to view such a collection of instruments in one place, the opportunity to meet so many enthusiasts, many of them old friends not seen for years, the hospitality found on all sides, all of these made the trip most worthwhile. To be able to bring a few instruments

home after so many years of one-way traffic was a distinct bonus, as was my stay in a country which has so much to offer, apart from mechanical musical instruments.



Orchestrions Electric Pianos Musical Boxes

Makers by special appointment to H.M. the Queen.

IMHOF & MUKLE,
110, NEW OXFORD STREET, W.C.

Factory: VÖHRENBACH, BADEN.

From the library of the Editor comes this undated advertisement of Imhof & Mukle which is of a style not seen before. The era of the electric piano or so-called "expression" piano must date this piece around the turn of the century—Queen Victoria died in 1901.

On the following pages is reproduced the complete Symphonion catalogue of music. No previous listing of tunes has ever been published for the collector today and *The Music Box* thanks Brian Etches for lending the original for reproduction. With this are several sheets of different date showing extra numbers.



II.



LIST OF TUNES

FOR

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MUSIC-BOXES

AND

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Music

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 Music Seller
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LIST OF NEW TUNES

ARRANGED FOR THE

SYMPHONION

MUSIC BOXES
 AND AUTOMATONS.



SYMPHONION "ROCOCO" No. 25c.

THE ONLY MUSIC BOX

WITH INDESTRUCTIBLE STEEL
 DISCS AND PATENTED FLY
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 AND SIDE DAMPERS.

ALL EXCEPT THE SMALL SIZE
 SYMPHONIONS ARE WITH
 DOUBLE COMB ARRANGEMENTS.

PATENTED IN ALL COUNTRIES.

The Symphonion.

Everyone knows the Swiss Musical Box is confined to a limited number of tunes, whereas in the **Symphonion** the most important feature is, that a great number of tunes can be played by changing the steel tune sheets or discs. With this end in view an extensive and well assorted Catalogue of first class music has been prepared consisting of Operas, Dances, Songs (both sacred and secular), National airs etc. and to which new tunes are being constantly added.

Lists of music can be had gratis on application.

The construction of the **Symphonion** is extremely ingenious and owing to the elaborate organisation of the Factory simple and solid, so that repairs are rarely necessary. It is fitted with a patent self regulating "fan".

The cases are artistically designed and of great durability, resisting the effects of Colonial climates.

The tune sheets or discs are manufactured of steel and are patented, the construction of the teeth yielding the best possible results owing to their solidity.

Discs of other sizes should, on no account, be inserted in a **Symphonion** because the unsuitable shape of the teeth infallibly injures the comb of the instrument.

The **Symphonion** once wound, performs a number of tunes and the tone is brilliant and powerful, combined with clearness and sweetness, and it is owing to this that the instrument has become so popular in such a short time.



Instructions for using the Symphonion.

1. All instruments are delivered with the movement run down, and require winding with the crank handle or lever which is sent out with it before it will play.
2. Raise the rod that is across the movement first. Then carefully place the disc on the rollers so that the centre of the disc fits exactly on the two pins on the movement, then lower the rod on the disc and fasten on the upright holder at the end. Then start the instrument by drawing out the button on the left hand side of the box. Of course this does not apply to the **Automatic Symphonions** which only play on the insertion of a coin.
3. All the larger instruments are fitted with speed regulators.
4. Great care should be taken when putting the discs away after using, to keep the teeth always underneath, in order that they do not touch the teeth of the next disc.

Disc Albums (vide the Illustrated **Symphonion** Catalogue) are supplied and prevent any injury to the discs when not in use.

5. The instruments should not be subjected to sudden changes of temperature on account of the spring and should not be started until acclimatized to the temperature of the room.



List of Music Discs No. 28

TO BE USED FOR

Symphonions Nos. 28, 28^L, 28^S, 28^N and 28^R.

When ordering state numbers only.

No.	Piece	Composer
Songs and Operatic Music.		
5001	The Daughter of the Regiment	G. Donizetti
5007	Blue Bells of Scotland	J. Jordan
5013	Santa Lucia	Nap. Pop. Song
5019	Bridal Chorus, "Lohengrin"	Rich. Wagner
5021	The Red, Blue and White	Belveil
5024	Fra Diavolo	D. F. E. Auber
5031	La Favorita	G. Donizetti
5035	God Save the Queen	Henry Carey
5038	The last Rose of Summer, "Martha"	F. v. Flotow
5045	Home, Sweet Home	H. C. Bishop
5053	In the Gloomng	Harrison
5059	Wien Neederlandsch Bloed, Dutch National Anthem.	
5060	Wilhelmus van Nassauwen, Dutch Popular Song.	
5160	Chorus, Opera "Il Trovatore"	G. Verdi
5164	Song, Opera "Martha"	F. v. Flotow
5168	Miserere, Opera "Il Trovatore"	G. Verdi
5195	Sinfa	Chinese Song
5196	Le Chomo	" "
5197	Le Lyum	" "
5199	Shanghai Monday	" "
5200	Le Timpan	" "
5207	Mexican National Anthem.	
5222	When the Swallows homeward fly	Jul. Stern
5260	My Normandy-Song	F. Bérat
5322	Cavalleria Rusticana, Intermezzo	P. Mascagni
5342	Little Annie Rooney, Song	T. C. Mayseder
5347	I'll give him "Ta-ra-ra-boom-de-ay"	Arth. West
5348	Daddy wouldn't buy me a Bow-wow	G. Tabrar
5349	In the Morning	M ^c Glennon
5350	Daisy Bell	Harry Dacre
5353	After the Ball	Ch. K. Harris
5354	Old Folks at Home, Song and Chorus	C. Foster
5359	Marguerite, Romanze	C. A. White
5361	Kathleen Mavourneen	Grouch
5362	I'se gwine back to Dixie	C. A. White

When ordering state numbers only.

List of Music Discs No. 28 to be used for Symphonions Nos. 28, 28^L, 28^S, 28^N and 28^R.

When ordering state numbers only.

No.	Piece	Composer
5364	My Sweetheart 's the man in the moon	James Thorton
5377	Hearts, Song with Chorus	Chas. K. Harris
5386	Song on Aegir, Compos. by H. M. The German Emperor.	
5391	My Sweetheart Irene	E. P. Moran and T. F. Helf
5394	Only a Simple Letter	Al. W. Filsan
5395	Say "au revoir" and not "good bye"	Harry Kennedy
5396	My old Kentucky Home, good night	St. C. Foster
5397	Chimes of the Deep	R. Goerdeler
5398	Song, "Opera Comique Obersteiger"	C. Zeller
5401	Auld Lang Syne	Wm. Clifton
5403	Sweet Marie	R. Moore
5406	Slumber so gently	W. Spensa
5408	Do, Do, My Huckleberry, Do	Dillon
5411	Plain Mary Ann	Ed. W. Rowland
5412	Sweethearts again	Chas. Graham
5413	Little Kitty Little	
5415	The Mountain Stream	Fred. T. Baker
5416	O, Mrs. O'Flarity, what dit you mean by that	Conroy-Fox
5417	Push dem Clouds away	Pery Gaunt
5421	Mamie Cassidy	Joe Felynn
5422	Sunshine Above, "A Gaiety Girl"	Sydney Jones
5423	March of the Men of Harliech, Welsh Song.	
5424	If you'll marry me	Ed. W. Rowland
5425	The Harp that once through Tara's Halls	S. Stevenson
5427	Mamie come kiss your Honey Boy	M. Irwin
5428	Old Hundred	Jas. J. Freeman
5429	I don't want to play in your yard	H. W. Petrie
5430	Her eyes don't shine like diamonds	D. Marion
5435	Wait, Mister Postman!	Henry Housely
5437	"The cat came back"	Harry S. Miller
5439	Overture: "Calif of Bagdad"	Boieldieu
5441	"You gave me your love"	Minnie Belle
5442	When Violets are there	Ch. F. M ^c Clure
5444	Private Tommy Atkins	S. Potter
5447	Molly and I and the Baby	Harry Kennedy
5449	What the Dicky Birds say	Ed. Jakobowsky
5450	O, promise me!	R. de Koven
5453	My beautiful Irish maid!	Ch. Olcott
5454	The other Day	R. Borscy
5455	Oh honey, my honey. Plantation Song	Ivan Caryll
5471	The Band played on	Ch. B. Ward
5473	La Contessa. Air de Ballet	Don N. Long
5475	My Somebody. Song	W. Pegg

When ordering state numbers only.

List of Music Discs No. 28
to be used for Symphonions Nos. 28, 28^L, 28^S, 28^N and 28^R.

When ordering state numbers only.

No.	Piece	Composer
5477	The Sweet Story Olden. Song	W. Pegg
5478	But There are Others. Bicycle Song	E. Wolsieffer
5483	The "Jimmy" Caprice	H. C. Davis
5485	My Jeanette. Song	Sydney Jones
5487	The Wishing Well	W. Pegg
5489	Where is my boy to-night. Song	R. Lowry
5492	Listen to the Mocking Bird	Ch. Grobe
5502	Strolling round the Town	* * *
5503	At Trinity Church I met my Doom	Fred Gilbert
5518	The Ship I love.	F. Mc Glennon
5519	Down the Road.	Fred Gilbert
5520	My Guiding Star. Cavatina	W. Pegg
5521	Rule Britannia	G. v. Haendel
5522	The Man in the Wood. Hansel and Gretel	Humperdinck
5524	Killarney	M. W. Balfe
5525	My Pearl's a Bowery Girl	And. Mack
5526	Little Alabama coon	Alfred Lee
5527	Pride of the Ball	H. C. Verner
5528	Sunshine of Paradise Alley	J. W. Bratton
5531	Linger Longer loo	S. Jones
5535	Our Johnny	B. Scott
5536	Ben Bolt or "Oh! don't you remember?"	N. Kneass
5537	Darkie's Dream	G. L. Lansing
5538	Tableaux vivants.	Chas. Osborne
5541	Sunshine Above (A Gaiety Girl)	S. Jones
5544	Emmet's Lullaby	J. K. Emmet
5550	Some Day you'll know I loved you	Ch. E. Pratt
5551	Sweet Daisy Stokes	Chas. H. Hoyt
5554	I love my Love in the Springtime	L. Englaender
5558	She wanted something to play with	Ella Chapman
5559	Oh! Uncle John.	F. Mc Glennon
5560	Lousiana Loo	Leslie Stuart.
5562	It don't seem like the same old smile	J. Thornton
5565	It never troubles me	Harry Leighton
5568	Dixie's Land	Dan. D. Emmet
5571	Tingelingeling. Couplet.	Rob. Steidl
5573	She is not like other girls	Gilmore and Leonard
5576	Star light, Star bright	Victor Herbert
5581	Streets of Cairo or The Poor Little Country Maid	J. Thornton
5585	Sønner of Norge (Minstrel awoken)	C. Blau
5587	I dreamt that I dwelt in Marble Halls	M. W. Balfe
5590	Dora Dean	Bert. A. Williams
5591	Song of Brown October Ale	R. de Koven

When ordering state numbers only.

List of Music Discs No. 28
to be used for Symphonions Nos. 28, 28^L, 28^S, 28^N and 28^R.

When ordering state numbers only.

No.	Piece	Composer
5593	My Old Dutch	Ch. Ingle
5594	Rastus on Parade	Kerry Mills
5596	Henrietta! Have you met her?	John W. Bratton
5603	A Son of the People will I be and remain	H. Pfeil
Dances and Marches.		
5006	My Sweetheart, Waltz	Charles d'Albert
5023	Mikado, Waltz	Arth. Sullivan
5029	Windsor, Schottische	Juliano
5039	Les Cloches de Corneville, Waltz	Ol. Métra
5040	Boccaccio, Waltz	Frz. v. Suppé
5051	See-Saw, Waltz	A. G. Crowe
5065	The Beggar Student, Waltz	C. Millöcker
5073	Cavalleria Rusticana, Galop	C. C. Richter
5094	La Estudiantina, Waltz	C. Waldteufel
5155	The Guard's Waltz	D. Godfrey
5122	La Mascotte, Waltz	Audran-Métra
5124	Coronation March, "Le Prophète"	G. Meyerbeer
5343	The Royal Navy Polka Hornpipe	Th. Bonheur
5344	Down by the Sea, Polka	Hammond
5360	Hipp! Hipp! Hurrah! March	Kunoth
5374	Happy new year, Polka	Chr. Bach
5375	Let us kiss, Mazurka	A. M. Zinn
5378	He never came, Waltz	O. Wiggins
5393	Columbus March	C. M. Ziehrer
5400	Daisy Queen, Rhinelander	Linke
5402	The Skirt Dance, Pas de Quatre	Meyer-Lutz
5405	Dreaming of Love, Waltz	M. Spenser
5414	The Liberty Bell, March	J. Ph. Sousa
5419	The Witch, Polka	Waldtern Pegg
5420	The Oxford Two Step	Rich. H. Baker
5436	Our Gallant Militia March	J. F. Gilder
5440	Tornado-March	R. M. Stults
5448	G. A. R. Grand-March	John Wiegand
5451	The beau Ideal. March	J. Ph. Sousa
5452	The high-school Cadets. March	"
5457	"We Two!" Waltz	H. Stanley Crane
5484	"The Honeymoon-March"	G. Rosey
5486	Anina-Waltz: "La Chansonette"	Rud. Dellinger
5493	The Directorale March	J. Ph. Sousa
5494	Anvil-Polka	Alb. Parlow
5497	Southern Railway. March	Wm. C. Rehm
5498	Manhattan Beach March	J. Ph. Sousa

When ordering state numbers only.

List of Music Discs No. 28
to be used for Symphonions Nos. 28, 28^L, 28^S, 28^N and 28^R.

When ordering state numbers only.

No.	P i e c e	Composer
5532	Tuxedo Polka	Hampton
5539	Kutchy Kutchy or Midway Dance	H. Berti
5540	Impudence Scottish	A. Macey
5542	Trust-look-whom. Waltz	J. Strauss
5543	The Fatal Wedding. Waltz	G. L. Davis
5549	Jackanapes Polka.	Caroline Lowthian
5552	The Shop Girl Valse	P. Bucalossi
5555	King Cotton March	John Ph. Sousa
5566	Empire City March	John Geo Boehme
5575	Trilby Waltz	J. Hampden
5578	Espanita, "Spanish Waltz"	G. Rosey
5580	Gavotte	Adolf Hansen
5588	Pacific Waves-Waltz	A. H. Kayser
5589	Victoria Polka	Ad. Hansen
5595	The Draper Hall March	Chas. F. Orth
5597	Ben Hur Chariot Race March	E. T. Paull
5599	The Beehive-March	H. Jos. Schneider
5613	La Valse du Cliquot	—
5616	Oriental Echoes-March	George Rosey
5618	Wintergarden Stars Waltz-Potpourri	A. Kersten

Sacred Music.

5009	See the Conquering Hero Comes, "Judas Macca- bäus"	G. F. Händel
5032	Christmas Carol	
5033	"	
5034	"	
5052	Sweet By and By	J. F. Webster
5058	Hymn	
5293	Te Deum laudamus	
5295	Hymn	
5345	Onward Christian Soldier	H. Miller
5504	Daniel's Band	P. P. Bliss
5506	Washed in the Blood of the Lamb	T. C. O'Kane
5507	The Life Boat	P. P. Bliss
5508	What Shall the Harvest Be?	
5509	Jesus, Lover of My Soul	S. B. Marsh
5510	Room for Thee	Ira D. Sankey
5511	Shall we Meet beyond the River	E. C. Rice
5512	I am Sweeping through the Gate	P. Phillips
5513	Meet Me at the Fountain	P. P. Bliss
5514	Is my Name Written There?	Frank M. Davis
5515	He will Hide Me!	J. M ^c Granahan

When ordering state numbers only.

List of Music Discs No. 28
to be used for Symphonions Nos. 28, 28^L, 28^S, 28^N and 28^R.

When ordering state numbers only.

No.	P i e c e	Composer
5516	The Blood of the Lamb	H. S. Perkins
5517	There is a Green Hill far away	Geo. C. Stebbins
5547	Only an Armour Bearer.	P. P. Bliss
5561	Glory to Thee, my Lord!	T. Tallis
5563	Closer Lord, to Thee!	Geo C. Stebbins
5569	Safe in the Arms of Jesus	W. H. Doane
5570	Rescue the Perishing	W. H. Doane
5546	Shall we gather at the River	H. Lowry
5557	Tell me the Old, Old Story	W. H. Doane

When ordering state numbers only.

List of Music Discs No. 10

TO BE USED FOR

Symphonions Nos. 10, 10^D, 10^H, 10^S, 10^N, 12^R, 41 and 42.

When ordering state numbers only.

No.	P i e c e	Composer
Songs and Operatic Music.		
7006	Last Rose of Summer, "Martha"	F. v. Flotow
7012	Home, Sweet Home	H. R. Bishop
7013	Les Hugénots, Cavatine	Giac. Meyerbeer
7025	Santa Lucia	Nap. Pop. Song
7028	Cavalleria Rusticana-Duet	P. Mascagni
7036	Bridal Chorus, "Lohengrin"	R. Wagner
7037	God Save the Queen	Henry Carey
7058	Les Cloches de Corneville	O. Planquette
7093	Dancing in the Barn	T. W. Turner
7094	Then you'll remember me, Song	M. W. Balfe
7098	Annie Laurie	Scotch Pop. Song
7099	The Campbells are coning	" " "
7101	Wait, till the Clouds roll by	H. J. Fulmer
7102	The Song, that breaks my heart	H. T. Smith
7108	Ta-ra-ra boom-der-á	Henry J. Sayers
7109	Faust up to Date	Meyer-Lutz
7110	I wish I was in Dixie's Land	E. Jean Manns
7120	Nell Gwynne	O. Planquette
7121	Auld Robin Gray	M. Nilson
7122	Climbing up the Golden Stairs	F. Heiser
7131	The Yeomen of the Guard	A. Sullivan
7135	Yankee Doodle	Am. anthem
7136	The Gondoliers, Song	A. Sullivan
7137	" " Antonio Chorus	" " "
7141	Ta-ra-ra-boom-de-ay	G. Beauchamp
7149	Marguerite, Romance	C. A. White
7157	The Blue Bells of Scotland	* * *
7161	Ting, Tang, that's how the bell goes	F. Tabrar
7169	My Sweetheart	Ch. Connoly
7179	Up I came with my little lot	H. Campbell
7181	Old Folks at Home, Nigger Song	S. C. Foster
7182	The Mac-Intyre's	Dave Braham
7185	When you and I were young, Maggie	J. A. Butterfield
7186	Where is my Boy to-Night, Song	Robert Lowry
7188	The Seventh Royal Fusiliers	Geo Le Brun
7202	After the Ball	Harris
7221	Daisy Bell	Harry Dacre
7222	Daddy wouldn't buy me a Bow-wow	G. Tabrar

When ordering state numbers only.

List of Music Discs No. 10 to be used for Symphonions Nos. 10, 10^D, 10^H, 10^S, 10^N, 12^R, 41 and 42.

When ordering state numbers only.

