

THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 10 Number 1 Spring 1981



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THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

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Arthur W J G Ord-Hume, 14 Elmwood Road, Chiswick, London, W4 3DY.

Jim Weir, Old School House, Swaby, Alford, Lincolnshire.

New Vice-President

THE tragic death of Hughes M Ryder on November 10th 1980 left the Musical Box Society of Great Britain without a Vice-President.

With nearly half the membership of this Society being citizens of the United States it has long been felt that they should be represented on the Committee by an American member.

Following the death of Hughes, his eldest son, Stephen, was approached and asked if he would be prepared to accept the office of Honorary Vice-President. The Committee was delighted to receive his agreement and his election to that post was duly proposed, seconded and unanimously carried at the Committee meeting on the 22nd January, 1981.

Stephen joined our Society in 1965, at the tender age of eleven years, having the membership number 150, and now has a distinguished record of research achievements for one so comparatively young. He has attended many of our meetings and was the author of Animated Androids, the outstanding feature on automata which appeared in the Summer 1978 issue of our Journal. Steve is a professional restorer of automata and, with his younger brother Jere, a partner in the business of AutaMusique Ltd, of Cranford, New Jersey.

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THE CHANGING FACE OF 'THE MUSIC BOX'

The new editor's tribute to Arthur W J G Ord-Hume

ARTHUR W J G ORD-HUME conceived the idea of the Journal when the Music Box Society of Great Britain was formed in the winter of 1962.

The first edition of **THE MUSIC BOX** measured 8in by 6½in and was typewritten, but with stiff outer cover. (See figure top left for the first 'face' of the Journal).

These early editions of the Journal are steeped in nostalgia, of course, but their contents are as vital today as they were two decades ago. They contained such articles as *Devious Designs in Dampers for Disc Machines* by **FRANK S GREENACRE**.

Back Numbers

To get the 'feel' of the Journal I was reading through the entire sequence of magazines covering nineteen years. My appreciation and respect as I read on through the years has led to this resumé, and this is my tribute to the Editorship of my predecessor.

Who was Frank S Greenacre, I wondered? Subsequent editions gradually formed a picture of this writer; he lived in Gorleston-on-Sea, Norfolk, then Anglian Television put out a programme from his home and nicknamed him *The Tin Music Man*, he was the Society's Treasurer, he produced (with Arthur's aid?) beautifully drawn illustrations on the workings of the 11in Polyphon.

Arthur's own early contributions as writer included, *Dirt ... the Collector's Preservative*.

TV and Radio

The BBC programme *SOUTH AT SIX* visited the museum of **MRS J GILCHRIST**, on the sea-front at Cowes, Isle of Wight.

There followed a report on the mighty steam organ, *The Kalliope*, at Crystal Palace (in 1859) with steam supplied by 30 h.p. engine and played by American organist, **ARTHUR DENNIS**.

DR ROBERT BURNETT, another founder member, wrote on, *The Date of the Invention of the Musical Box*, and someone with the nom-de-plume *Endless Screw* complained *My Music Box Won't Play*.

The Christmas 1963 edition was the 4th issue and the Society was one year old. These four editions indicate vividly the energy, progress, and standard attained in twelve glorious months. Read them for yourselves and share my excitement.

The BBC was quick to jump on our band waggon with no less a programme than *The Archers*. Quote... 'Yes, this is the latest event to take place in the nightly round of factual happenings recounted in *The Archers* BBC Home Service serial. Featuring recordings made of **MR BRUCE ANGRAVE'S** auto-change 22" Polyphon, this episode, broadcast in one of radio's most loved and most realistic family programmes, should recreate a wide demand for old polyphons and, if my experience is anything to judge by, new dampers!'

There was world-wide interest in musical automata and the Japanese demonstrated their latest novelty... Musical Clocks. The Music Box reporter, **NIGEL SCROGGETT**, visited the Earl's Court 9th International Watch and Jewellery Trade Fair.

