

*Musical
Instruments,
English Organs &*

The Cimeterchordeon

THE FINEST COMBINATION
OF WIND AND STRING
INSTRUMENTS ON ONE
KEY-BOARD EVER PRO-
DUCED.

PRODUCED AND SOLD EXCLUSIVELY BY

WILL DAY (Kinutilities),

19 Lisle St., Wardour St. (near Leicester Square), London, W.C.

Telegrams: TITLES, Westrand, London.

Telephone: 4577 REGENT.

The Cinechordeon.

(Standard Model.)

PRODUCED AND SOLD EXCLUSIVELY BY

WILL DAY,

19 LISLE STREET, Wardour Street (near Leicester Square).



The complete Instrument, fitted with **Piano** and **Organ** Combination, **Harp** and **Zither** Attachment, **Venetian Swell**, **Two Knee Swells**, and **Piano** Cut-out complete,

£95

Code Word SOTTENTRA

or Tropical Model, made specially to meet the conditions of hot and humid climates,

£105

Code Word SOTTESSE

19 LISLE STREET, WARDOUR STREET, W.C.

The Cinechordeon is undoubtedly the finest combination of Musical Instruments ever offered for sale. It is entirely of British production throughout, and is positively a One-man Orchestra. It encompasses a powerful, rich-toned Organ, an Over-strung, Iron Frame Upright Piano, and an extremely fine Harp and Zither Attachment. Either instrument can be played separately, or all can be played together by **one musician at one time on one keyboard**. Every part of the instrument is practical and getatable. The chief points to bear in mind regarding **The Cinechordeon** are:—

ADAPTABILITY.

EASE OF MANIPULATION.

PERFECTION OF MUSICAL EFFECT.

HUGE VOLUME OF TONE.

FREEDOM FROM COMPLICATIONS.

LOW INITIAL COST.

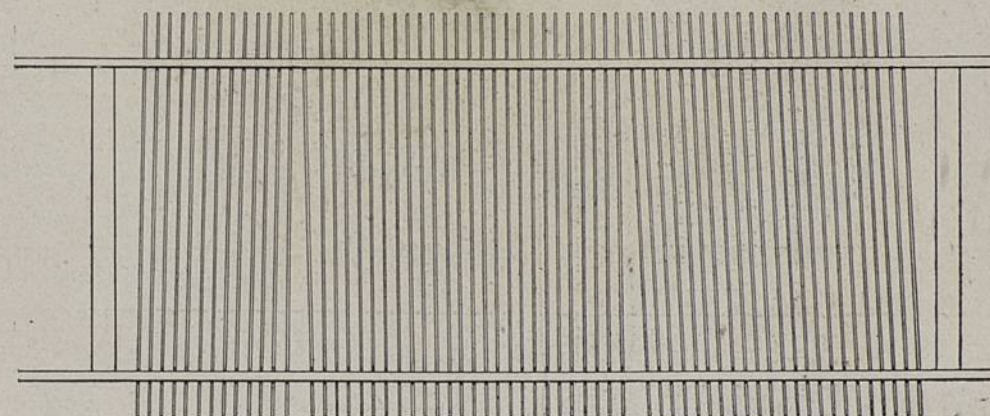
The following details will prove of interest to intending purchasers whether intended for use in the **Home, Concert Hall, Picture Theatre**, or with an **Orchestra**. The Perfection of the combination of Instruments can only be described as a positive Triumph of Musical Perfection and Mechanical Ingenuity.

DIMENSIONS.

HEIGHT, 5ft. 1in.

DEPTH, 2ft. 10½ins.

LENGTH, 4ft. 10½ins.



STICKER FRAME.

The above illustration shows the only connecting link between Organ and Piano; by the removal of the Sticker Frame the Organ and Piano are entirely separated.

I.—THE CASE OF THE CINECHORDEON.