No.	P i e c e	Composer
7223	In the Morning	Mc. Glennon
7231	Kathleen Mavourneen	F. W. N. Crouch
7234	Killarney	M. W. Balfe
7235	I'se gwine back to Dixie	C. A. White
7238	Good bye, sweet dream, good bye	Ed. Holst
7243	Light Cavalry	F. v. Suppé
7247	Austrian Anthem	Haydn
7259	Hearts, Song with Chorus	Chas. K. Harris
7269	Song on Aegir	Emperor William II
7282	Only a Simple Letter	Al. W. Wilson
7284	Say "Au Revoir" but not "Good-bye"	Harry Kennedy
7285	Chimes of the Deep	K. Goerdeler
7286	Columbia the Gem of the Ocean	David T. Shaw
7289	Auld Lang Syne	Wm. Clifton
7292	Sweet Marie	R. Moore
7297	The Fatal Wedding	Gussie L. Davis
7299	Dreaming of Love	W. Spenser
7300	Mamie, Come Kiss Your Honey Boy	M. Irwin
7301	Push Dem Clouds Away	P. Gaunt
7302	Slumber so Gently	W. Spenser
7307	Plain Mary Ann	Ed. W. Rowland
7309	Little Kitty Little	Chas. Graham
7310	O, Mrs. O'Flarity, what did you mean by that	Conroy Foxe
7312	The Mountain Stream	Fred. T. Baker
7316	Mamie Cassidy	Joe Flynn
7317	Sunshine Above, "A Gaiety Girl"	Sidney Jones
7318	Old Hundred	Jas. J. Freeman
7320	The Harp that once through Tara's Halls	S. J. Stevenson
7321	March of the men of Harliech	Welsh Song
7322	If you'll marry me	Ed. W. Rowland
7323	I don't want to play in your yard	H. W. Petrie
7324	Her eyes don't shine like Diamonds	D. Marion
7325	Oh, promise me! Song	R. de Koven
7328	Wait, Mister Postman!	Henry Housely
7329	The cat came back	Harry S. Miller
7337	You gave me your love	Minnie Belle
7339	Private Tommy Atkins	S. Potter
7342	"When Violets are there"	Ch. F. M ^c . Clure
7350	The other day. Idylle	R. Borsky
7351	Oh honey, my honey	Ivan Caryll
7352	My beautiful Irish Maid	Ch. Olcott
7353	Molly and I and the Baby	Harry Kennedy
7362	La Contessa, Air de Ballet	Don N. Long
7363	The Band played on	Ch. B. Ward

When ordering state numbers only.

List of Music Discs No. 10

to be used for Symphonions No. 10, 10^D, 10^H, 10^S, 10^N, 12^R, 41 and 42.

When ordering state numbers only.

No.	P i e c e	Composer
7366	The Wishing Well	W. Pegg
7371	My Somebody. Song	"
7372	The "Zimmy" Caprice	H. C. Davis
7374	My Jeanette. Song	Sydney Jones
7375	But There are Others. Bicycle Song.. .. .	E. Wolsieffer
7379	The Sweet Story Olden. Song	W. Pegg
7384	Where is my Boy to-Night. Song	R. Lowry
7394	My Guiding Star. Cavatina	W. Pegg
7395	Strolling round the Town	* * *
7396	At Trinity Church I met my Doom	Fred. Gilbert
7411	The Ship I love	F. Mc. Glennon
7412	The Man in the Wood (Hansel and Gretel)	Humperdink
7414	Little Alabama Coon	Alfred Lee
7417	Tableaux vivants	Chas. Osborne
7418	My Pearl's a bowery girl	And. Mack
7419	Ben Bolt or "Oh! don't you remember?"	N. Kneass
7420	Sunshine of Paradise Alley	J. W. Bratton
7421	Down the Road	Fred. Gilbert
7423	Darkie's Dream	G. L. Lansing
7424	Our Johnny	B. Scott
7428	A Gaiety Girl (Sunshine Above)	S. Jones
7431	Linger longer loo	"
7432	The fatal Wedding	G. L. Davis
7433	Emmets Lullaby	J. K. Emmet
7438	Some Day you'll know I loved you	Ch. E. Pratt
7440	Sweet Daisy Stokes	Chas. H. Hoyt
7443	I love my Love in the Springtime	L. Englaender
7446	Dixie's Land	Dan. D. Emmet
7447	It don't seem like the same old smile	J. Thornton
7450	Tell me the old, old Story	W. H. Doane
7451	She wanted something to play with	Ella Chapman
7452	Oh! Uncle John	F. Mc. Glennon
7459	It never troubles me	Harry Leighton
7462	Tingelingling	Rob. Steidl
7464	She is not like other girls	Gilmore and Leonard
7466	Star light, Star bright	Victor Herbert
7472	Streets of Cairo or "The Poor Little Country Maid"	J. Thornton
7476	Sønner of Norge (Minstrel awaken)	G. Blom
7477	I dreamt that I dwelt in Marble Halls	M. W. Balfe
7479	Dora Dean	Bert. A. Williams
7480	Song of Brown October Ale	R. de Koven
7482	My Old Dutch	Ch. Ingle

When ordering state numbers only.

List of Music Discs No. 10
to be used for Symphonions Nos. 10, 10^D, 10^H, 10^S, 10^N, 12^R, 41 and 42.

When ordering state numbers only.

No.	P i e c e	Composer
7484	Rastus on Parade	Kerry Mills
7486	Henrietta! Have you met her?	John W. Bretton
7491	A Son of the People will I be and remain	H. Pfeil
Dances and Marches.		
7001	My Queen, Waltz	C. Coote jr.
7002	Mazurka	Osk. Messner
7007	Mazurka, "The Beggar Student"	C. Millöcker
7018	Waltz, "Margareta"	Ch. Gounod
7019	" The Waves	O. Métra
7024	Mabel, Waltz	D. Godfrey
7034	Dolly Waltz, "Fairy Dolly"	J. Bayer
7035	Galop	"
7040	Bridal March "A Midsummer Night's Dream"	F. Mendelssohn-B.
7045	Marcha Reale Española	Granadera
7049	Mazurka, "Le Petit Duc"	Ch. Lecocq
7056	Polka, "Carmen"	G. Bizet
7063	Estudiantina, Waltz	E. Waldteufel
7064	Waltz, The Guards	D. Godfrey
7066	March of the Volunteers	O. Métra
7067	Ann Waltz, "Nanon"	R. Genée
7071	Laura Waltz, "Beggar Student"	C. Millöcker
7091	The College Hornpipe	"
7095	In the Moonlight, Waltz	Ch. Grobe
7096	Only a Pansy Blossom, Waltz	Frank Howard
7103	Evangeline, Waltz	Stephenson
7104	Little Annie Rooney, Waltz	Percy Montrose
7114	Black and Tan, Polka	C. Lowthian
7124	He who sees, Trio-Waltz	A. Sullivan
7125	The frisky fiddler, Polka "Iolanthe"	H. Tyndal
7126	Fisher's Hornpipe, Schottische	Ch. Grobe
7129	Easter Lilies, Waltz	C. A. White
7143	My Mary Green, Waltz	H. Lamb
7146	Sailor's Hornpipe, Waltz	Bille Taylor
7159	Waltz, "Romeo and Juliette"	Ch. Gounod
7160	Princess Marie, Galop	d'Albert
7172	In the Gloaming, Waltz	Faust
7174	Waltz "La Mascotte"	E. Audran
7177	La femme à Papa, Polka du Colonel	Hevré
7178	The Anviel Polka	A. Parlow
7203	Hipp, Hipp, Hurrah, March	Kunoth
7219	Silver Bells, Mazurka	Ph. Johns
7220	The Royal Navy, Polka-Hornpipe	Th. Bonheur
7225	Down by the Sea, Polka	Hammond

When ordering state numbers only.

List of Music Discs No. 10
to be used for Symphonions Nos. 10, 10^D, 10^H, 10^S, 10^N, 12^R, 41 and 42.
When ordering state numbers only

No.	Piece	Composer
7240	Mikado Waltz	A. Sullivan-Bucalossi
7260	He never came, Waltz	O. Wiggins
7281	Columbus March.. .. .	C. M. Ziehrer
7290	Bruno Waltz	C. Schwerin
7291	The Skirt Dance, Pas de Quatre	Meyer Lutz
7293	Rhinelander	Linke
7295	G. A. R. March	John Wiegand
7296	The little lost Child, Medlywaltz	Chas. E. Pratt
7298	Beau Ideal, March	G. Ph. Sousa
7311	The Liberty Bell	"
7314	The Oxford "Two Step"	Rich. H. Barker
7315	The Witch Polka	Waldtern Pegg
7331	Our Gallant Militia March	J. F. Gilder
7335	Tornado-March	R. M. Stults
7338	"We Two!" Waltz	H. Stanley Crane
7347	The High-School Cadetts	J. Ph. Sousa
7348	What the dicky bird's say	E. Jakobowsky
7377	Honeymoon-March	G. Rosey
7378	Anina-Waltz: "La Chansonette"	Rud. Dellinger
7381	The Directorale March	J. Ph. Sousa
7382	The Manhattan Beach March	"
7387	Southern Railway. March	Wm. C. Rehm
7389	Tuxedo-Polka	A. E. Hampton
7422	Kutchy Kutchy or Midway Dance	H. Berti
7425	Impudence. Scottish	Alan. Macey
7427	Stars of Wintergarden Potpourri-Waltz	A. Kersten
7429	Trust-Look Whom Waltz	Joh. Strauss
7436	The Shop Girl Waltz	P. Bucalossi
7437	Jackanapes Polka	Caroline Lowthian
7448	King cotton March	John Ph. Sousa
7453	Lousiana Lou	Leslie Stuart
7454	Empire City March	John Geo Boehme
7460	Trilby Waltz	Ida Hampdon
7463	Bertha "Rhinelander"	P. Strandberg
7470	Espanita, Spanish Waltz	G. Rosey
7471	Gavotte	Adolf Hansen
7478	Victoria Polka	Ad. Hansen
7485	The Draper Hall March	Chas. J. Orth
7487	Ben Hur, Chariot Race March	E. T. Paull
7488	La Czarine, Mazurka Russe	Louis Gaune
7498	Pacific Waves-Waltz	A. H. Kayton
7499	The Beehive March	Herm. Jos. Schnei-
7502	Oriental Echoes-March.. .. .	George Rosey [der
7504	La Gran Via "Vals de Caballero"	Ch. y Valverde

When ordering state numbers only.

List of Music Discs No. 10
to be used for Symphonions Nos. 10, 10^D, 10^H, 10^S, 10^N, 12^R, 41 and 42.
When ordering state numbers only.

No.	Piece	Composer
7505	Vindobona March	K. Komzak
7507	Excelsior Mazurka	R. Marengo
7509	La Valse du Cliquot	* * *
Sacred Music.		
7076	O Sanctissima, Christmas Carol	
7077	Christmas Carol	
7078	"	
7079	"	
7089	Sun of my Soul	
7156	Jesus Lover of my Soul	
7183	Nearer my God to Thee	J. W. Turner
7224	Onward Christian Soldier	H. Müller.
7397	Daniel's Band	P. P. Bliss
7399	The Life-Boat	Geo. C. Stebbins
7400	Washed in the Blood of the Lamb	P. P. Bliss
7401	The Blood of the Lamb	T. C. O'Kane
7402	What shall the Harvest Be?	H. S. Perkins
7403	Jesus, Lover of My Soul	P. P. Bliss
7404	Room for Thee.. .. .	S. B. Marsh
7405	Shall we Meet beyond the River	Ira D. Sankey
7406	I am Sweeping through the Gate	E. S. Rice
7407	Meet Me at the Fountain	P. Phillips
7408	Is My Name Written There?	P. P. Bliss
7409	He will Hide Me!	Frank M. Davis
7410	There is a Green Hill far away	J. M ^c Granahan
7434	Only an Armour Bearer	P. P. Bliss
7435	Shall we gather at the River?	R. Lowry
7445	Hold the fort	P. P. Bliss
7455	Glory to Thee, my God!	T. Tallis
7457	Closer, Lord, to Thee!	Geo C. Stebbins
7461	Rescue the Perishing	W. H. Doane
7467	Safe in the Arms of Jesus	W. H. Doane

When ordering state numbers only.

List of Music Discs Nos. 2, 4 and 6

TO BE USED FOR

Symphonions Nos. 2, 4, 6, 2^N, 4^N, 6^N and Automaton 6^N.

When ordering state numbers only.

Numbers of Symphonions			P i e c e	C o m p o s e r
for No. 2	for No. 4	for No. 6		
Songs and Operatic Music.				
1	1001	2001	God save the Queen	Henry Carey
9	1009	2009	Bridal Chorus, "Lohengrin"	R. Wagner
20	1020	2020	The Last Rose of Summer	F. v. Flotow
21	1021	2021	Russian National Anthem	A. Lwoff
38	1038	2038	Chorus, "Barber of Sevilla"	G. Rossini
39	1039	2039	Duet, "Barber of Sevilla"	*
42	1042	2042	Duet, "Il Trovatore"	G. Verdi
53	1053	2053	Soldier's Chorus, "Faust"	Ch. Gounod
73	1073	2073	Air from "La Fille du Régiment"	G. Donizetti
82	1082	2082	La Marseillaise	R. de l'Isle
89	1089	2089	Santa Lucia	Nap. Pop. Song
90	1090	2090	Wien Neerlandsch Bloed	Dutch Nat. Anthem
97	1097	2097	Long, Long Ago	T. H. Bayly
101	1101	2101	The Blue Bells of Scotland	J. Jordan
111	1111	2111	Chorus, The Pirates of Penzance	Arth. Sullivan
121	1121	2121	Air, "Mignon"	Ambr. Thomas
122	1122	2122	Home, Sweet, Some	H. R. Bishop
136	1136	2136	Hail Columbia the happy land.	* * *
150	1150	2150	The Red, White and Blue	Belveil
151	1151	2151	Air, "Mikado"	A. Sullivan
154	1154	2154	Air, "Mikado"	*
155	1155	2155	Sweet by and by	J. F. Webster
356	1156	2156	Sweet Spirit hear my prayer "Lurline"	W. Wallace
161	1161	2161	Serenade	A. Conradi
162	1162	2162	O Son of old England, "Mascaraders"	G. Verdi
170	1170	2170	Do you hear the festive Songs, "Lucia di Lammermoor"	G. Donizetti
175	1175	2175	Huntsman's Chorus, "Freischütz"	C. M. v. Weber
179	1179	2179	Air, "Lucrezia Borgia"	G. Donizetti
203	1203	2203	In the gloaming	Lady Arthur Hill
206	1206	2206	God Bless the Prince of Wales	Richards
212	1212	2212	Air, "Bohemian girl"	M. W. Balfe
216	1216	2216	Nobil Signor, "The Huguenots"	G. Meyerbeer
218	1218	2218	Far from Naples Shore, "Lucrezia Borgia"	H. Donizetti
221	1221	2221	Hail to Thee, "La fille du Régiment"	*
241	1241	2241	Air, "Fra Diavolo"	D. F. E. Auber
244	1244	2244	Ay Chiquita, Spanish Song.	*
255	1255	2255	Hymn to Garibaldi	Luigi Truzzi

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List of Music Discs Nos. 2, 4 and 6 to be used for Symphonions Nos. 2, 4, 6, 2^N, 4^N, 6^N and Automaton 6^N.

When ordering state numbers only.

Numbers of Symphonions			P i e c e	C o m p o s e r
for No. 2	for No. 4	for No. 6		
333	1333	2333	The Forge	Michaelis
335	1335	2335	Intermezzo, "Cavalleria Rusticana"	Mascagni
361	1361	2361	I'll give him Ta-ra-ra-boom-de-ay	Arth. West
363	1363	2363	In the Morning	Felix Glennon
369	1369	2369	Daddy wouldn't buy me a Bow-Wow	J. Tabrar
370	1370	2370	Daisy Bell	Harry Dacre
373	1373	2373	Old Folks at Home	S. C. Foster
374	1374	2374	After the Ball	Chas. Harris
375	1375	2375	I'se gwine back to Dixie	C. A. White
379	1379	2379	Romance, "Marguerite"	*
381	1381	2381	Kathleen Mavourneen	F. W. N. Crouch
383	1383	2383	Good bye, sweet dream, Good bye	Ed. Holst
385	1385	2385	Killarney	M. W. Balfe
387	1387	2387	We play Soldiers	R. Eilenberg
400	1400	2400	Hearts, Song with Chorus	Chas. K. Harris
407	1407	2407	Réveil du Lion	Kontzky
410	1410	2410	Strolling round the Town	Harry Castling
416	1416	2416	'E Dunno where 'e are	Ferd. Eplett
422	1422	2422	Linger, longer, loo	S. Jones
427	1427	2427	Song on Aegir	Emperor William II.
432	1432	2432	Haidenröslein, German Song	Werner
433	1433	2433	My Sweetheart Irene	E. P. Moran and J. F. Helf
436	1436	2436	Only a Simple Letter	Al. W. Filsen
438	1438	2438	Say "au revoir" and not "good bye"	Harry Kennedy
439	1439	2439	My old Kentucky Home, good night	St. C. Foster
440	1440	2440	Chimes of the Deep	R. Goerdeler
443	1443	2443	Auld Lang Syne	W ^m Clifton
444	1444	2444	Columbia, the Gem of the Ocean	D. C. Shaw
446	1446	2446	Sweet Marie	R. Moore
454	1454	2454	What the Dicky Birds say	Ed. Jakobowsky
455	1455	2455	Dreaming of Love	W. Spenser
456	1456	2456	Mamie, Come Kiss Your Honey Boy	Irwin
457	1457	2457	Slumber so gently	W. Spenser
458	1458	2458	Push Dem Clouds away	P. Gount
460	1460	2460	Molly and I and the Baby	Harry Kennedy
463	1463	2463	Sweethearts again	Chas. Graham
464	1464	2464	Little Kitty Little	*
465	1465	2465	O, Mrs. O'Flarity, what did you mean by that	Conroy and Fox
467	1467	2467	The Mountain Stream	Fred. T. Baker
468	1468	2468	Plain Marie Ann	Ed. W. Rowland

When ordering state numbers only.

**List of Music Discs Nos. 2, 4 and 6
to be used for Symphonions Nos 2, 4, 6, 2^N, 4^N, 6^N and Automaton 6^N.**

When ordering state numbers only.