(So, The Music Box had a roving reporter in the 1960s. How about one for the 1980s? Ed.)

At the Exhibition the variety of Japanese alarm clocks, from 59/6, would 'wake you gently or, alternatively, lull you to sleep with a musical box playing a Western tune. One box played *Jeannie with the Light Brown Hair*, and the selection of tunes available included an excerpt from *The Swan Lake*.

This edition of the Journal contained a report on the first ever Autumn-meeting, held at Mostyn Hotel, London W1. Fifty members attended, and there was an international flavour, with **MR M GUINNESS**, President of The Musical Box Society International, USA.

Coloured slides were shown by the Secretary, **CYRIL DE VERE GREEN**, Founder-member Number 2 (How sad that his wife *BERTHA*, Founder - member Number 5, should not be with us at the end of Arthur's reign as Editor). The slides were taken at the first ever meeting of the Society, in March 1963. Arthur (Member number 4) wrote in his Editorial, 'Those who attended our first gathering will recall the inspiring illustrated talk by Dr Robert Burnett (Number 10) on some of his musical snuff boxes.'

Membership

Ten years later the List of Members was to include inhabitants of; Australia, Belgium, Canada, China, Denmark, France, Germany, Holland, Japan, Korea, New Zealand, Sweden, Switzerland, United States of America.

After the luncheon recess at the 1963 Meeting a 'panel of experts' was convened to answer questions from members on aspects of musical automata. (*Letters to the Editor* frequently include questions of a technical nature and members will be relieved to learn that the new editor will rely on a 'panel of experts' to supply the answers). Mind you, some advice displays a sense of humour.

Expert Advice

Autumn 1964.

Question: How do I kill wood worm?

Answer: Hit each one hard with a hammer!

Bruce Angrave designed the Society Emblem (see page 6):

Early editions were published from 11 Devonshire Place, Wimpole Street, London W1, the then home of Cyril de Vere Green.

Village Fair

The Steam Fair at White Watham, Sunday August 30, 1964, was reported by **DAVID TALLIS**, author of *Musical Boxes*, (pub. Muller).

THE CHANGING FACE OF 'THE MUSIC BOX'

THE MUSIC BOX

JOURNAL OF
the MUSICAL BOX SOCIETY
OF GREAT BRITAIN

No. 4 Christmas 1963

editorial

interests and of trying to broaden the appreciation of collectors not only in the 'dense' membership areas such as London, but in the remote parts of the country - and we've got some pretty remote parts and there will be a lot more even more remote once Mr. Stephenson's invention has been pensioned off by that enterprising gentleman, Dr. Beeching.

WALTER GABRIEL FINDS POLYPHON

Walter Gabriel, earthy but nevertheless notable citizen of Ambridge, has found an old Polyphon! Unearthed, it was, in an old barn and now it stands in the bar of the "Bull" to delight customers.

Yes, this is the latest event to take place in the nightly round of factual happenings recounted in "The Archers" B.B.C. Home Service serial. Featuring recordings made of Mr. Bruce Angrave's auto-change 22" Polyphon, this episode, broadcast in one of radio's most loved and most realistic family programmes, should re-create a wide demand for old Polyphons and - if my experience is anything to judge by - new dampers!

We celebrate with this fourth issue of THE MUSIC BOX two important events. First and foremost, it's Christmas and secondly, our Society is now one year old. We feel that the Society is a very important asset to us all. Here we have a means of widening the interests and knowledge of every collector, of bringing together collectors with like

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THE MUSIC BOX



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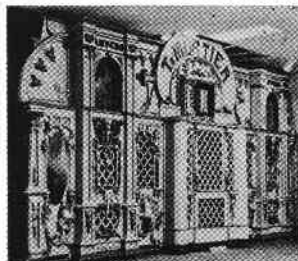
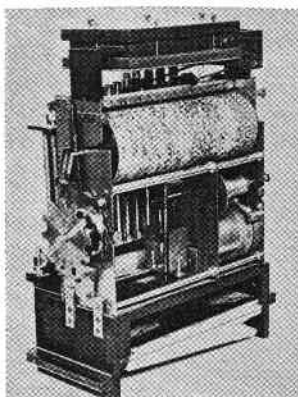
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Cover picture: One of the more unusual varieties is the Amabile disc-playing instrument which is powered by a clockwork motor and accompanied by music with two bells seen inside the case above the disc. Wind