The wood is Oak, thoroughly well-seasoned, and of selected quality; and the design is really superb, being relieved by Panelling, and the case entirely hand-polished. A Music Desk and pair of handsome brass Sconces are fitted to each instrument.

II.—THE PIANOFORTE SECTION.

The Pianoforte portion of **The Cinechordeon** is of the most excellent structure, and built especially strong to withstand the wear and tear of continuous use.

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Iron frame, trichord throughout, finest under-damper check-repeating action. It is fitted with the usual sustaining (or loud) pedal, and the celeste (or soft) pedal. These pedals are placed in their normal position at the base of the instrument, thus giving greater comfort and convenience to the player when using the Pianoforte alone. It is 7 octaves in compass, the tone being strikingly clear and resonant, and its carrying power very marked.

The keys are of a special white composition, guaranteed to keep their colour.

The tuning of the Piano is carried out in the usual manner by simply removing the front and lifting out the organ Sticker board. The Piano is left quite clear, and can be tuned by any ordinary tuner in the same manner as a separate piano is tuned. The whole application of the combination is simplicity itself.

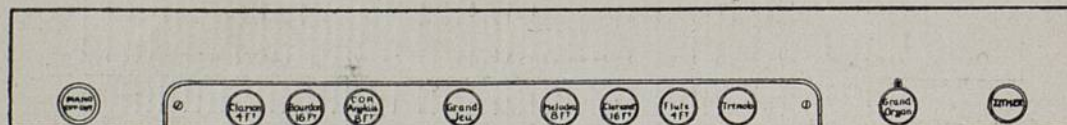
III.—THE ORGAN SECTION.

The method adopted of building the Organ above the Pianoforte is hardly less than an inspiration. The volume of tone thus obtained is most remarkable. The other advantages resulting from this arrangement will readily impress the careful reader. The stops are placed practically on a level with the eyes of the player, a plan vastly superior to the usual method of having them just above the key-board.

The Organ is 5 octaves in compass, "C to C." The stops are all speakers, there being no duplication, or such a thing as two or three draw-stops for the same set of reeds.

There are three full sets of reeds, 16, 8 and 4 ft., and the draw-stops are named as under:

Piano Cut-out.	Lower part of Flute.	Double Bass Octave below Piano.	English Horn, same Pitch as Piano.	Full Organ.	Upper Part of Cor. Anglais or English Horn.	Clarinet, upper part of Bourdon.	Flute, Piccolo, etc.	Vibrato on 16ft. Reed.	Stop to connect Organ with Piano.	Harp, Zither, Guitar, Banjo and Mandoline.
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These stops have each their distinctive *timbre*; each reed is wonderfully clear and responsive to the touch. The bright notes of the 4ft. Melodia Treble, for instance, are exceedingly crisp and bell-like, while the 16ft. Bourdon and Clarinet give a fullness and richness of tone only to be appreciated when heard.

The "Tremolo" is worthy of special note. It is a *vibrato* attachment to the 16ft. Clarinet, and its beauty of tone and fineness of action cannot be over-stated. The use of this stop in situations of sentiment or pathos is little short of electrifying.

The wind is supplied by two cuckoo feeders of large capacity, operated by two foot pedals placed very conveniently outside the pianoforte pedals. The wind passes from the feeders to a very ample reservoir, extending the whole length of case, which gives an excellent and unstinted supply to the Organ.

The Organ is connected with the key-board by a frame of Stickers made of fine aluminium rods, the device being so constructed that the whole frame lifts clear away, and gives uninterrupted access to the Pianoforte for tuning purposes, as previously mentioned.

OTHER EFFECTS.

THE HARP, ZITHER, &c.

This device extends nearly the full compass of the Pianoforte, and can be used either singly or with full Organ and Pianoforte. It consists of an attachment of specially prepared material fitted with pine resonators—a combination only arrived at after prolonged and exhaustive experiments.

The result is that "plectrum" instruments, such as the Mandoline, Guitar, Banjo, Zither, etc., etc., can be imitated with astonishing effect.