Numbers of Symphonions.			Piece	Composer
for No. 2	for No. 4	for No. 6		
471	1471	2471	Jane, my Bonnie Jane	Chas. Graham
472	1472	2472	Mamie Cassidy	Joe Flynn
474	1474	2474	True Love.	Chas. B. Ward
477	1477	2477	Sunshine above "A Gaiety Girl" .. .	S. Jones
478	1478	2478	The Harp that once through Tara's Halls .. .	S. J. Stevenson
479	1479	2479	And the golden hair was hanging down her back	Felix M. Glennon
480	1480	2480	If you'll marry me	Ed. W. Rowland
481	1481	2481	I loved you better than you knew .. .	J. Carroll
482	1482	2482	Her eyes don't shine like diamonds .. .	D. Marion
483	1483	2483	Old hundred	Jas. J. Freeman
485	1485	2485	"I don't want to play in your yard" .. .	H. W. Petrie
492	1492	2492	"The cat came back"	Harry S. Miller
495	1495	2495	"You gave me your Love"	Minnie Belle
497	1497	2497	Overture: "Calif of Bagdad"	Boieldieu
500	1500	2500	Private Tommy Atkins	S. Potter
503	1503	2503	When Violets are there	Ch. F. Mc. Clure
508	1508	2508	My Pearl's a bowery girl.	Andrew Mack
510	1510	2510	The other Day. Idylle	R. Borsky
511	1511	2511	Oh honey, my honey	Ivan Caryll
512	1512	2512	My beautiful Irish maid!	Ch. Olcott
520	1520	2520	La Contessa. Air de Ballet	Don N. Long
521	1521	2521	The band played on	Ch. B. Ward
522	1522	2522	The Wishing Well	W. Pegg
529	1529	2529	The "Jimmy" Caprice	H. C. Davis
531	1531	2531	My Jeanette. Song	Sydney Jones
533	1533	2533	My Somebody. Song	W. Pegg
534	1534	2534	But There are Others. Bicycle Song .. .	E. Wolsieffer
535	1535	2535	The Sweet Story Olden. Song	W. Pegg
537	1537	2537	Where is my Boy to-Night. Song .. .	R. Lowry
541	1541	2541	Listen to the Mocking Bird	Ch. Grobe
553	1553	2553	My Guiding Star. Cavatina	W. Pegg
555	1555	2555	At Trinity Church I met my Doom .. .	Fred. Gilbert
569	1569	2569	The Ship I love	F. Mc. Glennon
570	1570	2570	Down the Road	Fred. Gilbert
571	1571	2571	The Man in the Wood (Hansel and Gretel) .. .	Humperdinck
573	1573	2573	Tableaux Vivants	Charles Osborne
574	1574	2574	Little Alabama coon	Alfred Lee
577	1577	2577	Our Johnny	B. Scott
578	1578	2578	Ben Bolt or "Oh! don't you remember?" .. .	N. Kneass
579	1579	2579	Sunshine of Paradise Alley	J. W. Bratton
580	1580	2580	Darkies' Dream	G. L. Lansing
584	1584	2584	A Gaiety Girl (Sunshine Above).	S. Jones

27

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**List of Music Discs Nos. 2, 4 and 6
to be used for Symphonions Nos. 2, 4, 6, 2^N, 4^N, 6^N and Automaton 6^N.**

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Numbers of Symphonions			Piece	Composer
or No. 2	for No. 4	for No. 6		
588	1588	2588	Emmet's Lullaby.	J. R. Emmet
589	1589	2589	Shall we gather at the River? .. .	R. Lowry
594	1594	2594	Sweet Daisy Stokes	Chas. H. Hoyt
597	1597	2597	I love my Love in the Springtime .. .	L. Englaender
598	1598	2598	It don't seem like the same old smile. . .	J. Thornton
600	1600	2600	Tell me the Old, Old Story	W. H. Doane
601	1601	2601	Dixie's Land	Dan. D. Emmet
604	1604	2604	Some Day you'll know I loved you .. .	Ch. E. Pratt
605	1605	2605	She wanted something to play with .. .	Ella Chapman
610	1610	2610	Oh, Uncle John!	F. Mc. Glennon
612	1612	2612	It never troubles me	Harry Leighton
617	1617	2617	Tingelingeling. Couplet	Robert Steidl
620	1620	2620	She's not like other girls.	Gilmore and Leonard
623	1623	2623	Star light, Star bright	Victor Herbert
626	1626	2626	Sønner of Norge (Minstrel awaken) .. .	G. Blom
630	1630	2630	Streets of Cairo or "The Poor Little Country Maid"	G. Thornton
633	1633	2633	I dreamt that I dwelt in Marble Halls .. .	M. W. Balfe
635	1635	2635	Dora Dean	Berth. A. Williams
637	1637	2637	Song of Brown October Ale	R. de Koven
640	1640	2640	Henrietta! Have you met her?.. .	John W. Bratton
644	1644	2644	A Son of the People will I be and remain .. .	H. Pfeil
654	1654	2654	My old Dutch	Ch. Ingle
Dances and Marches.				
3	1003	2003	Country Dance	J. Gungl
6	1006	2006	March of the Volunteers	O. Métra
12	1012	2012	My Queen, Waltz	C. Coote jr.
15	1015	2015	Maritana Waltz, "Don César"	R. Dellinger
16	1016	2016	Bridal March, "Midsummer Night's Dream" .. .	F. Mendelssohn-B.
17	1017	2017	Fire Brigade Galop	P. L. Hertel
23	1023	2023	Polka, "Mamselle Angot"	Ch. Lecocq
32	1032	2032	J'y pense, Gavotte	R. Eilenberg
45	1045	2045	Light Cavalry, Galop	Richter
48	1048	2048	Cosacks Ride, Galop	C. Millöcker
53	1053	2053	Soldiers' Chorus, "Faust"	Ch. Gounod
55	1055	2055	Polka, "Carmen"	George Bizet
62	1062	2062	Les Cloches de Corneville, Waltz .. .	O. Planquette
68	1068	2068	Laura Waltz, "Beggar Student"	C. Millöcker

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**List of Music Discs Nos. 2, 4 and 6
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Numbers of Symphonions			P i e c e	C o m p o s e r
for No. 2	for No. 4	for No. 6		
70	1070	2070	Ann Waltz, "Nanon"	R. Genée
88	1088	2088	Czárdás, Hungarian Dance	J. Brahms
95	1095	2095	Mabel Waltz	D. Godfrey
96	1096	2096	The Guards Waltz	"
105	1105	2105	Bicycle Galop	L. André
112	1112	2112	Quadrille, "La Mascotte"	E. Audran
115	1115	2115	Tyrolienne, "Guill. Tell"	G. Rossini
116	1116	2116	Gavotte	H. Alberti
144	1144	2144	Rhineland	Peglow
145	1145	2145	Gavotte, Entre Act, "Mignon"	Ambr. Thomas
157	1157	2157	Bric à Brac Polka	C. Coote jr.
172	1172	2172	The Trumpeter Polka	J. Ascher
196	1196	2196	Marcha Habanera, Spanish Dance	* * *
197	1197	2197	La Estudiantina, Waltz	E. Waldteufel
200	1200	2200	La Mascotte, Waltz	O. Métra
214	1214	2214	March of the Men of Harliech	Ambr. Thomas
256	1256	2256	Italian Royal March	G. Gabetti
292	1292	2292	The Kiss, Gavotte	E. Köhler
301	1301	2301	Polka	B. F. Keyll
304	1304	2304	El Molinero de Subiza, Spanish Dance	Oudrid
336	1336	2336	Waltz "Fairy Dolly"	G. Bayer
365	1365	2365	The Royal Navy Polka Hornpipe	Th. Bonheur
366	1366	2366	Down by the Sea, Polka	Hammond
372	1372	2372	Hip, Hip, Hurrah, March	G. Kunoth
397	1397	2397	Happy New Year, Polka	Chr. Bach
401	1401	2401	He never came, Waltz	O. Wiggins
408	1408	2408	Waltz	Th. Koschat
420	1420	2420	Rhineland	Paul Linke
423	1423	2423	Dead March	G. F. Händel
431	1431	2431	March "The Merry War"	Joh. Strauss
445	1445	2445	The Skirt Dance "Pas de Quatre"	Meyer Lutz
448	1448	2448	G. A. R. March	John Wiegand
449	1449	2449	The Little Lost Child, Medley Waltz	Chas. E. Pratt
453	1453	2453	Beau Ideal, March	Ph. Sousa
466	1466	2466	Liberty Bell, March	"
473	1473	2473	The Witch, Polka	Waldtern Pegg
487	1487	2487	Tornado March	R. M. Stults
499	1499	2499	"We Two!" Waltz	H. Stanley Crane
504	1504	2504	Pride of the ball, Waltz	H. C. Verner
536	1536	2536	Anina-Waltz: "La Chansonette"	Rud. Dellinger
539	1539	2539	Honeymoon-March	G. Rosey
543	1543	2543	Directorale March	J. Ph. Sousa
544	1544	2544	Manhattan Beach March	"

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**List of Music Discs Nos. 2, 4 and 6
to be used for Symphonions Nos. 2, 4, 6, 2^N, 4^N, 6^N and Automaton 6^N.**

When ordering state numbers only.

Numbers of Symphonions.			P i e c e	C o m p o s e r
for No. 2	for No. 4	for No. 6		
546	1546	2546	Anvil-Polka	Alb. Parlow
547	1547	2547	Southern Railway. March	Wm. C. Rehm
549	1549	2549	Tuxedo Polka	A. E. Hampton
581	1581	2581	Kutchy Kutchy or Midway Dance	H. Berti
582	1582	2582	Impudence. Scottish	A. Macey
585	1585	2585	Stars of Wintergarden. Potpourri-Waltz	A. Kersten
586	1586	2586	Trust-look-whom. Waltz	J. Strauss
591	1591	2591	The Shop Girl. Waltz	P. Bucalossi
592	1592	2592	Jackanapes Polka	Caroline Lowthian
602	1602	2602	King cotton March	J. Ph. Sousa
606	1606	2606	Lousiana Lou	Leslie Stuart
608	1608	2608	Empire City March	John Geo Boehme
613	1613	2613	Trilby Waltz	Ida Hampden
618	1618	2618	Bertha "Rhineland"	P. Strandberg
624	1624	2624	Pacific Waves-Waltz	A. H. Kayton
627	1627	2627	Espanita "Spanish Waltz"	G. Rosey
629	1629	2629	Gavotte	Adolf Hansen
634	1634	2634	Victoria Polka	A. Hansen
639	1639	2639	The Draper Hall March	Chas. J. Orth
641	1641	2641	Ben Hur Chariot Race March	E. T. Paull
643	1643	2643	La Czarine, Mazurka Russe	Louis Ganne
650	1650	2650	Rastus on Parade	Kerry Mills
653	1653	2653	The Beehive-March	Jos. Schneider
656	1656	2656	La Valse du Cliquot	* * *
658	1658	2658	Oriental Echoes-March	George Rosey
Sacred Music.				
13	1013	2013	O sanctissima, Christmas Carol	* * *
158	1158	2158	See the Conquering Hero comes, "Judas Maccabäus"	G. F. Händel
314	1314	2314	Christmas Carol	* * *
316	1316	2316	Christmas Carol	* * *
367	1367	2367	Onward Christian Soldier	H. Müller
409	1409	2409	Lead Kindly Light	* * *
417	1417	2417	Alleluia sing to Jesus	* * *
419	1419	2419	Nearer My God to Thee	* * *
554	1554	2554	Daniel's Band	P. P. Bliss
557	1557	2557	The Life-Boat	"
558	1558	2558	Washed in the Blood of the Lamb	P. C. O'Kane
559	1559	2559	The Blood of the Lamb	H. S. Perkins
560	1560	2560	What shall the Harvest Be?	P. P. Bliss

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List of Music Discs Nos. 2, 4 and 6
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Numbers of Symphonions			Piece	Composer
for No. 2	for No. 4	for No. 6		
561	1561	2561	Jesus, Lover of My Soul	S. B. Marsh
562	1562	2562	Room for Thee	Ira D. Sankey
563	1563	2563	Shall we Meet beyond the River	E. S. Rice
564	1564	2564	I am Sweeping through the Gate	P. Phillips
565	1565	2565	Meet Me at the Fountain.	P. P. Bliss
566	1566	2566	Is My Name Written There?	Frank M. Davis
567	1567	2567	He will Hide Me!	J. M ^c Granahan
568	1568	2568	There is a Green Hill far away.	Geo. C. Stebbins
590	1590	2590	Only an Armour Bearer.	P. P. Bliss
599	1599	2599	Hold the Fort	P. P. Bliss
609	1609	2609	Closer, Lord, to Thee!	Geo. C. Stebbins
615	1615	2615	Safe in the Arms of Jesus	W. H. Doane
616	2616	1616	Rescue the Perishing	W. H. Doane

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List of Music Discs No. 25

TO BE USED FOR

Symphonions Nos. 25, 25^a, 25^T, 25^{AB}, 25^C, Automatons Nos. 25^a, 25^G and 33, Hall Clock No. 25st and Regulator No. 25^R.

When ordering state numbers only.

No.	Piece	Composer
Songs and Operatic Music.		
3002	Serenade	A. Conradi
3003	"Bocaccio"	Frz. v. Suppé.
3006	The Blue Bells of Scotland	G. Jordan
3010	Air, Les Cloches de Corneville	O. Planquette
3016	Air, "Mignon"	Ambros. Thomas
3017	Home, Sweet Home	H. R. Bishop
3018	Air, "Mikado"	A. Sullivan
3019	Bridal Chorus, "Lohengrin"	Rich. Wagner
3021	The Blue, White and Red	Belveil
3024	Air, "Fra Diavolo"	D. F. E. Auber
3035	Air, "A Night at Granada"	G. Kreutzer
3071	Air, "Don Carlos"	G. Verdi
3076	Portuguese National Anthem	Dom Pedro I.
3086	The Last Rose of Summer, "Martha"	F. v. Flotow
3090	"Finale", "Patience"	Arth. Sullivan
3091	The Forge in the Forest	G. Michaelis
3094	La Paloma, Mexican Song	L. Yradier
3095	Chorus, "Martha"	F. v. Flotow
3096	Cavatine, "Ernani"	G. Verdi
3103	Chorus of Bramins, "L'Africaine"	G. Meyerbeer
3107	Air, "The Barber of Sevilla"	G. Rossini
3108	The Linden Tree	Frz. Schubert
3110	Long, long ago	J. H. Bayly
3112	By the Sea	Frz. Schubert
3115	The Minstrel's Song	F. Gumbert
3119	Rule Britannia	G. F. Händel
3120	The Heart I left behind me	Nelson
3121	Pretty Little Darling	Engl. Pop. Song
3122	Farewell Song	* * *
3144	Student's Song.	* * *
3154	Duet, "Il Trovatore"	G. Verdi
3160	Terzet, "The Barber of Sevilla"	G. Rossini
3167	Air and Chorus, "Bright Star"	S. Bonbright
3168	The Mountain Stream	Fred. Baker
3169	Duet, "The Barber of Sevilla"	G. Rossini

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List of Music Discs No. 25 to be used for Symphonions
Nos. 25, 25ⁿ, 25^T, 25^{AE}, 25^C, Automaton Nos. 25ⁿ, 25^G and 33,
Hall Clock No. 25St and Regulator No. 25^R.

When ordering state numbers only.

No.	Piece	Composer
3170	Dorothea, Ballad	Cellier
3175	La Brabançonne, Belgian National Anthem ..	Campenhout
3215	Duet, "Cavalleria Rusticana"	P. Mascagni
3225	Santa Lucia	Nap. Pop. Song
3253	Chorus of the Mermaids, "Oberon"	C. M. v. Weber
3255	The Flowers that bloom, "Mikado"	Arth. Sullivan
3259	Sonate mi B. (Es-dur)	F. Hummel
3299	Quintett, "La Sonnambula"	V. Bellini
3308	The Bay of Biscay	J. Davy
3321	God Save the Queen	Henry Carey
3327	Auld Robin Gray	M. Nilsson
3344	Climbing up the golden Stairs	F. Heiser
3347	The Vacant Chair	G. F. Root
3385	Ta-ra-ra-bom-der-é	H. J. Sayers
3430	In the Morning	M ^c Glennon
3440	Kathleen Mavourneen	F. W. N. Crouch
3442	Tramp, Tramp, Tramp	Ch. Grobe
3443	I'se gwine back to Dixie	C. A. White
3445	Annie Laurie	Ch. Grobe
3446	Good bye, sweet Dream, Good bye	Ed. Holst
3448	After the Ball	Ch. Harris
3450	Killarney	M. W. Balfe
3472	Hearts, Song with Chorus	Chas. K. Harris
3478	Reveil du Lion	Kontsky
3488	Air, "Hansel and Gretel"	Humperdinck
3493	Linger, Longer, Loo. Song	S. Jones
3499	In the Forest, "Preciosa"	C. M. v. Weber
3500	Song on Aegir	Emperor William II.
3508	My Sweetheart Irene	E. P. Moran and J. F. Helf
3511	Only a Simple Letter	Al. W. Filson
3515	Haidenröschen, German Song	H. Werner
3516	Auld Lang Syne	Wm. Clifton
3517	Sweet Marie	R. Moore
3518	Chimes of the Deep	R. Goerdeler
3519	Columbia, the Gem of the Ocean	David T. Shaw
3521	Say "au revoir" and not "good-bye"	Harry Kennedy
3527	Oh, promise me	R. de Koven
3528	What the Dicky Birds say	Ed. Jakobowsky
3530	Mamie, come Kiss your Honey Boy	Irwin
3531	Dreaming of Love	W. Spenser
3532	Push Dem Clouds away	P. Gaunt
3533	Do, Do, my Hucklebery, Do	Dillon

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List of Music Discs No. 25 to be used for Symphonions
Nos. 25, 25ⁿ, 25^T, 25^{AE}, 25^C, Automaton Nos. 25ⁿ, 25^G and 33,
Hall Clock No. 25St and Regulator No. 25^R.

When ordering state numbers only.

No.	Piece	Composer
3534	Slumber so gently	W. Spenser
3538	Sweethearts again	Chas. Graham
3539	Plain Mary Ann	Ed. W. Rowland
3540	Mamie Cassidy	Joe Flynn
3541	Jane, my Bonnie Jane	Chas. Graham
3543	True Love	Chas. B. Ward
3544	If You'll marry me	Ed. W. Rowland
3545	Little Kitty Little	Chas. Graham
3549	Oh, Mrs. O'Flarity, what did you mean by that	Conroy and Fox
3551	The Mountain Stream	Fred. T. Baker
3553	And her Golden Hair was hanging down her back	Felix M ^c Glennon
3554	Sunshine above "A Gaiety Girl"	Sidney Jones
3555	I loved you better, than you knew	J. Carroll
3556	Old Hundred	Jas. J. Freeman
3558	The Harp that once through Tara's Halls ..	G. J. Stevenson
3559	Her Eyes don't shine like diamonds	D. Marion
3560	I don't want to play in your yard	H. W. Petrie
3581	Tommy Atkins	S. Potter
3587	Strolling round the town	* * H. C. Verner
3589	Pride of the Ball	Harry Dacre
3590	Daisy Bell	R. Borsky
3591	The other day. Idylle	Ivan Caryll
3592	Oh honey, my honey	Ch. Olcott
3593	My beautiful Irish Maid	W. Pegg
3601	My Somebody. Song	Don N. Long
3603	La Contessa. Air de Ballet	Ch. B. Ward
3604	The Band played on	W. Pegg
3605	The wishing well	Ch. Grobe
3614	Listen to the Mocking Bird	W. Pegg
3615	The Sweet Story Olden. Song	R. Lowry
3617	Where is my Boy to-Night. Song	E. Wolsieffer
3620	But There are Others. Bicycle Song	Sidney Jones
3621	My Jeanette. Song	W. Pegg
3631	My Guiding Star. Cavatina	Fred. Gilbert
3633	At Trinity Church I met my Doom	Felix M ^c Glennon
3634	The Ship I Love	Humperdinck
3646	"The Man in the Wood." Hansel and Gretel	Fred. Gilbert
3648	Down the Road	Chas. Osborne
3650	Tableaux Vivants	Sidney Jones
3651	A Gaiety Girl (Sunshine Above)	Alfred Lee
3652	Little Alabama coon	B. Scott
3656	Our Johnny	

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List of Music Discs No. 25 to be used for Symphonions
 Nos. 25, 25ⁿ, 25^T, 25^{AE}, 25^C, Automaton Nos. 25ⁿ, 25^G and 33,
 Hall Clock No. 25st and Regulator No. 25^R.

When ordering state numbers only.