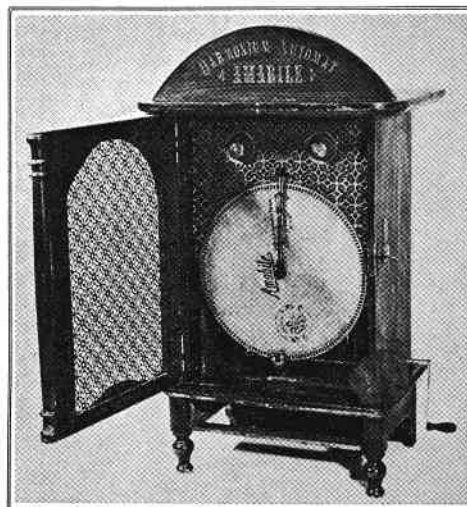


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Volume 9 Number 1 Spring 1979



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

Price £1.75 per copy (£5.50 US\$). Available free to members on subscription.

'It was everyone's picture of the ideal fair. The setting was perfect with trees all around and the spire of the church visible through them. Within the area was a regiment of steam traction engines the air was full of music.'

The Journal began a column on Reviews; of records and books. Arthur also researched into Trade Marks found on Music Boxes.

One member will sit up and take notice if he reads the title on page 22 of the Autumn 1964 Journal, *Mansfield Museum Musical Box Exhibition!* No, it isn't our **JOHN MANSFIELD** (who is to speak at the 1982 Arundel Meeting) but the town Mansfield, in D H Lawrence country, where they make excellent Mansfield Ale. The report was by **JOHN ENTWISTLE**, Member number 29, and who lived in Mansfield, Nottinghamshire.

Our other Editor

GRAHAM WEBB, who edited the Journal for two years between 1972-1973, sent in a letter referring to an article by **FRANK MOSS** dealing with interchangeable discs.

Christmas 1964 saw the use of photography, a major step forward in the changing face of The Music Box.

The first eight issues were complete and it was decided to call this **VOLUME ONE**. Since then each volume has contained eight editions spread over two years.

The Society Badges were now on sale, price 5/-.

The quality of photographic reproduction was excellent, **VOLUME ONE**, Number 8, showing **HENRY LAWRENCE**, of Leamington, with his 'hot air piano', and another picture showing **LLOYD KELLY**, of Massachusetts, repairing a Regina bell-and-comb disc machine.

The Editor did not allow his sense of humour to detract from his genuine heartfelt advice. For **ANITA BROWN**, of Cambridge, his 1964 Christmas message answering her question about killing woodworm read: 'First select two attractive-looking girl worms, tie a firm silk thread round their necks and walk them over the infected timber. When the boy worms come up for a look, clout them. For details on sexing wood worms, try a powerful magnifying glass.'

(Oh, come on 1981 Panel of Experts, can anyone tell the poor girl! How do we get rid of woodworm? Ed.)

This issue, incidently, contained a Music Box Short Story, by **GERRY PLANUS**. He called it, *A Modern Faireytale* (Journal's spelling) and it began 'There are fairies at the bottom of our garden and it ended, '... a nine foot high, four foot wide, 27½" Symphonium with twelve tuned bells so now you know why I believe there are fairies at the bottom of our garden.'

A short story ... now, there's a thing!

By Christmas 1966 The Music Box was containing photographs and diagrams of a very high standard of reproduction. Lists of tunes, items, prices, catalogues etc. of original and historical value began appearing.