THE TWO "KNEE-SWELLS."

In using the Organ and Piano together the player often requires to sustain the Piano notes independently of the Organ. This in the **Cinechordeon** is very happily effected by an easy-working knee-swell, pressed outward by the right knee. Unlike all other so-called Combined Instruments, the use of the knee-swell in the **Cinechordeon** is perfectly natural and convenient for players of either sex, and extremely simple in its application. The left knee-swell works the Venetian shutters on the top of the instruments, by which means a perfect "crescendo" or "diminuendo" is obtained.

PIANOFORTE "CUT-OUT."

The one key-board on the **Cinechordeon** has, by virtue of the ingenious "Cut-out," a four-fold capacity. First, by drawing the "Cut-out" the key-board is silent; second, by drawing the "Grand Organ," the Organ alone is played; third, by taking off the "Cut-out" we have the Organ and Piano together; fourth, by taking off the "Grand Organ," the Piano alone remains; also you can play Solos on the Organ with Piano accompaniment, using one-half of the key-board for Organ, or vice versa.

Any ordinary musician can, in a few minutes, master these changes by simply manipulating the "Cut-out" and the "Grand Organ" stops.

GENERAL REMARKS.

It will be seen from what has been said about the **Cinechordeon** that the possible combinations and separate effects are practically unlimited. Any musician who loves his art will find in its possibilities a veritable El Dorado; and the better it is known the more fertile it grows in producing musical changes.

It is, without doubt or qualification, absolutely the grandest aggregation of musical effects from one set of keys ever produced.

TUNING AND GENERAL UPKEEP.

One of the many good points in the **Cinechordeon** is the very getatable construction of the whole instrument. For instance, if the Piano requires tuning, the tuner gets his pitch by means of a pitch-pipe from the 8ft. Organ reed, takes out the frame of Stickers by turning two wooden buttons, then tunes the Piano to his pitch-pipe. The Organ action is removed in half-a-minute, and there remains nothing more to impede free access to the tuning pegs.

Further—in the case of a broken string, the re-stringing is exactly as simple as in the ordinary upright Piano, there being no mechanism whatever under the key-board.

The Organ, it will be found, will hardly ever require attention, as it is a well-known fact that good reeds will stand for years.

COVER.

To preserve the **Cinechordeon** as much as possible from the harmful changes of temperature experienced in many Picture Theatres and other public buildings, a special cover has been designed. It is of stout yet flexible waterproof material, fleece lined, and so shaped that it slips on to the instrument with great ease, and effectively covers and protects the vital parts.

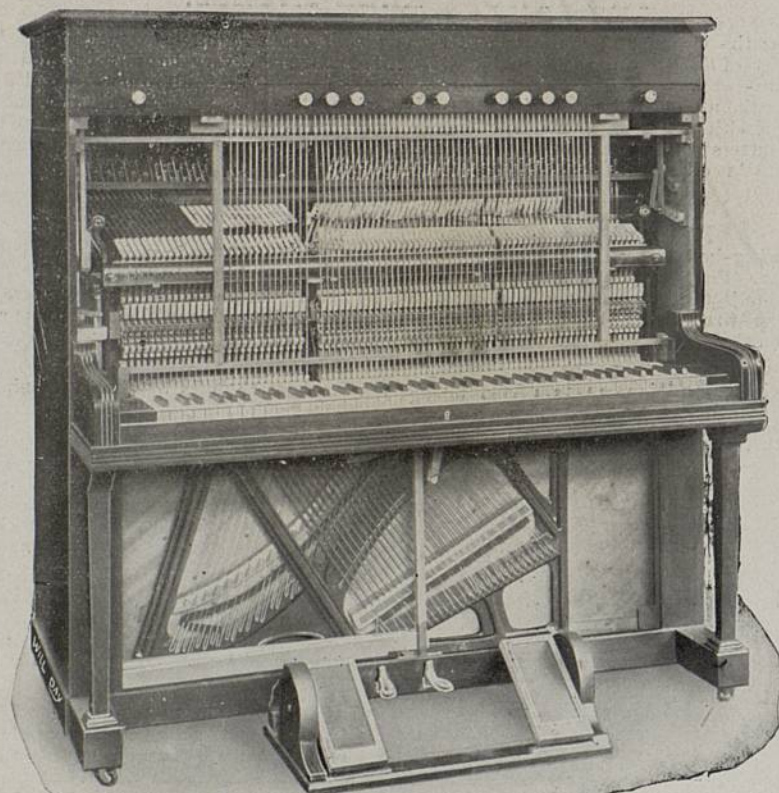
This cover is supplied at the very low figure of 25/- each.