No.	Piece	Composer
3658	Sunshine of Paradise Alley	J. W. Bratton
3659	Ben Bolt or "Oh! don't you remember?" ..	Nelson Kneass
3662	Darkies Dream	G. L. Lansing
3676	Emmet's Lullaby	J. K. Emmet
3689	Peace, be still	H. R. Palmer
3690	I love my Love in the Springtime	L. Englaender
3693	Tell me the old, old Story	W. H. Doane
3697	Some Day you'll know I loved you	Ch. E. Pratt
3700	Sweet Daisy Stokes	Ch. H. Hoyt
3703	It don't seem like the same old smile	J. Thornton
3704	The Golden Shore	W. B. Bradbury
3708	Little Mary	S. J. Vail
3709	The Sweet Story of Old	Greek Air
3710	Streets of Cairo or "The Poor little Country Maid"	J. Thornton
3711	Star Light, Star Bright	Victor Herbert
3713	Dixie's Land	Dan. D. Emmet
3715	She wanted something to play with	Ella Chapman
3716	Sweet By and By	J. P. Webster
3717	Beulah Land	F. R. Sweney
3718	Oh! Uncle John	F. M ^c Glennon
3725	Mandoline Serenade	R. Foerster
3727	It never troubles me	Harry Leighton
3731	The Bird's Evening Song	B. Richards
3736	Tingelingeling. Couplet	Rob. Steidl
3737	She's not like other Girls	Gilmore&Leonards
3741	It's a great big shame	Geo. L. Brunn
3742	What could the poor girl do?	Emily Alexandra
3745	The Skipper's Daughter	Leo Dryden
3746	When the Summer comes again	H. Bedford
3747	Song of Brown October Ale	R. de Koven
3749	Dora Dean	Bert. A. Williams
3751	I dreamt that I dwelt in Marble Halls	M. W. Balfe
3753	Do buy me that, Mamma dear.	O. Powell
3755	E Dunno where 'e are	Fred. Eplett
3756	For the sake of the little Ones "at Home" ..	J. Tabrar
3757	Glorious Beer	Will. Godwin
3758	She was one of the early birds	T. W. Connor
3761	The finest flow of longwidge, ever eard ..	Geo. L. Brunn
3763	Time is Money	W. Tilbury
3764	The Future Mrs.'Awkins	A. Chevalier
3770	La Didily-Idily, Umti-Umti-Ay or Jones Wedding	C. M. Rodney
3771	Lap! Lap! Lap! or the Norking Man's Paladine	Alb. Perry
3772	Jolly Little Polly on a Gee-Gee-Gee.. ..	Harry Dacre

When ordering state numbers only.

List of Music Discs No. 25 to be used for Symphonions
 Nos. 25, 25ⁿ, 25^T, 25^{AE}, 25^C, Automaton Nos. 25ⁿ, 25^G and 33,
 Hall Clock No. 25st and Regulator No. 25^R.

When ordering state numbers only.

No.	Piece	Composer
3773	Armourer's Song from "Robin Hood"	R. de Koven
3774	Rumpty Tumpty	Ivan Carryll
3775	Hi-Tiddle-ty-ti or: I'm all right	Ch. Godfrey
3776	Thou dear Heart. Duet. I part from Rob Roy	R. de Koven
3777	- - - - - II - - - - -	R. de Koven
3778	I want yer, ma Honey	Fay Templeton
3779	Appy Ampstead	John Crook
3781	The Rowdy-Dowdy Boys	F. M ^c Glennon
3782	Song of the Turnkey from Rob Roy	R. de Koven
3784	Rastus on Parade	Kerry Mills
3786	My old Dutch	Ch. Ingle
3788	Gilhooly's Supper Party	E. W. Rogers
3789	The Dandy Coloured Coon	Geo. Le Brunn
3790	Sønner of Norge. (Minstrel Awaken)	C. Blom
3791	The Putney Bus	Aug. Martini
3795	Dear kind Doctor	Jos. Tabrar
3798	All over the Shop	F. W. Connor
3801	A Son of the People will I be and remain ..	H. Pfeil
3802	All in a Row	* * *
3807	Henrietta! Have you met her?	John W. Bretton
3814	Dearest Heart of my Heart, Romance	R. de Koven
3815	I wonder why, Song and Dance	Sidney Jones
3816	A Thing he had never done before	George Bobey
3818	Song of The Toreador, Opera Carmen	G. Bizet
3823	Aa Dagmar	
3824	Aa Matthias	
3825	Little Anna	
3826	Margarita	Olfert Jespersen
Dances and Marches.		
3001	March, "Tannhäuser"	R. Wagner
3012	Bicycle Galop	L. André
3020	The First Kiss, Waltz	G. Lamothe
3023	Mikado Waltz	A. Sullivan
3031	See-Saw, Waltz	A. G. Crowe
3032	Pas redoublé, "La Favorite"	G. Donizetti
3033	Mazurka, "Excelsior"	Marenco
3041	Sweet Sixteen, Waltz	Aronson
3047	Coronation March, "Le Prophète"	G. Meyerbeer
3048	The Blue Danube, Waltz	J. Strauss
3072	Marcia Reale, Italian March	Gabetti
3074	Danish March, "Hamlet"	Ambr. Thomas

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List of Music Discs No. 25 to be used for Symphonions
 Nos. 25, 25ⁿ, 25^T, 25^{AE}, 25^C, Automaton Nos. 25ⁿ, 25^G and 33,
 Hall Clock No. 25St and Regulator No. 25^R.

When ordering state numbers only.

No.	P i e c e	Composer
3075	March, "La Fille du Régiment"	G. Donizetti
3078	The Night Patrol, March	I. de Zielinski
3082	The Morning Bells, Galop	Clarke
3083	Cosak's Ride	C. Millöcker
3084	Irma, Schottische	G. Lamothe
3093	Pasha Gavotte, "Le Voyage en Afrique"	Frz. v. Suppé
3104	La Mascotte, Quadrille	E. Audran
3106	Fair Alice, Gavotte	H. Alberti
3145	The Racket, Galop	Kate Simmons
3150	When the Leaves begin to turn, Waltz	C. A. White
3157	Con Amore, Rhinelander	L. André
3163	Polka, "Carmen"	George Bizet
3173	Marcha reale Española	Span. Coron. March
3178	Spanish Dead March	Justo Cueras
3193	Black and Tan, Polka	C. Lowthian
3197	Roman March	Charles Gounod
3214	My Cousin, Mazurka	R. Kreideweiss
3232	March, "L'Amico Fritz"	P. Mascagni
3233	Styrian Dance No. 1	A. v. Goldschmidt
3236	Csárdás, Hungarian Dance. * * *	* * *
3237	» * * *	* * *
3245	Styrian Dance No. 8	A. v. Goldschmidt
3264	Drau, Waltz	Th. Koschat
3265	Hampel, Waltz	R. Förster
3277	Hohenfriedberger March	Frederick the Great
3287	Csárdás I, Hungarian Dance. * * *	* * *
3288	» II, » * * *	* * *
3310	Polka, "Patience"	A. Sullivan
3320	Rakoczy March	F. Erkel
3335	Vienna Waltz	Joh. Strauss
3338	Kiss Waltz, "The Merry War"	»
3340	Victoria Gavotte	C. Bohm
3341	Mikado March	A. Sullivan
3342	Sailor's Hornpipe, "Sailor's Dance"	Bille Taylor
3349	Fisher's Hornpipe, Schottische	Chas. Grobe
3358	My Sweetheart, Waltz	Charles Connody
3364	Romeo and Juliet, Waltz	Ch. Gounod
3378	Ta-ra-ra-bum-dera-March	O. Keller
3405	Sonate X Es-dur Menuette No. 1	Mozart
3406	» » » 2	»
3407	Loin du Bal, Waltz	E. Gillot
3431	Down by the Sea, Polka	Hammond
3433	The Royal Navy, Polka Hornpipe	Th. Bonheur

When ordering state numbers only.

List of Music Discs No. 25 to be used for Symphonions
 Nos. 25, 25ⁿ, 25^T, 25^{AE}, 25^C, Automaton Nos. 25ⁿ, 25^G and 33,
 Hall Clock No. 25St and Regulator No. 25^R.

When ordering state numbers only.

No.	P i e c e	Composer
3436	Hip, Hip, Hurrah! March	Kunoth
3467	March of the 4 th Regiment	Gerold
3468	March of the Seventh Regiment. * * *	* * *
3469	Happy New Year, Polka	Chr. Bach
3470	Let us Kiss, Mazurka	A. M. Zinn
3471	Badger Gavotte	Jos. Claudner
3473	He never came, Waltz	O. Wiggins
3475	Austria's Sons, March	Josef Zistler
3481	Am Wörther See, Waltz	Th. Koschat
3482	The Gipsy Queen, Rhinelander	Paul Linke
3487	Husar's Ride	Spindler
3494	Dead March	G. F. Händel
3501	Fire Brigade Galop	Hertel
3502	March, "Moses"	Mehul
3504	Der Himmel voller Geigen, Waltz	Ziehrer
3507	March, "The Merry War"	Joh. Strauss
3510	Columbus March	C. M. Ziehrer
3512	The little lost child, Medley Waltz	Chas. E. Pratt
3513	The High School Cadets, March	J. Ph. Sousa
3522	The Skirt Dance, Pas de Quatre	Meyer Lutz
3526	G. A. R. March	John Wiegand
3537	The Witch Polka	W. Pegg
3548	Beau Ideal, March	J. Ph. Sousa
3550	The Liberty Bell, March	»
3562	El Olé, Spanish Dance	Ed. Holst
3563	Tornado March	R. W. Stults
3594	Baby Waltz	Harry Kennedy
3611	"The Honeymoon-March"	G. Rosey
3618	Anina-Waltz from "La Chansonette"	R. Dellinger
3624	The Directorale March	J. Ph. Sousa
3625	The Manhattan Beach March	»
3626	Tuxedo-Polka	A. E. Hampton
3660	Stars of Wintergarden, Potpourri-Waltz	A. Kersten
3661	"Impudence" Scottish	Alan Macey
3705	King cotton, March	J. Ph. Sousa
3712	The Shop Girl, Waltz	P. Bucalossi
3719	Lousiana Lou	Leslie Stuart
3720	Empire City March	John Geo Boehme
3728	Trilby Waltz	Ida Hampdon
3729	"Athalia" War March	J. Mendelssohn-B.
3732	"Fra Diavolo Overture"	Auber
3733	"Les Huguenottes" Overture 1. Part	Meyerbeer
3734	Alvedans.	* * *

When ordering state numbers only.

List of Music Discs No. 30

TO BE USED FOR

Symphonions Nos. 30^a, 30^N, Automaton Nos. 30^N, 32, 34, 36, 37, 39 and Hall Clocks Nos. 30st and 37st.

When ordering state numbers only.

No.	Picce	Composer
Songs and Operatic Music.		
6009	Duet, "Il Trovatore"	G. Verdi
6011	Bridal Chorus, "Lohengrin"	Rich. Wagner
6029	Song of the Toreador, "Carmen"	G. Bizet
6030	Chorus of Brahmins, "L'Africaine"	Giac. Meyerbeer
6044	La Marseillaise	R. de l'Isle
6048	God Save de Queen	Henry Carey
6080	Haidenröslein, German Song	F. Schubert
6090	Intermezzo, "Cavalleria Rusticana"	P. Mascagni
6103	The Linden Tree	Fr. Schubert
6105	Last Rose of Summer, "Martha"	F. v. Flotow
6138	Duet, "L'amico Fritz"	P. Mascagni
6152	Two brown Eyes	F. Gumbert
6155	Long, Long ago	Irish Pop. Song
6159	Robin Adair, "La Dame Blanche"	A. Boieldieu
6165	Air, "Boccaccio"	Fr. v. Suppé
6173	Duet, "Mamselle Nitouche"	M. Hervée
6179	Russian Song.	* * *
6188	My sweet little Dove	Platzbecker
6195	Sonate in miB. (Es dur)	F. Hummel
6198	Sally in our Alley	H. Carey
6199	Over the Garden Wall	G. D. Fox
6200	Coming thro' the Rye	Harris
6211	Overture, "Fra Diavolo"	F. E. D. Auber
6219	Overture, "Les Cloches de Corneville"	O. Planquette
6221	Overture, "Les Hougenots I"	Giac. Meyerbeer
6225	Chorus and Finale, "Lucia di Lammermoor"	G. Donizetti
6249	Overture, "Oberon"	C. M. v. Weber
6267	The Girl I left behind me	M. W. Balfe
6289	Marguerite, Pop. Romance	C. A. White
6290	Rock-a-Beye-Baby	Effie J. Caming
6291	Down went Mc. Ginty	J. Flynn
6295	Gaudeamus igitur, Students Song.	* * *
6300	Ta-ra-ra-Boom-der-é	H. J. Sayers
6302	Old Oaken Bucket	Kiallmark
6309	My Sweetheart	Ch. Grobe
6310	The Campbells are coming	M. Watson
6311	Bric-à-Brac	Ch. Coote jr.

34

When ordering state numbers only.

List of Music Discs No. 30 to be used for Symphonions
Nos. 30^a, 30^N, Automaton Nos. 30^N, 32, 34, 36, 37, 39 and
Hall Clocks Nos. 30st and 37st.

When ordering state numbers only.

No.	Picce	Composer
6312	Oh Dem Golden Slippers	J. Bland
6315	The Minstrel Boy	M. Paton
6317	The Anchor's Weigh'd	Braham
6321	Old Folks at home	S. C. Foster
6323	Sweet Form, that in my dreamy gaze	W. W. Wallace
6328	Silver Bells	Ph. Johns
6331	Where is my Boy to-Night	R. Lowry
6332	Little Annie Rooney	P. Montrose
6351	Daisy Bell	Harry Dacre
6356	Good Bye, Sweet Dream, Good Bye	Ed. Holst
6359	After the Ball	Ch. Harries
6363	Kathleen Mavourneen	F. W. N. Crouch
6365	Tramp, Tramp, Tramp	Ch. Grobe
6366	I've gwine back to Dixie	C. A. White
6369	Killarney	M. W. Balfe
6370	Annie Laurie	Ch. Grobe
6395	The Seventh Royal Fusiliers	G. Lebrun
6396	Lucile, Romance	Chas. Horowitz
6401	Hearts, Song with Chorus	Chas. K. Harries
6407	Chorus and Ballet, "Preciosa"	C. M. v. Weber
6419	Air, "Hansel and Gretel"	Humperdinck
6424	Linger, Longer, loo	J. Jones
6430	In The Forest, "Preciosa"	C. M. v. Weber
6431	Song on Aegir	Emperor William II
6440	My Sweetheart Irene	E. P. Moran and J. F. Helf
6443	Only a Simple Letter	A. W. Filson
6448	Heidenröslein	H. Werner
6450	Sweet Marie	R. Moore
6451	Auld Lang Syne	Wm. Clifton
6452	My Old Kentucky Home, good Night	S. C. Foster
6453	Oh, Promise me	De Koven
6454	Columbia, the Gem of the Ocean	D. G. Shaw
6455	Chimes of the Deep	R. Goerdeler
6456	Say "au revoir" and not "good bye"	Harry Kennedy
6460	Air, "Rienzi"	Rich. Wagner
6462	What the Dicky Birds say	Ed. Jakabowsky
6464	Dreaming of Love	W. Spenser
6467	Slumber so gently	»
6471	Push Dem Clouds away	P. Gaunt
6473	Chorus, "Rienzi"	Rich. Wagner
6481	Sweethearts again	Chas. Graham

When ordering state numbers only.

List of Music Discs No. 30 to be used for Symphonions
 Nos. 30^a, 30^N, Automatons Nos. 30^N, 32, 34, 36, 37, 39 and
 Hall Clocks Nos. 30st and 37st.

When ordering state numbers only.

No.	P i e c e	Composer
6607	Trust-Look-Whom, Waltz	J. Strauss
6623	Jackanapes Polka.	Caroline ¹ Lowthian
6628	The shop Girl, Waltz	P. Bucalossi
6642	King Cotton March	J. Ph. Sousa
6658	Empire City March	John Geo Boehme
6656	Lousiana Lou	Leslie Stuart
6664	Trilby Waltz	Ida Hampton
6669	Victoria Polka	Ad. Hansen
6675	Pacific Waves, Waltz	H. Kayton
6676	Bertha, Rhinelander	P. Strandberg
6685	Gavotte	Adolf Hansen
6692	Espanita "Spanish Waltz"	G. Rosey
6710	The Draper Hall March	Chas. J. Orth
6712	Ben Hur Chariot Race March	E. T. Paull
6714	La Czarine, Mazurka Russe	Louis Ganne
6716	The Beehive-March	Hrm. J. Schneider
6719	Oriental Echoes, March	George Rosey
6724	The Royal Navy Polka. Hornpipe	Theo. Benhem
6730 ^{1/3}	The Lancers. (Célèbre Quadrille Anglaise)	C. Schubert
6831 ^{1/6}	Fledermaus-Quadrille	Joh. Strauss
6740	La Valse de Cliquot	
6741	Echos d'Allemagne	Angelo Bruschi

Sacred Music.

6014	Christmas Carol.	* * *
6015	O sanctissima, Christmas Carol.	* * *
6052	Safe in the Arms of Jesus	W. H. Doane
6053	Pass me not, o gentle Saviour	"
6054	More Love to Thee, o Christ	"
6055	The Precious Name.	* * *
6056	Alas! and did my Saviour bleed.	* * *
6057	The Cleansing Wave.	* * *
6058	The Cleansing Fountain.	* * *
6059	We shall meet by and by	Hubert B. Main
6062	Love of Jesus, all Divine.	* * *
6063	Abide with me.	* * *
6083	German Hymn	Melan
6087	Christmas Carol.	* * *
6088	" "	* * *
6101	" "	* * *
6164	O come, all ye Faithful	Novello
6288	Nearer, my God, to Thee	T. W. Turner

When ordering state numbers only.

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List of Music Discs No. 30 to be used for Symphonions
 Nos. 30^a, 30^N, Automatons Nos. 30^N, 32, 34, 36, 37, 39 and
 Hall Clocks Nos. 30st and 37st.

When ordering state numbers only.

No.	P i e c e	Composer
6313	Jesus, Lover of my Soul	Blake
6368	Te Deum laudamus	Ad. Baumbach
6371	Onward Christian Soldier	* * *
6439	The last hour of the year	P. Schulz
6568	Daniel's Band	P. P. Bliss
6569	Washed in the Blood of the Lamb	T. C. O'Kane
6570	The Life-Boat	P. P. Bliss
6576	What Shall the Harvest Be?	"
6577	Jesus, Lover of My Soul	S. B. Marsh
6578	Room for Thee	Ira D. Sankey
6579	Shall we Meet beyond the River	E. S. Rice
6580	I am Sweeping through the Gate	P. Phillips
6581	Meet Me at the Fountain	P. P. Bliss
6582	Is My Name Written There?	Frank M. Davis
6583	He will Hide Me!	J. M ^c Granahan
6584	The Blood of the Lamb	H. S. Perkins
6585	There is a Green Hill far away	Geo. C. Stebbins.
6591	Sun of my Soul.	Paul Ritter
6601	Glory to Thee, My God!	T. Tallis
6618	The Home over there	J. C. O'Kane
6627	Scatter Seeds of Kindness	S. J. Vail
6633	Jesus of Nazareth	J. E. Perkins
6634	Be present at our Table, Lord!	S. Webbe
6636	Hold the Fort	P. P. Bliss
6652	Rescue the Perishing	W. H. Doane
6659	Closer Lord to Thee	Geo C. Stebbins
6666	Gentle Jesus, Meek and Mild	Jos. I. Knapp
6626	Only an Armour-Bearer	P. P. Bliss
6631	Wonderful Words of Life	"
6743	Ave Maria	Frz. Schubert

List of Music Discs No. 38

TO BE USED FOR

Symphonion "Eroicas", Nos. 38, 38^A and 38^B.

When ordering state numbers only.

No.	P i e c e	Composer
Songs and Operatic Music.		
8010	Second Portion Overture, "The Huguenots" ..	Meyerbeer
8030	Nocturno	Lefebur-Wely
8031	The last Rose of Summer, "Martha"	F. v. Flotow
8036	Intermezzo, "Cavalleria Rusticana"	Mascagni
8038	God Save the Queen. * * *	
8051	Bridal Chorus, "Lohengrin"	R. Wagner
8053	Air, "Obersteiger"	C. Zeller
8061	Miserere, "Il Trovatore"	Verdi
8065	Sonate in Es-Dur	Hummel
8070	Russian National Anthem	A. Lwoff
8075	Le Reveil du Lion	Kontsky
8079	In Cellar deep	L. Fischer
8086	Chorus and Ballet, "Preciosa"	C. M. v. Weber
8087	Hearts, "Song with Chorus"	Chas. K. Harris
8093	Sleep well, "German Song"	Frz. Abt
8099	Song on Aegir, compos. by H. M. The German Emperor.	
8102	La Paloma, Mexican Song	Yradier
8103	Say "au revoir" and not "good bye"	Harry Kennedy
8104	Columbia, the Gem of the Ocean	David F. Shaw
8105	Chimes of the deep	R. Goerdeler
8106	Song, "Rienzi"	Rich. Wagner
8108	Chorus, "Rienzi"	
8115	Overture, "Calif of Bagdad"	Boieldieu
8120	Sweet Marie	R. Moore
8124	Listen to the Mocking Bird	Chas. Grobe
8125	Old Hundred	Jas. J. Freeman
8128	But There are Others, Bicycle Song	Ed. Wolsieffer
8132	Home, sweet Home	* * *
8133	Auld Lang Syne	* * *
8137	Private Tommy Atkins	S. Potter
8138	Strolling round the Town	* * *
8139	"And her golden hair was hanging down her back"	Felix M ^c Glennon
8142	The Ship I Love	

When ordering state numbers only.

List of Music Discs No. 38 to be used for Symphonion "Eroicas", Nos. 38, 38^A and 38^B.

When ordering state numbers only.

No.	P i e c e	Composer
8147	Down the Road.	Fred. Gilbert
8150	Tableaux Vivants	Charles Osborne
8152	Ben Bolt or "Oh! don't you remember!" ..	Nelson Kneass
8153	The Sunshine of Paradise Alley	John W. Bratton
8154	Our Johnny	C. Scott
8157	Emmet's Lullaby	Joseph K. Emmet
8158	A Gaiety Girl (Sunshine above)	Sidney Jones
8159	My Pearl's a bowery girl	Andrew Mack
8162	The Darkie's Dream	G. L. Lansing
Dances and Marches.		
8001	Faust Waltz	Gounod
8008	Gavotte d'Amour	C. Langer
8020	The Skater, Waltz	E. Waldteufel
8022	Styrian Dance No. 1	A. v. Goldschmidt
8025	Salon Gavotte	M. Kögler
8032	Danube Waltz	Joh. Strauss
8041	Stephanie Gavotte	Czibulka
8044	Waltz	Joh. Strauss
8049	Estudiantina, Waltz	Waldteufel
8062	Triumph March, "Aida"	Verdi
8064	Coronation March, "Le Prophète"	Meyerbeer
8067	Mikado Waltz	Sullivan-Bucalossi
8069	Symphonion March	C. Schwerin
8071	Waltz, "Les Cloches de Corneville"	O. Planquette
8072	Torgau March	Frederick the Great
8073	Radetzky	J. Strauss
8077	George, March	Gerold
8078	March of the Seventh Regiment. * * *	
8081	Austria's Sons, March	Josef Zistler
8082	Happy New Year, Polka	Chr. Bach
8083	Roses, Waltz	J. Strauss
8084	March, "Tannhäuser"	R. Wagner
8085	German Waltz	Ziehrer
8088	Old Times Waltz	Bayer
8089 ^I	Kärnth March	Seifert
8090 ^{II}	Conference Quadrille England	Kitzer
8090 ^{III}	" " " Russia	"
8090 ^{IV}	" " " France	"
8090 ^V	" " " Italy	"
8090 ^{VI}	" " " Austria	"
8090	" " " Germany	"
8095	Alexander March.	

When ordering state numbers only.

List of Music Discs No. 38
to be used for Symphonion "Eroicas", Nos. 38, 38^A and 38^B.
When ordering state numbers only.

No.	P i e c e	Composer
8110	Bruno Waltz	C. Schwerin
8114	The Gipsy Queen, Rhinelander	Paul Linke
8122	"The Honeymoon-March"	G. Rosey.
8126	The Liberty Bell, March	J. Ph. Sousa
8127	Anina Waltz: "La Chansonette"	R. Dellinger
8129	Southern Railway March	Wm. C. Rehm
8130	The Washington Post. March.. .. .	J. Ph. Sousa
8135	The Directorale March	"
8136	The Manhattan Beach March	"
8151	Impudence Scottish	Alan Macey
8160	Beau Ideal March	J. Ph. Sousa
8161	The High School Cadets March	"
8163	"Trust-Look-Whom", Waltz	J. Strauss
Sacred Music.		
8011	Christmas Carol	Fr. Silcher
8013	"	P. Schulz
8014	O sanctissima.	* * *
8042	Stabat Mater	Rossini
8068	Meditation, Prelude von Bach (Ave Maria)	Gounod
8109	Hymn.	* * *
8111	Te Deum laudamus.	* * *
8141	Washed in the Blood of the Lamb	T. C. O'Kane
8143	Jesus, Lover of My Soul	S. B. Marsh
8144	The Blood of the Lamb	H. S. Perkins
8155	Sun of my Soul.	Paul Ritter
8156	Glory to Thee, My God!	T. Tallis

*Any of the tunes No. 30 can be selected
for these instruments.*

When ordering state numbers only.

List of Music Discs No. 154

TO BE USED FOR
The Giant Symphonion Automaton No. 154.
When ordering state numbers only.

No.	P i e c e	Composer
Songs and Operatic music.		
8501	Song of Jubilee-Overture	C. W. v. Weber
8502	Cavalleria Rusticana-Intermezzo.	Richard Wagner
8503	Meditation of J. S. Bach's first Prelude	Ch. Gounod
8504	Martha-Quintette	Fr. v. Flotow
8509	The Bird-Seller, Song	C. Zeller
8510	The Master Miner, Song	"
8512	At Supper	H. Chatau
8513	Carinthian Song.	Th. Koschat
8514	The Cloister Bells	Lefebure-Wely
8519	Chorus from Lohengrin — The Wedding Song	R. Wagner
8521	Prayer after the Tattoo.	Bortinansky
8524	Prayer from William Tell	Rossini
8527	Carinthian Song.	Th. Koschat-
8531	Duet from Troubadour.	G. Verdi
8532	The Village Bells	L. Zeise
8532	Daisy Bell	Harry Dacre
8534	The Maiden's Prayer	G. Badarzewska
8536	"Hansel and Gretel", Opera	Humperdinck
8538	Old Hundred	Jas. J. Freeman
8539	Overture "The Huguenots"	Meyerbeer
8563	Old folks at home	S. C. Foster
8564	Where is my Boy to-Night	R. Lowry
8566	Listen to the Mocking-Bird	A. Hawthorne
8567	The Ratcharmer.	R. Engelhardt
8573	Dixie's Land	Dan. D. Emmet
8576	Killarney.	M. W. Balfe
8577	Ben Bolt or "Oh! don't you remember!"	N. Kneass.
8578	Sunshine of Paradise Alley	J. W. Bratton
8579	Little Alabama coon	Alfred Lee
8582	My Old Kentucky Home, Good-Night	St. C. Foster
8583	Sunshine above. Song from: "A Gaiety Girl"	S. Jones
Dances and marches.		
8505	Radetzky-March.	Ed. Strauss
8506	Hipp, Hipp, Hurrah-March	G. Kunoth
8507	Roses from the South, Waltz	Joh. Strauss
8508	My Queen, Waltz	C. Coote jr.

When ordering state numbers only.

Music Sheets for Symphonion-Zither "Koschat".

When ordering state numbers only.

No Size A	No. Size B	P i e c e
2172	2872	Say au Revoir and not Good Bye ..
2173	2873	Chimes of the Deep
2174	2874	After the Bal
2175	2875	Sunshine above
Sacred Music.		
2101	2801	Luther's Hymn
2102	2802	Te Deum laudamus
2108	2808	Safe in the Arms of Jesus
2117	2817	Christmas Carol
2118	2818	Onward Christian Soldiers
2123	2823	Christmas Carol
2152	2852	Hold the Fort
2154	2854	Sun of my Soul
2161	2861	Nearer my God to Thee

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List of Music-Discs No. 25

to be used for

**Symphonions No. 25, 25ⁿ, 25^o, 25^t, 25^{AE}, Automaton No. 25, 25^g and 33,
Hall Clock No. 25st and Regulator No. 25ⁿ.**

When ordering state numbers only.  New tunes are being constantly added.

No.	T i t l e	C ó m p o s e d by
3069	Sparks of Fire (Feuerfunken). Waltz	J. Strauss.
3070	Radetzky March	"
3072	Italian Royal March	Gabetti.
3073	Spring Song. (Es brechen in schallenden Reigen)	F. Mendelssohn-B.
3075	March from the opera: „The Daughter of the Regiment“	G. Donizetti.
3080	Polka from the opera: „Les Vêpres siciliennes“	G. Verdi.
3085	Cavatina of the Page, from the opera: „The Huguenots“	G. Meyerbeer.
3086	Last Rose of Summer, from „Martha“	F. v. Flotow.
3087	Meditation on the first Prelude by J. S. Bach	Chas. Gounod.
3088	Chorus of the Hunters from the opera: „Freischuetz“	C. M. v. Weber.
3089	Air from the opera: „Rip van Winkle“	C. Planquette.
3090	Finale of the first Act from the opera: „Patience“	Arth. Sullivan.
3091	Forge in the Forest. Popular Music	G. Michaelis.
3092	Bellplaying from the opera: „The magic flute“	W. A. Mozart.
3094	La Paloma (The Dove). Mexican Popular Air	L. Yradier.
3095	Chorus of the Servant Girls from the opera: „Martha“	F. v. Flotow.
3096	Save Me Ernani! Cavatina from the opera: „Ernani“	G. Verdi.
3098	Celestial Aïda. Romance from the opera: „Aïda“	"
3100	Duet from the opera: „Lucia di Lammermoor“	G. Donizetti.
3102	Ave Maria	Chas. Gounod.
3104	La Mascotte. Quadrille	E. Audran.
3105	Overture to the opera: „Poet and peasant“	Fr. v. Suppé.
3108	The Linden-tree. „At the Well, Before the Gate“	Frz. Schubert.
3109	O bitt' euch, liebe Vögelein. German Song	F. Gumbert.
3110	Long, long ago!	I. H. Bayley.
3112	By the Sea. German Song	Frz. Schubert.
3113	O Thäler weit, o Höhen. German Song	F. Mendelssohn-B.
3114	Es ist bestimmt in Gottes Rath. German Song	"
3115	The Minstrel's Song	F. Gumbert.
3117	Coming home. American Air	Braham.
3118	The Star-spangled Banner. American National Anthem	"
3120	The Heart I left behind me. English Air	Nelson. * * *
3121	Pretty little darling. English popular Song	* * *
3122	Farewell Song. English popular Song	* * *
3125	Eine feste Burg ist unser Gott. Hymn of the Reformation	Dr. Mart. Luther.*
3128	Secret Love. Gavot	Joh. Resch.
3132	Boulangier March. Returning from the Parade	Desormes.
3139	Russian National Hymn	A. Lwoff.
3140	Schier dreissig Jahre bist du alt. German Song	"
3141	Prayer from the opera: „Freischuetz“ (Leise, leise)	C. M. v. Weber.*
3142	The fair Polish maid. Mazurka from „The Beggar-Student“	C. Millöcker:
3143	Chorus of the Pilgrims from the opera: „Tannhäuser“	Rich. Wagner.
3145	The Racket. Galopp	Kate Simmons.
3146	Air de Louis XIII. Gavotte	Henry Ghys.
3147	Quadrille No. 5	L. Andrée.
3150	When the Leaves begin to turn. Waltz	White.
3152	The Band is Coming. (Die Banda kommt.) March	Schild.
3153	The Turkish Patrol. Parlour Music	G. Michaelis.
3154	Duet from the opera: „Troubadour“	G. Verdi.
3155	„Oh, azure lake! O, du himmelblauer See. From the operette: „The fairy Castle“	"
3156	Wandering millers Song (Wandern ist des Müllers Lust)	C. Millöcker.
3159	Faust Waltz	Frz. Schubert.
3161	The Tru. peter on the Elbe Ice. German popular Song	Chas. Gounod.
3162	The bride of Appenzell. Country-dance	Speier.
3163	Polka from the opera: „Carmen“	Charlemagne.
3165	La Mascotte. Waltz	Geo. Bizet.
3166	Miserere, from the opera: „Troubadour“	O. Métra.
3168	The Mountain Stream. English Song	G. Verdi.
		Fred. Baker.

List of Music-Discs No. 25

to be used for

**Symphonions No. 25, 25ⁿ, 25^o, 25^t, 25^{AE}, Automaton No. 25, 25^a and 33,
Hall Clock No. 25st and Regulator No. 25^R.**

When ordering state numbers only. ~~1/2~~ New tunes are being constantly added.

No.	T i t l e	Composed by
3171	Full of Joy. Polka	Ph. Fahrbach.
3172	Wien bleibt Wien. March	Schrammel.
3177	So sweet. (Wie süß.) Waltz	R. Förster.
3180	Herz, mein Herz, warum so traurig. Swiss Song	* * *
3182	Chorus of the Sailors from the opera: „The Flying Dutchman“	Rich. Wagner.
3184	Prayer in the Forest (Waldandacht). German Song	Frz. Abt.
3185	Overture of the Jubilee	C. M. v. Weber.
3186	From Heart to Heart. Mazurka	L. Andree.
3189	Menuet from the opera: „Don Juan“	W. A. Mozart.
3190	Still ruht der See. German Song	Heinr. Pfeil.
3192	Chorus of the Festival, from the opera: „The Huguenots“	G. Meyerbeer.
3193	Black and Tan. English Polka	C. Lowthian.
3194	Love Quarrel. I und mei Bua. German Song	C. Millöcker.
3195	Dinohra's Shade Dance, from „The Ploërmel pilgrimage“	G. Meyerbeer.
3198	Air of Mathilde, from the opera: „William Tell“	G. Rossini.
3199	Sicilienne from the opera: „Robert le Diable“	G. Meyerbeer.
3202	Prayer from the opera: „William Tell“	G. Rossini.
3203	March at the Triumphal Entry in Paris	Fr. W. Voigt.
3204	Edelweiss. German Song	Mor. Peuschel.
3207	Good Night, darling. (Gute Nacht, du mein herziges Kind)	Frz. Abt.
3208	When the Swallows homeward fly. German popular Song	
3209	Quartet from the opera: „Rigoletto“	G. Verdi.
3212	Forget me not. German Song	F. v. Suppé.
3215	Duet from the opera: „Cavalleria rusticana“	P. Mascagni.
3219	Holzauktion. Rhinelander	O. Teich.
3220	Lullaby	J. Brahms.
3222	Duet from the opera: „The Magic Flute“	W. A. Mozart.
3223	Spin, spin! Esthlandish popular Song	H. Jüngst.
3228	Mach' mir keine Wippchen vor. Polka	B. Keyll.
3230	Treasure Trove. Waltz from „The Gipsy-Baron“	J. Strauss.
3231	Spanish Serenade. Waltz	O. Métra.
3238	Native Bells. Parlour Music	L. Zeise.
3239	Dreams in Spring.	Rud. Niemann.
3240	Forsaken! (Verlassen.) German Song	Th. Koschat.
3241	Csak aréct se. Hungarian Song	Dankó Pista.
3243	Robin Adair. Chorus from the opera: „La dame blanche“	A. Boieldieu.
3244	Schneeglöckchen läuten den Frühling ein. German Song	R. Eilenberg.
3246	O schöne Zeit, o sel'ge Zeit. German Song	H. Götz.
3247	Ich wollt' meine Liebe ergösse sich. Duet	F. Mendelssohn-B.
3248	Zu Strassburg auf der Schanze. German popular Song	Fr. Silcher.
3249	Nightingale Song from „The Tyrolian“	C. Zeller.
3251	Polonaise from the opera: „Mignon“	Ambr. Thomas.
3252	Waltz from the operette: „Poor Jonathan“	C. Millöcker.
3254	Student's Waltz	
3255	„The flowers blossom in May“, from „The Mikado“	A. Sullivan. *
3257	Wolfram's Song from „Tannhäuser“	Rich. Wagner.
3258	La Mandolinata. Serenade	E. Paladilhe.
3261	Ach, wie ist's möglich dann. Thuringian Song	
3262	How fair you are. („Wie schön bist Du“) German Song	H. Weidt. *
3263	The Mill Wheel. (In einem kühlen Grunde.) German Song	Fr. Silcher.
3266	On the beautiful Rhine. German Waltz	A. Kéler-Béla.
3273	Auf der Alm, da giebt's ka Sünd'. Tyrolian Song	* * *
3274	Torgau Military March	Frederik the Great.
3276	Ich sende diese Blume Dir. German Song	Fr. Wagner.
3277	Hohenfriedberger March	Frederik the Great.
3278	Lagoon Waltz from the operette: „A Night in Venice“	Joh. Strauss.
3279	The Skaters. Waltz	E. Waldteufel.
3280	„Gruess euch Gott“ Polka from „The Tyrolian“	C. Zeller.
3282	The Maidens prayer	Th. Badarzewska.

List of Music-Discs No. 25

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Hall Clock No. 25st and Regulator No. 25^R.