STOOL.

For the comfort and convenience of the player it has been found that the rigid stool with a slight slope is by far the best. This we supply, of design and finish to correspond with the instrument, at 21/- each. Very strongly constructed of thoroughly seasoned wood.

Cinechordeon.

(Standard Model.)



This view of the **Cinechordeon** clearly shows at a glance the extreme simplicity of the whole combination of instruments. Note the substantial manufacture of the **Cinechordeon** compared with other combined instruments.

Of course, there are other combined musical instruments, but it is well to remember there is **only one CINECHORDEON**, and this was awarded the **GOLD MEDAL and DIPLOMA OF HONOUR at the GHENT EXHIBITION, 1913.** British-made throughout.

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MODEL 17.

SPECIALLY CONSTRUCTED FOR CINEMA THEATRES.

Contains Four Rows of Reeds (Five Octaves each), One Set $2\frac{1}{2}$ Octaves, Treble, 270 Reeds, Sixteen Stops, Knee Full Organ, Powerful Fortes, Rivetted Keys, Solid Figured Oak Case, **Lock-up Pedal Cover, and Wood and Zinc Bottom Board, Mouse Proof.**

Best Workmanship Guaranteed.

This Instrument is exceptionally Powerful.

PRICE £50. Code Word—SOTTOBASE.

Oak Stool, to match Case, price 30/-. Code Word—SOTTISE.

Measurements—Length 4ft., Height 3ft. 4in., Depth 2ft. 6in. Weight (approx.) $4\frac{1}{2}$ cwt.

The Action is so made that, with ordinary use, it **cannot get out of order**; all the Reeds and the entire Action are very accessible, and only the best work and material are put into these Instruments. The cases are especially strong and plain, solid Oak throughout.

Fitted with Powerful Bellows on the Pressure System.

Special Fleece-lined Waterproof Covers for this Organ 21/- each.

Code Word—SOTTOCODA.

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EXCEEDINGLY
POWERFUL.

MODEL 22.

Contains 5½ Rows of Reeds, 5 Octaves (C to C), 334 Reeds, 14 Stops (including Tremolo, Expression and Aeolian Harp), Knee Full Organ, Knee Swell and Venetian Swell, Solid Figured Oak Case, Panel Back, Lock-up Pedal, Cover and everything possible to exclude dust.

PRICE £80. Code Word—SOTTOLENA.

The power of this Model, and its great variety of tone, make it an ideal Instrument for Picture Palaces. Only the most skilled workmanship and best materials are employed throughout. It is fitted with Powerful Bellows on the Pressure System.

Weight (approx) 5cwt. Measurements—Length 4ft. 10in., Height 4ft. 6in., Depth 2ft. 8in.

The Action is so made that, with ordinary use, it **cannot get out of order**; all the Reeds and the entire Action are very accessible, and only the best work and material are put into these Instruments. The Cases are especially strong and plain, solid figured Oak throughout.

Oak Stool, to match Case, 30/- each. Code Word—SOTTOMANO.

Special Fleece-lined Waterproof Cover, 25/- each. Code Word—SOTTONSU.