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No.	Title	Composed by
3285	Waltz from the opera: „La gran via“	Chueca y Valverde.
3286	Vienna Blut. (Wiener Blut.) Waltz	J. Strauss.
3300	El submarino Peral. Polka	Lagmaria.
3302	Schleswig-Holstein meerumschlungen. (German March	C. B. Bellman.
3304	„Hail smiling Morn!“ Popular English Song	R. Spofforth.
3308	The Bay of Biscay. English Song	J. Davy.
3310	Polka from the operette: „Patience“	A. Sullivan.
3311	Rock of Ages	Hastings.
3312	American Easter Hymn	
3315	I Know that My Redeemer Liveth, from „The Messiah“	F. * Mendelssohn*-B.
3316	Wedding March from „A Summer-night's Dream“	
3321	My Country 'tis of thee. („Heil dir im Siegerkranz“)	Henry Carey.
3322	Marching through Georgia	E. Mack.
3324	General Howe's Grand March	C. W. Brandenburg.
3326	See the Conquering Hero comes from „Judas Maccabäus“	G. F. Händel.
3327	Auld Robin Gray. American Song	M. Nilsson.
3328	Gipsy Chorus from the opera: „Troubadore“	G. Verdi.
3329	Marguerite. Romance	G. A. White.
3331	Pray another Waltz. (Bitte noch einen Walzer)	R. Eilenberg.
3333	New Vienna. (Neu Wien.) Waltz	Joh. Strauss.
3334	Duet from the operette: „The Tyroliar“	C. Zeller.
3335	Tales from the Vienna Wood. Waltz	Joh. Strauss.
3338	Kiss Waltz, from the operette „The Merry War“	Joh. Strauss.
3339	Romance from „Boccaccio“ (Hab' ich nur deine Liebe)	Fr. Suppé.
3341	Mikado March from the operette: „Mikado“	A. Sullivan.
3342	Sailor's Hornpipe	Bille Taylor.
3343	Blessed be the Tie, that binds. (Choral	G. F. Händel.
3344	Climbing up the golden Stairs“. Schottish	F. Heisers.
3345	Septuor from the opera: „Ernani“	G. Verdi.
3346	Hydropates Waltz	J. Gungl.
3347	The vacant Chair. Song and Chorus	G. F. Root.
3349	Fisher's Hornpipe. Schottish	Chas. Grobe.
3350	Hail to the Chief. American March	
3351	Jesus lover of my Soul. American Hymn	Blake. * * *
3352	Robert, my beloved from the opera: „Robert le Diable“	Giac. Meyerbeer.
3353	„Halleluja“. Chorus from the Oratorium: „The Messias“	G. F. Händel.
3358	My Sweetheart. Waltz	Charles Connoly.
3359	Le Barbir de Seville. Overture	Rossini.
3360	Gallop „The Vagabonds“	J. Strauss.
3362	Cavalleria Rusticana Intermezzo	P. Mascagni.
3364	Romeo and Juliette. Waltz	Ch. Gounod.
3366	The Danube Dude. (Dönau-Gigerl.) March	G. Schirmer.
3367	Beim Fensterl'n. German Song	Th. Koschat.
3368	Invitation to the Dance (Aufforderung zum Tanz)	C. M. v. Weber.
3369	Meteor Waltz	Ivanovici.
3378	Tara-ra-boom-de-ra. March	O. Keller.
3380	The Bells of the Monastery	Necke.
3385	Tara-ra-boom-dera. Comic Song	H. J. Sayers.
3387	Old Folks at Home	S. E. Foster.
3390	Entre-Act. Gavotte from the opera: „Mignon“	A. Thomas.
3392	Jolly Fellows. Waltz	R. Vollstedt.
3393	Funeral March from the B-minor Sonate	Fr. Chopin.
3404	Wenn du noch eine Mutter hast. German Song	Neumann.
3405	10th Sonata E flat Major, Menuet No. 1.	Mozart.
3406	2	
3407	Far from the Ball. („Loin du Bal.) Waltz	E. Gillot.
3411	Oh you lovely Evening Star from „Tannhäuser“	Rich. Wagner.
3414	Under the Double Eagle. March	J. F. Wagner.
3415	Morning Leaves. Waltz	J. Strauss.

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No.	T i t l e	Composed by
3416	X. Sinfonie (C major)	W. A. Mozart.
3418	Flower Sweet Romance from „Faust“	Ch. Gounod.
3420	Onward, Christian Soldier. Sacred Song	H. Miller.
3421	Am Weihnachtsbaum die Lichter brennen. Christmas Song	Volkslied.
3423	Alle Jahre wieder, kommt das Christuskind.	Fr. Silcher.
3424	It was but a Dream	Lassen.
3425	Mein Mütterl war so gut. German Song	Nesmüller.
3426	Auf Wiedersehen. German Song	L. Liebe.
3427	Evening Prayer from the opera: „A Night at Granada“	G. Kreutzer.
3428	Daddy would'nt buy me a bow-wow	J. Tabrar.
3429	Finale from the opera: „Freischuetz“	C. M. v. Weber.
3430	In the Morning	Mc. Glennon.
3431	Down by the Sea. Polka	Hammond.
3432	The Seventh New-York Regiment	Geo Le Brunn.
3433	The Royal Navy. Polka Hornpipe.	Th. Bonheur.
3434	Andreas Hofer („Zu Mandua in Banden“). German Song	Moser.
3435	Let Me Alone. Sacred	* * *
3436	Hipp! hipp! hurrah! Emperor's March	Kunoth.
3438	Freiheit die ich meine. German Song	Carl Gross.
3439	The Bowery Song	Percy Gaunt.
3440	Kathleen Mavourneen	F. W. N. Crouch.
3442	Tramp, tramp, tramp	Ch. Grobe.
3443	I'se g'wine back to Dixie. Negro Song	C. A. White.
3444	My Sweetheart' s the Man in the Moon	James Thorton.
3445	Annie Laurie	Ch. Grobe.
3446	Good bye, sweet dream, good bye	Ed. Holst.
3447	Washington Post March	Sousa.
3448	After the Ball	Ch. Harris.
3449	Te Deum Lautamus	Adolph Baumbach.
3452	Spring Song. A major. German Song !	Mendelssohn.
3456	Don't Be Cross. Song from „The Masterminer“	C. Zeller.
3457	Minelights. Waltz from the operette: „The Masterminer“	„
3459	March of the Alpsingers. Prussian Army March	A. Neithardt.
3460	King Charles March	C. L. Unrath.
3461	Prussian Military March	„
3462	English Whistle Rhineländer	* Charles Rolla. *
3463	American Cavalry. Grand March	Ed. Holst.
3464	The Story is always the Same	Chas. J. Orth.
3465	Lucile. Romance	Chas. Horowitz.
3468	Seventh Regiment March	Mock.
3469	Happy new Year Polka	Chr. Bach.
3470	Let us kiss. Mazurka	A. M. Zinn.
3471	Badger Gavotte	Jos. Claudner.
3472	Hearts. Song with Chorus	Chas. K. Harris.
3473	He never came. Waltz	O. Wiggins.
3474	Nau's Grand March	Chas. J. Orth.
3478	Reveil du lion (The Awakening of the Lion)	Kontsky.
3482	Daisy queen. (Gigerlkönigin.) Rhineländer	Paul Lincke.
3488	Little Brother, come dance with me, from the Fairy opera: „Haensel and Gretel“	„
3493	Linger, longer, loo. Song	Hunperdingk.
3494	Funeral March (Trauermarsch)	S. Jones.
3499	In the Forrest (Im Wald). Song	G. F. Haendel.
3500 I	Song on Ægir	C. M. v. Weber.
3500 II	„	Emperor William II.
3501	The Fire brigade. Gallop from „Flick and Flock“	Hertel.
3502	Parade march from the opera: „Moses“	Mehul.
3505	Holy Eve, Holy Night. Christmas song	Otto Taubert.
3506	Romance from „Preciosa“ („Einsam bin ich, nicht alleine“)	C. M. v. Weber.

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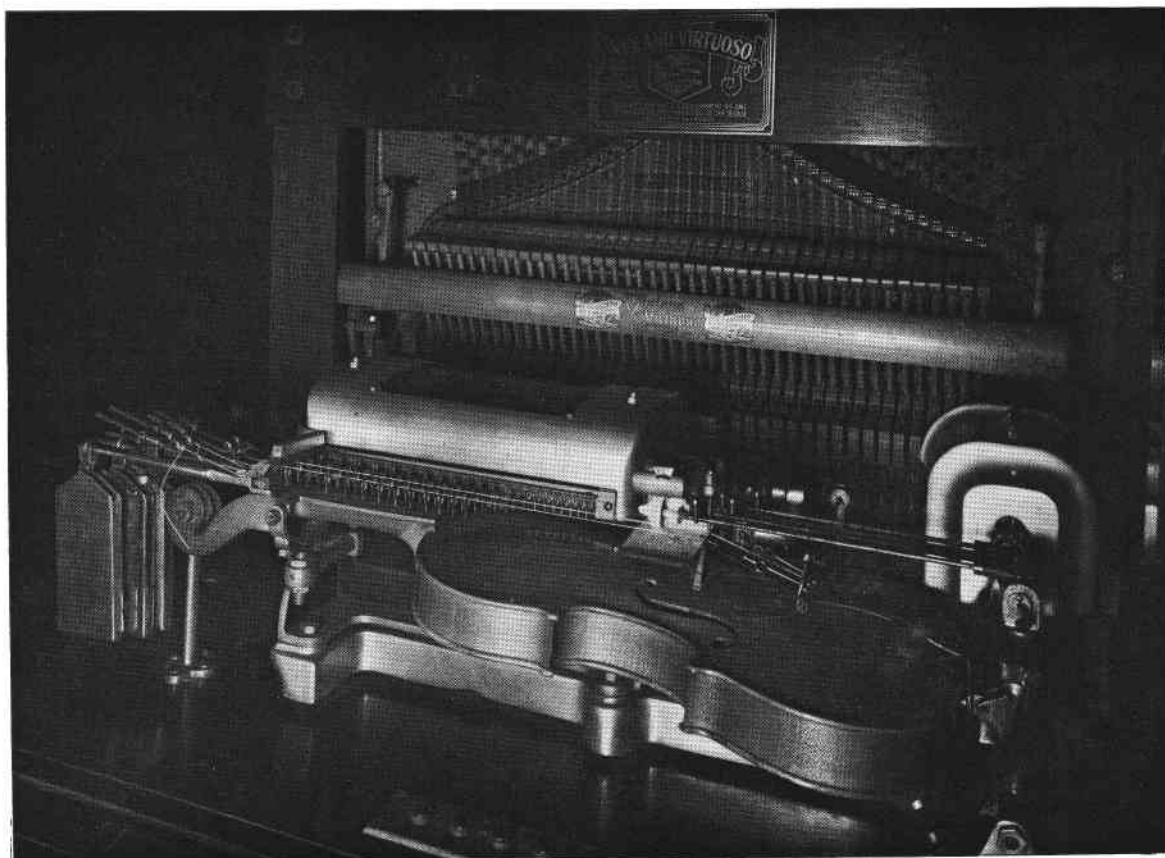
No.	T i t l e	Composed by
3507	Frisch in's Feld. March from the operette: „The Merry War“	Joh. Strauss.
3508	My Sweetheart-Irene. Waltz Song	E. P. Moran and J. F. Helf.
3509	America's Banner „Old Glory“	J. E. Carroll.
3510	Columbus March	C. M. Ziehrer.
3511	Only a Simple Letter. Waltz Song	Al. W. Filson.
3512	The little lost Child. Medley Waltz	Chas. E. Pratt.
3513	High-school Cadets March	J. Ph. Sousa.
3514	Fatal Wedding. Waltz Song	Gussie L. Davis.
3515	Das Haidenröslein. German Song	H. Werner.
3516	Auld Lang Syne. Scotch Song	Wm. Clifton.
3517	Sweet Marie	R. Moore.
3518	Chimes of the deep.	R. Goerdeler.
3519	Columbia the Gem of the Ocean	David T. Shaw.
3520	My old Kentucky Home, good Night	St. C. Foster.
3521	Say 'au revoir', but not 'good-bye'	Harry Kennedy.
3522	The Skirt Dance (Pas de Quatre)	Meyer Lutz.
3523	Mädel, Mädel, guck, from „The Masterminder“	C. Zeller.
3524	At Souper. (Georgie.) Couplet	H. Chatau.
3525	Trialkiss Waltz, from the operette: „The Trialkiss“	C. Millöcker.
3526	G. A. R. March	John Wiegand.
3527	Oh, promise me! Song from „Robin Hood“	R. de Koven.
3528	What the Dicky Birds say	Ed. Jacobowsky.
3529	Marching Through Georgia	H. C. Work.
3530	Mamie, come kiss your Honey Boy	M. Irwin.
3531	Dreaming of Love	W. Spenser.
3532	Push, dem Clouds Away	P. Gaunt.
3533	Do, Do, My Huckleberry, Do	Dillon.
3534	Slumber So Gently	W. Spenser.
3536	Oxford Two Step	R. H. Backer.
3537	Witch Polka	Waldtern Pegg.
3538	Sweethearts again	Chas. Graham.
3539	Plain Mary Ann	Ed. W. Rowland.
3540	Mamie Cassidy	Joe Flynn.
3541	„Jane, my Bonnie Jane“	Chas. Graham.
3542	Picture Eighty-four	Gussie L. Davis.
3543	True Love	Chas. B. Ward.
3544	If You'll Marry me	Ed. W. Rowland.
3545	Little Kitty Little	Chas. Graham.
3546	Only a Bowery Boy	Gussie L. Davis.
3548	Beau Ideal March	J. Ph. Sousa.
3549	„Oh, Mrs. O'Flarity, what did you mean by that“	Conroy and Fox.
3550	Liberty Bell March	J. Ph. Sousa.
3551	The Mountain Stream	Fred. T. Baker.
3552	The Ratcharmer. (Der Rattenfaenger.) German Song	R. Engelhardt.
3553	And her golden Hair was hanging down her back	Felix McGlennou.
3554	Sunshine Above, song from „A Gaiety Girl“	Sidney Jones.
3555	I loved you, better, than you knew	J. Carroll.
3556	Old Hundred	Jas. J. Freeman.
3557	The Volunteer Organist	G. L. Spaulding.
3558	The Harp that once through Tara's halls	G. J. Stevenson.
3559	Her Eyes don't shine like Diamonds	D. Marion.
3560	I don't want to play in your Yard	H. W. Petrie.
3562	El Ole. Spanish Dance	Ed. Holst.
3563	Tornado March	R. W. Stults.
3564	The Sidewalks of New York	Ch. B. Lawlor and J. W. Blake.
3566	Katy Mahone	Ch. Olcott.
3567	You gave me your Love	Minnie Belle.

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PERIOD INSTRUMENTS ONLY

Autumn Meeting Reports

AT the Autumn Provincial Meeting of the Musical Box Society of Great Britain held on Saturday, November 18 at the Oxford Restaurant, Long Eaton (between Nottingham and Derby), an attendance of fifty-one members comfortably filled the private room reserved for the occasion. It was a room ideally suited to the purpose containing a platform for the speakers, seats for the audience, tables for the display of members' items, dining tables around the perimeter, and a well-equipped bar in the rear.

Visitors were welcomed by Dr. Robert Burnett, who had organised the event and who welcomed members to his home on the Friday and Saturday evenings. Mrs Burnett personned (we mustn't say "manned" these days!) the registration desk along with our indefatigable secretary, Reg Waylett.

The programme opened with a most interesting talk by Dr Peter Whitehead entitled "The Late Canon Wintle". Obviously a great deal of research has been done by Dr Whitehead on the activities of this colourful character whose life became so involved in the world of barrel-pianos. Dry facts and figures became intermingled with the humorous side of the Canon's character. The story of how he succumbed to the desire to masquerade as an Italian organ grinder and his brush with the police constable in a Blackpool back street certainly fired the

audiences' imagination! By the magic of the tape-recorder we were treated to a sample of the Canon's pleasant voice and to a part of one of his organ-grinding recitals.

After an excellent British lunch, we were treated to the "Confessions of a Coin Machine Collector" by none other than the master showman and fire-eater extraordinary, Jon Gresham. Because he is a showman, any talk by Mr Gresham is guaranteed to spellbind an audience and no-one, but no-one, will be permitted to fall asleep. The listeners sat enthralled as they were made to understand that these machines were far more than mere chunks of hideously painted cast-iron which weighed the earth. They were, we were told, rising in value like all things collectable and, I am afraid, that Jon's enthusiasm affected at least one member I talked with later; so he may well have an extra competitor in the saleroom! As a bonus we had a brief peep into Mr Gresham's past theatrical life doing such strange things as fire-eating, exhibiting headless ladies and five-inch women in goldfish bowls, etc.

Then, from the ridiculous to the sublime (if I may say so without offence) Dr Burnett talked on the subject of "The Music from Snuff Boxes." Here we saw the real thing as well as slide close-ups of some of his magnificent specimens of miniature musical boxes designed for use as snuff boxes. Just as these

items were better seen by the audience by means of projected colour transparencies, so the quietly playing movements were better heard pre-recorded on tape and reproduced at higher volume on high-fidelity equipment by Gordon Atkinson. Dr Burnett is to be complimented in having had the foresight to acquire such works of art at a time when they were more plentiful.

After tea visitors were given the opportunity to demonstrate items they had brought along with them. Perhaps the most unusual item was a manivelle belonging to Harold Smith of Saddington Hall, which included bells in its repertoire. Reg Waylett charmed everyone with a recital from his overture box — his favourite — which played four pieces from *Norma*.

So ended a very pleasant and, at £3.50 all in, a remarkably inexpensive meeting for which we must heartily thank Dr Robert Burnett, of course for attending to its organisation — and everyone else who helped to make such an interesting event. JACK TEMPEST

Eastbourne Meeting

A REGIONAL meeting of the Musical Box Society of Great Britain was held on Saturday, December 2nd, 1978, at the Southview Hotel, Eastbourne, Sussex. It was organised by a sub-committee of

Autopneumatic Singing Pin

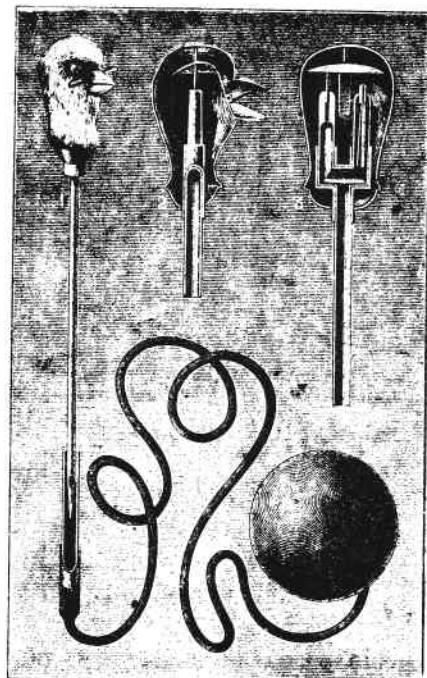
by Graham Webb

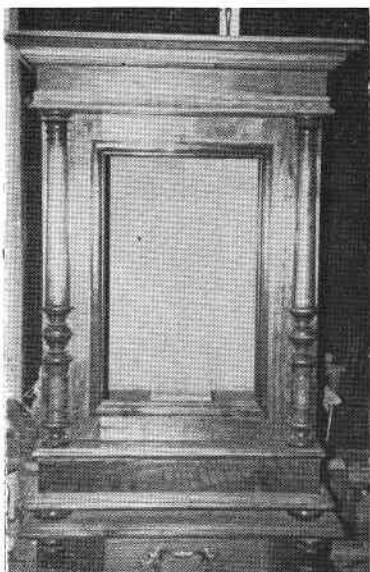
IN 1888, when such was the flood of ideas and the hope of those who had them that a method of tying a piece of string could, and sometimes did, get patented, a tiny piece was invented that went unnoticed in the excitement of Edison's representing of the phonograph, and the rapid rise of the disc musical box. It was called, believe it or not, the *epingle autopneumatique chantante* which translates from the inventor's native French to: autopneumatic singing pin.

All becomes clear with one glance at the illustration, since in fact the head of the pin, a scarf pin, is a bird head. The idea was to ask someone to admire the new pin,

and while they studied it, to activate a mechanism that moved the bird's beak and caused it to sing.

The pin is pushed into the scarf and a length of thin rubber pipe attached to the lower end. On the other end of the pipe is placed a photographer's shutter bulb, and this is kept in the trouser pocket. When the bulb is pressed it sends air up the stem of the pin to the head. In the head there are two branches of metal pipe, the air going into one moves the beak, and that going into the other causes the head to sing by passing through a whistle. At the time this novelty cost the princely sum of 20 French Francs. ●





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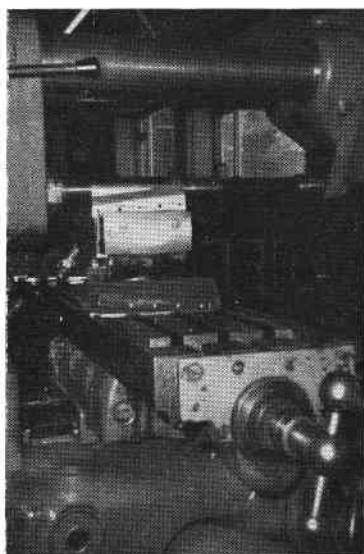
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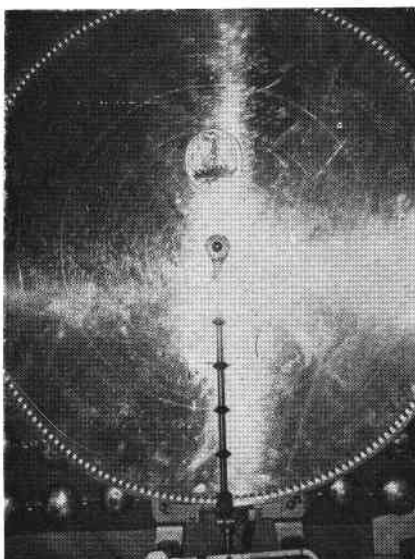
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New Discs.

five Sussex members under the leadership of John Cowderoy. Some eighty members attended to hear the first lecture of the day which was given by Freddy Hill of Shackelford, Surrey. He had prepared an impressive display of smaller barrel organs and this was augmented by two or three larger instruments kindly brought to the meeting by various other members. Mr Hill spoke of the development of his interest in barrel organs from childhood and demonstrated the instruments on display. These ranged from small, high-pitched bird-organs used to teach caged birds to sing real tunes, to much larger organs playing hymns, popular songs and dances.

After a break for coffee, Anthony Bulleid spoke on ways of increasing one's enjoyment of cylinder musical boxes. He praised the quality of craftsmanship to be found in the better boxes and drew attention to the virtual uniqueness of each box.

At this point lunch was served: this was buffet-style which afforded members the opportunity to talk among themselves.

After lunch, Alan Clark gave a lecture and demonstration on repairing disc projections which aroused considerable interest and discussion.

The final talk, after the tea break, was given by Robin Timms. This was on the art of arranging music for mechanical instruments and he was

ably assisted by young enthusiast Gareth Stubberfield who played a selection of discs including some of Timms' own arrangements on an 11in Polyphon. Mr Timms analysed the arrangements, demonstrating points at the piano. This fascinating talk also aroused a lengthy debate.

A special feature of the meeting was the "museum", a carefully arranged display of selected items assembled from the collections of a number of members in the South East. The bulk of the exhibition was housed in two rooms, one devoted entirely to cylinder boxes, and the other to disc machines supplemented by a display of pipe barrel organs in the lecture room. Many rare and interesting items were on show in this exhibition which totalled some 100 pieces. Demonstrations were under the control of the organisers, one box being played at a time so enabling everything to be heard properly and avoiding the otherwise inevitable jangle of sound from several instruments being played at the same time.

The display in the disc room included a line-up of 15½in machines for comparison. These consisted of Polyphons in three comb formations, long and short bedplate Reginas and an Olympia. Outstanding among several bell accompaniment instruments present was an example of the rare 22in Polyphon "Emerald" folding top model which appropriately played Christmas music.

Considerable interest was shown in a four piece display of Orphenions, enabling many members to become acquainted with the sweet and mellow sound of this particular marque for the first time. Other items included a very

early Symphonion and a fine 17½in Stella.

In the cylinder room, a mouth-watering display awaited members. Notable was a specialised exhibit entitled "changeable cylinders — fifty years of development". This comprised nine items ranging from keywound power-locking changeables of 1850 through to the mass-produced interchangeable products of Mermod from the end of the century. Three of the early items on show have been the subject of descriptions in previous issues of *The Music Box*.

A fine group of overture boxes was in the centre of the room, including examples by Nicole Freres and a Francois Nicole. Early pieces on show included several clock-base movements, a "rigid notation" part-overture box by F Nicole, and a very early fusewound box signed Chappuis. A fine automaton pianist proved a great attraction, particularly with the ladies present.

Other display items included a line-up of forte-piano boxes including three of the single comb type, and a small group of hidden drum and bell boxes.

The museum was open for most of the day and proved to be an outstanding attraction, well worth the trouble involved in preparation. It no doubt proved to be something of an eye-opener to newer members who may not have had the opportunity to examine such an extensive assembly of boxes before. Such an exhibition is particularly valuable in the present deplorable absence of a permanent museum in this country, providing in-depth coverage of musical boxes. It may, one hopes, give inspiration to future meeting organisers.

RUTH COWDEROY

1979

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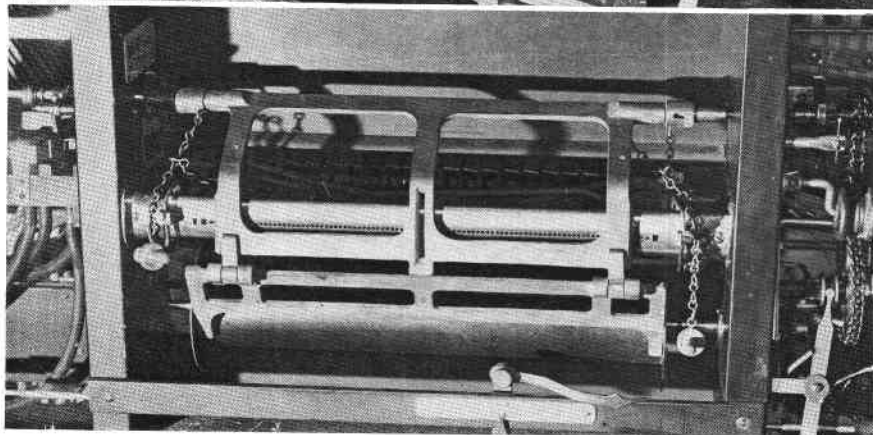
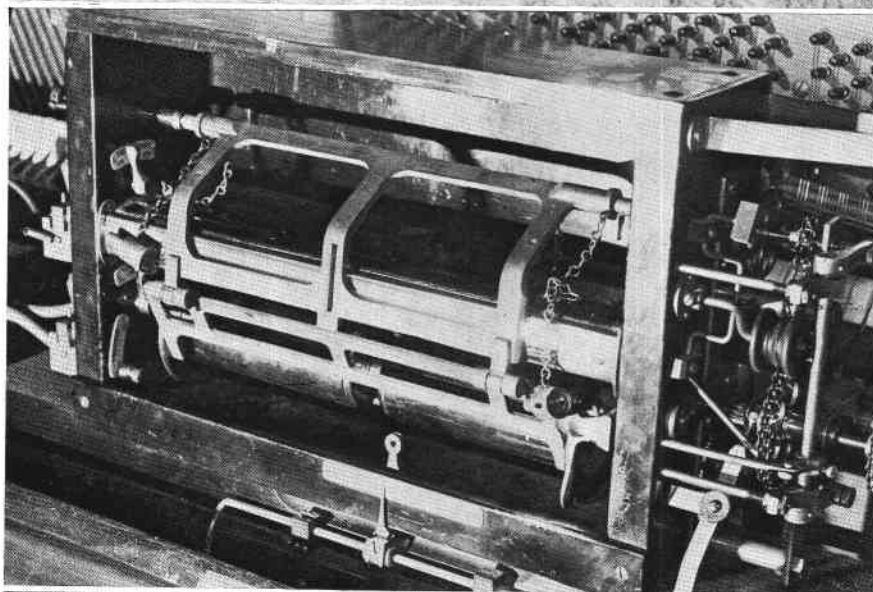
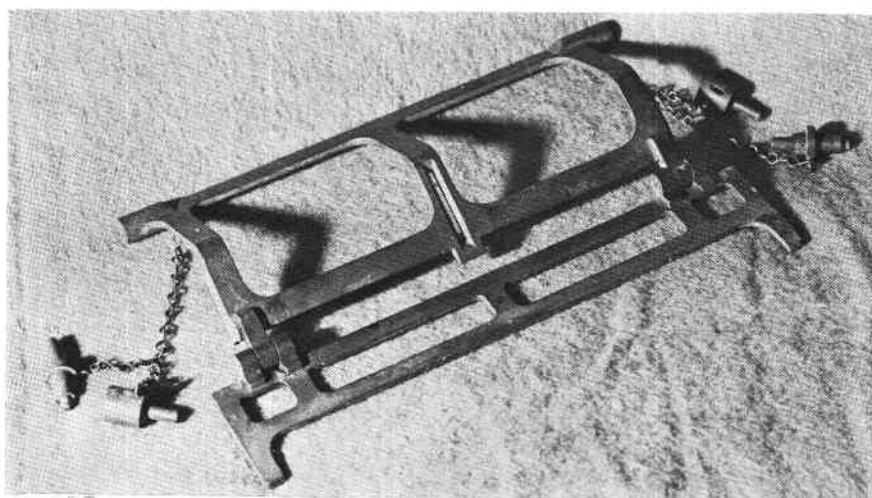


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THE alignment of the player piano spoolbox is a critical factor governing the whole proper functioning of the instrument. The chucks between which the music roll fits have to align with the take-up spool and the tracker bar. For this critical purpose, Aeolian manufactured special cast-iron jigs, the top bar of which was bored to take end plugs to align either 65-note or 88-note spool ends and the lower end was hinged to fit between the

take-up spool flanges. Recently A J Morgan, inventor of the Ajmore roll perforator shortly to be described in *The Music Box*, found one of these and brought it in to the Editor for examination. Here it is seen registering the Editor's 65-note chucks on his 65/88 Steck (top) and with the 88-note ends in the Weber Duo-Art (bottom). The central slit aligns with middle E on the keyboard for 88-note, and F for 65-note rolls. ●



Book Reviews

FORSTER & ANDREWS — THEIR BARREL, CHAMBER AND SMALL CHURCH ORGANS by Laurence Elvin. Published by the author at 10 Almond Avenue, Swanpool, Lincoln. 140pp, 243mm (9½ins) by 175mm (6¾ins), illustrated, soft covers. £4.75.

Mr Elvin's first book on this famed Hull firm of organ builders, *Forster & Andrews, Organ Builders, 1843-1956*, filled an important niche in our understanding of the development of the provincial organ. Both James Alderson Forster of Hull and Joseph King Andrews of London were apprenticed as boys to the London organ builder, J C Bishop and they were still in their early twenties when they took the bold decision to head for Hull and open up on their own. Their outstanding success in making large organs was the subject of the earlier book.

In this new work, besides providing a necessary précis of the former book, Laurence Elvin devotes his attentions to the many smaller instruments the two made, in particular the barrel organs. Virtually all these instruments are listed and in several cases the specification is given in full. The original ledger entry for the barrel and finger organ at Dent Church near Kendal shows that this six-stop instrument had 1½ octaves of "German Pedals", two composition pedals, two barrels totalling twenty tunes and could be blown by foot (when barrel-played) or by hand (with the aid of the blower-boy). Complete with deal case and inclusive of carriage and erection this cost £98.10.0—rather less than \$200! That was in March of 1854.

Also listed are five dumb organists Forster & Andrews made — including two for two-manual instruments one of which belonged to a house in Paisley.

The company's decision to build the low-cost Scudamore chapel organ is described with the instruments they built itemised.

The author writes :

Forster and Andrews could not have been established at a more opportune time, for not only were churches of all denominations building places of worship at a steady pace, but as far as the Established Church was concerned particularly in country districts, organs were few and music was either non-existent or in a sorry state . . . To meet the awakening of the spiritual and musical life of the church, organs were installed where hitherto they had been absent. It was all very well to install an

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3003	Serenade from the operette: „Boccaccio“	F. v. Suppé.
3004	Waltz No. 2 and 3 from the operette: „Donna Juanita“	Ed. Strauss.
3005	Duet from the opera: „Norma“	V. Bellini.
3006	Blue Bells of Scotland	Jordan.
3007	Stephanie Gavotte	Alph. Czibulka.
3008	God guard thee from „The Trumpeter of Säkkingen“	V. E. Nessler.
3009	The Watch on the Rhine. German National Song	C. Wilhelm.
3010	Waltz from „The Bells of Corneville“	O. Métra.
3011	La Marseillaise. French National Song	R. de l'Isle.
3012	Forward! Bicycle Galopp	L. Andrée.
3014	Roses from the South. Waltz	J. Strauss.
3016	Know you the Land? Air from the opera: „Mignon“	Ambr. Thomas.
3017	Home, sweet Home	H. R. Bishop.
3019	Bridal Chorus from the opera: „Lohengrin“	Rich. Wagner.
3020	The first kiss. Waltz	Lamothe.
3021	Red, White and Blue. English popular song	Belveil.
3023	Mikado Waltz	A. Sullivan.
3025	The Poacher. Galopp	C. Faust.
3026	Tyrolienne from the operette: „La vie de Paris“	J. Offenbach.
3027	The Trumpeter of the Regiment (Regimentstrompeter). Polka	J. Ascher.
3028	March from the opera: „Norma“	V. Bellini.
3029	Motiv from the opera: „La Muette de Portici“	D. F. E. Auber.
3030	Windsor Schottisch	Juliano.
3031	See Saw. English Waltz	A. G. Crowe.
3032	Pas redoublé from the opera: „La Favorite“	G. Donizetti.
3033	Mazurka from the Ballet: „Excelsior“	Marenco.
3034	Promenade-Polka	O. Métra.
3035	Ein Schütz bin ich. Song from „A night at Granada“	Conr. Kreutzer.
3038	Stabat mater (Cujus anima)	G. Rossini.
3039	Soldiers Chorus from „Faust“	Chas. Gounod.
3040	Serenade. (Leise flehen meine Lieder)	Frz. Schubert.
3041	Sweet Sixteen. Waltz	Aronson.
3042	Casta diva. Air from the opera: „Norma“	V. Bellini.
3043	Holy Night, tranquil Night. Christmas Song	* * *
3044	O Sanctissima (O du fröhliche, o du selige). Christmas Song	* * *
3045	O Tannenbaum, o Tannenbaum. Christmas Song	* * *
3046	Monastery Bells. Nocturno	Lefebure-Wély.
3047	Coronation March from the opera: „Prophet“	G. Meyerbeer.
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3053	March of the Cadets	O. Métra.
3057	Орпхокт. (The Sharpshooter.) Quadrille in 6 parts. 6 Tune Sheets. Russian Song	K. Granne.
3060	Oh Threshold Dear! „Ach wij sieni, moji sieni“. Russian Air	N. I. Glinka.
3061	Mandrakes (Heinzelmännchen). Parlour Music	R. Eilenberg.
3062	Thalia Mazurka	J. Strauss.
3065	Wenn ein Herz du hast gefunden. Waltz Rondo	F. Gumbert.
3066	My Sweetheart. Waltz	Chas. d'Albert.
3067	Anna Waltz from the operette: „Nanon“	R. Genée.

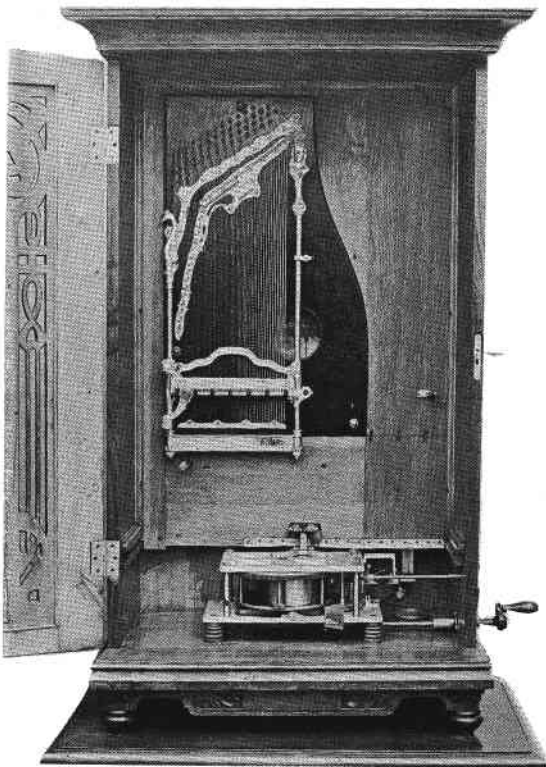


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organ, but the problem in many villages was — who could play it? And so in such instances for a number of years the barrel organ was the solution.

Laurence Elvin has been well-placed to prepare this latest book: he is librarian and local historian to the Lincolnshire County Library and has access to the records of the old company which faded away during the 1950s. There is a foreword by Dr. Philip Marshall who laments, with a grim conviction, that it is depressing to find that many, who should know better, show scant respect for the finer examples of late 19th century English organ building and cannot wait to cast aside the old for the new. He might have added that the *avant garde* in organ-building has been and gone and that now many of the new instruments being built are looking to the past for their specifications, tonality and wind pressures. And tracker action, viewed not so long ago rather like a gas mantle in an electricity showroom, has returned to being a sought-after feature. A few years ago I had the pleasure of viewing the brand new tracker-action organ constructed in Helsinki's incredible "church in the rock" and found myself marvelling at the beauty of sound from so small an instrument. My mind not unnaturally went back to that dreadful monstrosity of an organ, thick, cacophonous and ugly, which spreads caseless and untidily like an off-street builder's yard across the Festival Hall in London — and that is less than thirty years old.

This is an important little book, very well written, researched thoroughly, and attractively presented. What a pity that for a book which will surely take its place on the shelves as a perpetual reference work, present-day book production costs have, as the author admits in his Introduction, escalated so much that a durable hard-bound edition could not have been produced. A.O-H

HOURS OF LOVE (LES HEURES DE L'AMOUR, DIE STUNDEN DER LIEBE) by R Carrera. *Scriptar SA, Lausanne, Switzerland. 144pp, 270mm (10½ins) by 210mm (8¼ins), illustrated, mostly in full colour. Trilingual. About £35.*

The history of the watch has been documented very well, indeed almost exhaustively over the past years and the number of works on the subject demonstrates the immense amount of interest in these artifacts. Yet throughout this vast chronometrical bibliography, one

whole aspect of the watch has been discretely overlooked. Indeed, the student will be hard pressed to find more than oblique references to it in his studies.

This aspect is one which decency and morality have so far prevented from being mentioned — the erotic movement.

Right from the earliest times, there has been a brisk if under-the-counter market for automata which performed rather more than just pastoral scenes and the everyday accepted. So-called "naughty" watches could earn the craftsman a considerable sum of money and it may come as a surprise to learn that most of the highly respected craftsmen of the time are thought to have once in a while strayed into this area of their craft.

Mind you, to do so was a highly risky business. Not without good reason were most pieces unmarked, unsigned and, one hoped, untraceable, for in London and Switzerland discovery that such work was in hand could bring very severe penalties and automaton watches of this type would by command of the Watchmakers' Company be pounded to fragments on an anvil with a heavy hammer, the poor craftsman being allowed to keep the precious metal content of his transgression.

Apart, then, from a few guarded references and the survival in private collection of a few specimens, authoritative works on the subject have been singularly lacking. Until now for with the publication of Carrera's book we are given many illustrations of these pieces in full colour. It must be said that many were highly sophisticated and beautifully made. Others were naive in the extreme and many were crude.

The title of this book, in three languages, is probably the most apt unless one wanted to come straight out with a bold statement like "Erotic Automata". Many of the pieces when viewed casually appeared as perfectly normal timepieces until the touching of a secret catch opened the case and showed the inevitable scene of a couple making love.

Mr Carrera's text, commendably produced in French, German and English side-by-side, opens with a brief description of the conditions which bred this type of work and highlights the commercial customs of the times and the attractiveness of this sort of piece as a bribe. Significantly many were acquired by Orientals. It is known, incidentally, that many such pieces once formed part of the horological col-

lection of the late King Farouk.

The Neuchâtel mountains appear to have been a hot-bed of naughty automata creation and although strict laws were introduced in 1817 to prohibit this kind of depravity, Alfred Chapuis was only able to instance one case of a summons actually being issued. Carrera gives line drawings of the standard type of mechanisms makers used to impart certain motions, and his descriptions of his illustrated pieces are fairly clear and concise. I quote from one caption describing a watch actually signed by Le Roy of Paris:

The watch can be opened on the dial side to take out the movement held in the case by a hinge as in all watches of this type, without noticing this libertine addition. Yet on the movement one can see a movable rocking piece of polished steel whose arm reached over the cock without one's being immediately aware of its purpose. Closer examination, however, reveals that it works together with a finger extending a toothless moving part at the centre of the double dome whose function is to actuate the automata. The rocking piece transmits the motion it acquires from an eccentric placed on the striking train to this finger.

This is a very finely-produced book bound in padded covers. It is hardly the sort of work everybody will want on their shelves but nevertheless it is one of the most interesting horological works to have been produced for some while even if only because it is breaking completely fresh ground. A.O-H

ROBOTS: FACT, FICTION AND PREDICTION by Jasia Reichardt. *Thames & Hudson, London. 168pp, 280mm (11ins) by 203mm (8ins), 280 illustrations, 12 in colour. Soft covers. £2-95.*

The word "robot" is a popular term widely used to apply to a variety of sophisticated automata ranging from the primitive and elemental through to such sophisticated pieces of high technology as the General Electric underwater monster with one arm and a hand which can lift 65lb more than 5ft away. When the Russian Lunakhod unmanned vehicle traversed the surface of the moon sending back television pictures, all we were really observing was a robot of another sort.

This is essentially a popular and pictorial book with a goodly smattering of robots in films and there are some more unusual pieces such as a computer-controlled drawing robot in Amsterdam. There is a nine-page tabular history of early automata and robots, and a five-page afterthought expanding this

continued on page 60

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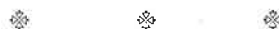
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That trade-mark

A J Maslen writes from Ealing, London W.13:

WITH reference to the letter from C H Kok on page 376 of the last issue, I too have an eight-air movement with the same trade mark stamped on the comb.

I purchased this movement in October of last year with the history that it had been acquired by the previous owner before the last war complete. The case had subsequently been burned (an excess of woodworm), but appears to have been of the domed lid type with an inner glass lid. The movement has a 13in cylinder with a cast iron

bedplate, and is absolutely standard except for two ratchets on the motor, and has the serial number 36293 stamped on the flat of the winding handle.

The music is well set up with good bass, and the programme contains at least one Scottish air!

Although the foregoing sheds no light on positive identification of "G L GENEVE", I am most curious to know who the maker would be.

Editor's comment: I should imagine that this breed of boxes was probably the product of an *établissement* rather than a manufacturer—in other words it was assembled by a company which bought in the necessary components from sub-contractors.

Another point which comes to my mind—and one which members might like to comment on—concerns serial

numbers of which Mr Maslen's is a good example. Some of these do seem very high and I wonder how many of them actually incorporate the year of manufacture as part of the number, either reversed or the right way round. This box could just be the 362nd made in 1893. I am not suggesting that all makers followed this—Nicole Freres certainly didn't—but others may have done so. A thorough and accurate central music box register might help to throw some light on this aspect. Arthur Cunliffe began such a work several years ago but I believe that his ultimate goal, namely the discovery of things such as this question of serial number interpretation and instrument dating, was defeated by a general lack of co-operation amongst members. Perhaps Mr Cunliffe would care to comment and regenerate interest in this project.

Mechanical musical instruments vs. the Phonograph

R Smith writes from Glastonbury in Somerset:

AS A new member of the Musical Box Society, there will be many of the founder members who strongly disagree with the views and proposals I am about to make. But there is one thing I must stress. I am and have been for many years a lover of all types of mechanical music.

I stress *mechanical music* because this is my first point. At the moment the Musical Box Society only caters for a portion of mechanical music. I think Phonographs and Horn Gramophones should be included—in fact any type of machine up to the electric era of around 1920/30. The reasons are as follows. Firstly, the term musical box should include the gramophone because basically that's what it is, and it would help the less fortunate amongst us to start or add to a collection, and the most important thing, it would reduce the rather select image the society has got at the moment, and help cater for the ordinary member. This in turn would add to the membership I am sure.

These are my views and I would like to hear from other members who agree or disagree.

President's comment: Mr Smith raises a number of interesting issues here which I will deal with one at a time. First of all, the mechanical musical instrument is one which comprises a predetermined set of tones and pitches which may be excited by a programmed source. The piano-roll, the musical box cylinder and disc, the book of punched music—these are all programmes which allow the mechanical musical instrument to give vent to its voice via its sound-producing parts—comb teeth, organ pipes, piano strings. Now the phonograph and gramophone are demonstrably incapable of being admitted to this band because they are not instruments comprising that predetermined set of tones and pitches. Rather like the ventriloquist's dummy, it has no voice of its own and relies on its ability to imitate the programme source fed to it—in this case the record.

The next point is that nowhere written into our Constitution is any rule forbidding members from collecting phonographs, matchbox labels or anything. We exist to cater for the mechanical musical interests in mem-

bers, not to dictate how their interests may develop. For this reason, there is nothing to prevent a member from collecting whatever takes his fancy but—and here is the big one—it takes us all our corporate effort and finance to produce a journal devoted to mechanical music within our definition. If we were to include worthwhile material on phonographs, we would end up doing neither job well. Besides which there are several admirable collector's magazines already in existence which do a far better job on gramophones than we could ever do. May I cite in support of this argument those who, in the early 1920s, suggested that the piano roll was a recording and should therefore be included in the review pages of the magazine The Gramophone. Then editor Compton Mackenzie decided to run a *Player Piano Supplement*—and ended up

antagonising the purists with his piano rolls and upsetting the piano roll collectors with gramophone records.

I am interested to hear of the select image which the society has. I would have thought that this was to our credit. As for encouraging less fortunate members, as you will have read in Editorials over the past issues this is an aspect which is to the forefront of our minds and to this end we are shortly to include features on photography and tape-recording as an aid to the collection of mechanical musical instruments.

I can only repeat that the serious collector in any field requires a specialist publication. In mechanical music, that is precisely what The Music Box is. For the gramophone collector, Ernie Bayly's *Talking Machine Review International* is a recommended quarterly publication. Incidentally, Mr Bayly is a member of our society.

Why were inside instant stops fitted?

Jocelyn R Walker writes from Reigate, Surrey:

I WAS very interested in the article about the "survival of the inside instant stop" with references to the Francois Nicole boxes in the collection of Hughes Ryder (see page 350 of Volume 8).

It will be remembered that I have a similar box, an account of which appears in Volume 3, number 6, summer 1968, page 389. My box bears the serial number 84 on the bedplate. It is a part-overture box with a half-revolution stop separating the two airs

on one of the turns of the cylinder. This instrument also has an identical device to that illustrated on page 351 of the issue under reference.

What was the need for this apparently superfluous gadget? Would it be too far-fetched to suggest that it was intended not as a stopping device but, when brought into action, to be a guide to the correct angle of the blades of the air brake thus ensuring true playing speed?

After all, these were very fine boxes which were supposed to play good music well—and, indeed, still do.

Was it Lambert or Bontems?

Steve Ryder writes from Cranford, New Jersey:

I WAS particularly interested to read the article by Mr A J L Wright on the automaton Hookah Smoker (page 335) and to see his fine drawing of the mechanism.

I note that Mr Wright's piece is ascribed to Lucien Bontems and I wonder if, in fact, this piece did come from Bontems. Personally I have no knowledge of Bontems making this type of figure. However, Leopold Lambert made smoking figures (*vide* my article in the previous volume of *The Music Box*, page 267) and the

letters "LB" encompassed by the loop of the winding key are considered by most to be the mark used by Lambert.

In my article, referred to above, I mentioned that Vichy's "trade-mark" was the acorn-shaped stop-start knob. Vichy was not alone in using this, however. Acorns with one groove machined round the base were used by Vichy but after his death remaining supplies were used up by his successor, Triboulet, who generally made pieces which were smaller and more compact than those of Vichy.

In more recent times, Michel Bertrand also uses the acorn stop-start knob, this time with two grooves



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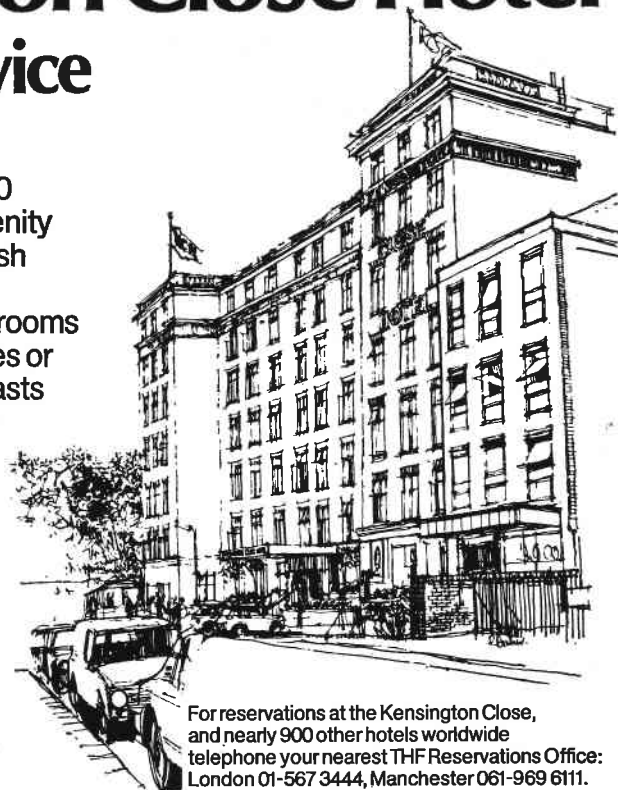
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machined round the base. Bertrand also features a key with the initials MB cast and pierced the same way as the LB of Lambert.

Many automata are identified as "being by Vichy", but the skill comes in trying to determine whether they were made by Henri Vichy or Gustave Pierre Vichy. Then of course there was Henry Vichy spelled with a "y"! . . .

BOOKS

continued from page 56

No doubt aimed at the younger and more impressionable reader, *Robots* does nevertheless contain an insight into the world of advanced and present-day automata. I do, though, question the merits of the computer as a storyteller. A UNIVAC 1108 (now *there's* a euphonious name if ever there was one) was programmed to write a murder story of 2100 words. This it proceeded to do in 19 seconds. Mind you, some of the dialogue is terribly stilted and the computer seems to have got its rooms and their purposes mixed. With no apologies (and only one omitted word) I quote from this computerised piece of autonomous drivel:

Well to do Ronald was kind. Lusty Ronald was married to Cathy. Handsome Ronald loved Catherina. Ronald likes Hume. Ronald disliked James. Easy going lusty Cathy was kind . . . John Buxley kissed Marion. Marion kissed John. They went to the library. James followed them. Marion undressed. John Buxley *** Marion. Marion committed adultery. James was enraged. James entered the library. James yelled at John. James threatened to kill John Buxley. Marion was embarrassed. Marion cried. Everyone went to bed.

Now there's sparkling work for you. After all, Vaucanson's duck could only eat, digest and pass its food . . .

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HISTORY OF THE ORGAN

continued from page 4

Some lead tubing perhaps, but not even that if the conveyancing was in timber.

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An Apology

DUE TO causes which are beyond explanation, the previous issue contained more than its fair share of printing errors. I apologise to members for this slipping of standards and in particular to Nancy Fratti whose name became garbled in type, and, on behalf of Arthur Heap, to several of our advertisers whose instructions received less than the usual close attention. To Graham Webb, however, we suggest that the thought of "period prices" might hasten the path which members beat to his Brighton shop.

No less unfortunate was the series of printing errors in the comment on Lyn Wright's trade mark. This is repeated below with the corrected caption.

On page 342, the centre column of text contained two jumbled lines — numbers nine and twelve — which should be ignored.



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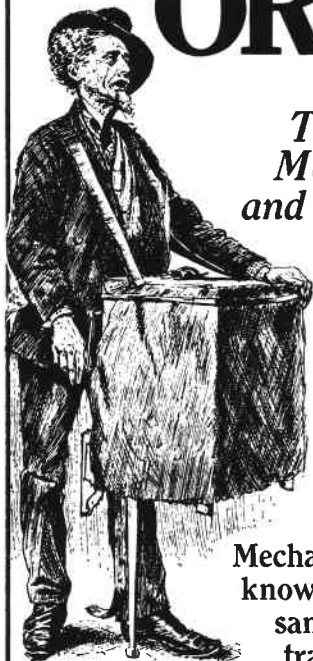
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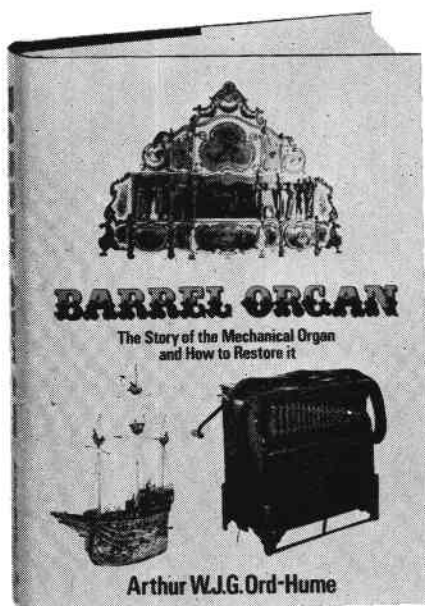


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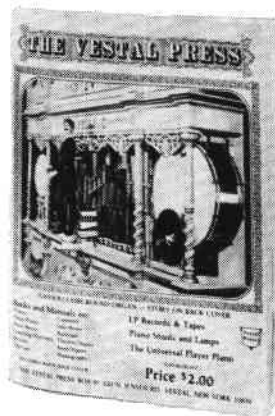
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 1369 Joan Baxter, PO Box 1720, Hyattsville, Maryland 20788, USA
 1388 Kenneth L Porter, 1808 Ohlen Road, Austin, Texas 78758, USA
 1416 Lt Col Peter A Grauban, 167-N "A" Street, Scott AFB, Illinois, 62225, USA
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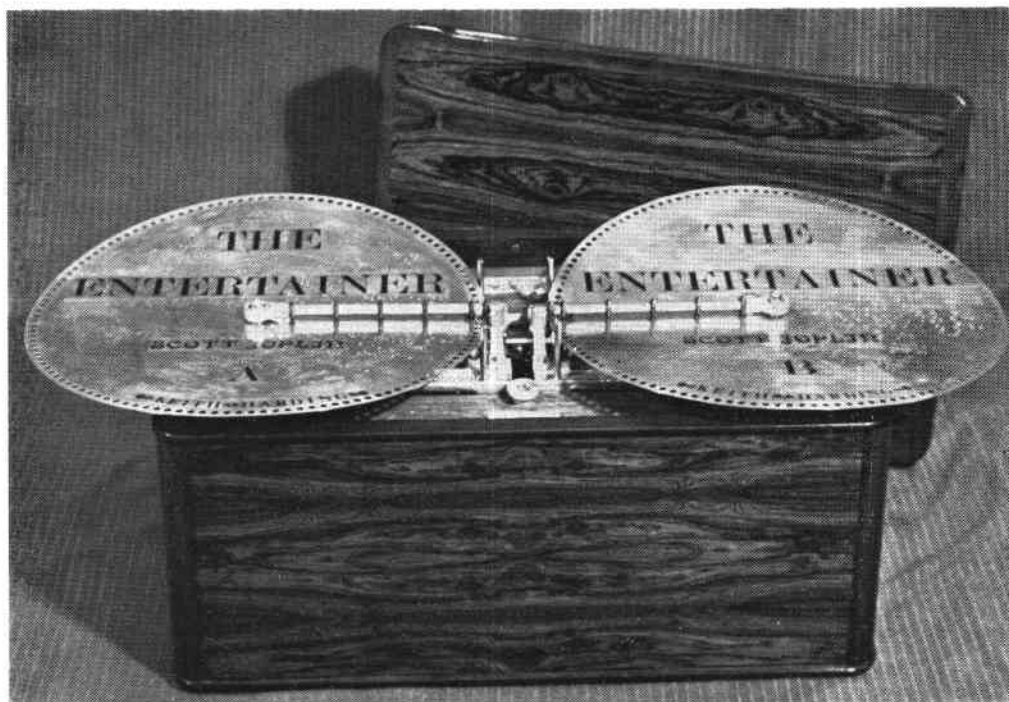
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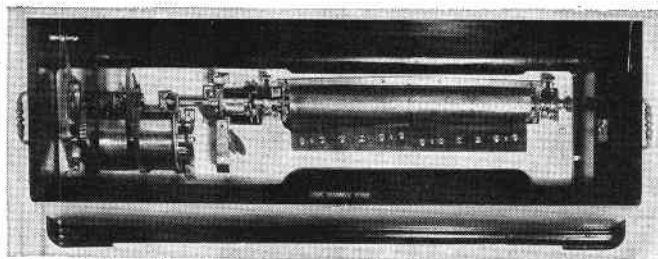
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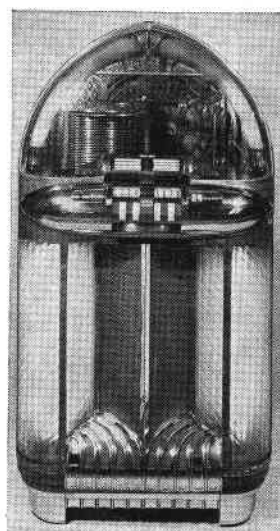
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A good Paillard Plerodiénique interchangeable cylinder musical box No. 16783, longue marche with two cylinders, dated October 31, 1882



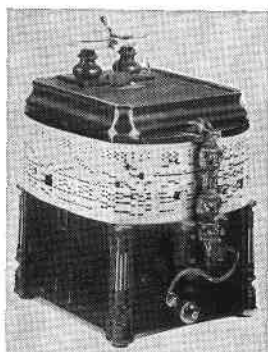
A Bremond *Pièce à Oiseau* cylinder musical box No. 19023 (detail)



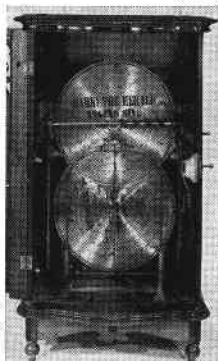
A Wurlitzer Model 1100, 78 r.p.m. jukebox



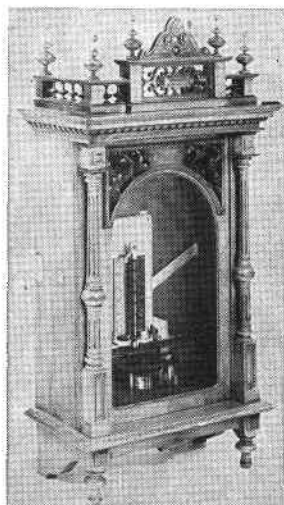
A 13½ inch Symphonion disc longcase clock



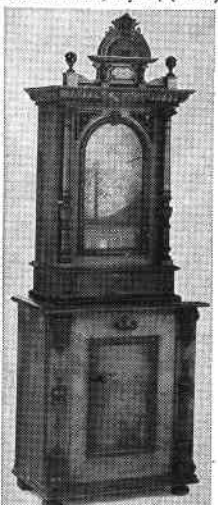
A Kalliston Bells in sight organette



A 19½ inch Polyphon Autochange disc musical box on stand, Style 4 (detail)



A 24½ inch Polyphon disc musical box No. 8470



A 19½ inch Polyphon disc musical box and disc storage cabinet



An Orchastrelle interchangeable cylinder musical box on stand No. 28018, with six cylinders

Enquiries about this sale should be addressed to HILARY KAY