VOLUME 3, produced at Easter, 1967, saw a new 'face' for the Journal (Fig top right) but the size remained the same. In his Editorial Arthur wrote, '... it is the first issue to adopt our new format. I hope you approve of it.'

It contained articles by Frank Greenacre (Repair of Discs), **ALAN SMITH** (The Exeter Lovelace Clock), **TONY SHERIFF** (My Way with Dampers), **J P HALL** (Organs of Death), **JACK TEMPEST** (From Textiles to Music), **HUGHES RYDER** (The Capital Cliff Box), **ARTHUR H COOMBES** (Polyphon Tuning Scales).

Published that year were two books by Society members; *Collecting Musical Boxes and How to Repair Them* by Arthur W J G Ord-Hume, published by George Allen and Unwin, and *The Cylinder Box Collector's Handbook* by Graham Webb, published Faber and Faber.

Our members were making their historical marks in the literature surrounding musical automata.

Members who would like to study *The Musical Box and How to Repair It* by **C H JACOT**, can contain a copy by ordering back number **VOLUME 3** number 2, if they do not already possess this edition of the Journal. The famous little book was published in New York, January 1st 1890. It was a 'scoop' for the Journal to obtain permission to reprint it. The copyright was obtained by C H Jacot in 1883. Manuals containing more details of modern techniques have been written since, but the C H Jacot book is a piece on Musical Box History (as is **J E T CLARK'S** book, *Musical Boxes* published by Fountain Press, 1952. J E T Clark is Founder Member number One).

While on the subject of reference books, in the Summer 1963 (number 3) Journal Dr Robert Burnett recommended the following: *Musical Boxes their Lore and Lure*, by **HELEN** and **JOHN HOKE**, published by Hawthorne Book Inc, New York, 1957; **L G JACCARD'S** long article in the American magazine *Hobbies*, 1938; *The Curious History of Music Boxes*, by **ROY MOSORIAK**, Lightner Publishing Co, Chicago, 1943; *Mechanical Musical Instruments*, by **ALEX-ANDRE BUCHNER**, translated by **IRIS UNWIN** and published by Batchworth Press, London circa 1959; *History of the Musical Box and of Mechanic Music*, by **ALFRED CHAPUIS** and collaborators, published by Scriptor S A, Lausanne, 1955. (This book has been re-issued, re-written and published by The Musical Box Society International, 495 Springfield Avenue, Summit, N J 07901, in 1980. Arthur Ord-Hume reviewed it on page 392, **VOLUME 9**, Number 8. This book is 300 pages, and Arthur ends his own long review, '... to have this work readily available in English ... the original French edition has long been out of print ... is a valuable asset. A O-H. There is also an article on *The Chappuis*, Geneva by **SUZANNE MAURER**, on page 181 of **VOLUME 7**; *Watches, Their History, Decoration and Mechanism*, by **G H BAILLIE**, published Methuen and Co, 1929.

These are books for the historian. Books published since have been expertly reviewed in later editions of The Music Box.

Member Authors

In 1975 Arthur Ord-Hume was able to claim, '... every major book and reference article ... which has been published during the existence of The Musical Box Society of Great Britain has been written or edited by a member of our Society. We can truly claim to have a world-wide membership. Our sister organisation, The Music Box Society International, last year (1974) celebrated its 25th anniversary ...'

With the strong international connections dating back to the formation of the Society it was only natural that tours abroad should take place, and these were well reported and contained invaluable information.

A major change in the 'face' of The Music Box occurred in the Spring of 1975 when the Journal appeared in the large format (11½" by 8½") members are now familiar

with. In his Editorial Arthur said, 'The Music Box embarks on its thirteenth year of publication we have travelled a very long way since our first faltering folios in the winter of 1962 ... Our new and enlarged Journal ... marks a new era in our magazine.'

It was the start of a wonderful relationship between The Music Box and Thanet Printing Works, Ramsgate, Kent.

Arthur worked with a gentleman at Thanet called **TED WHITE**. He and Arthur both retired on New Year's Eve, 1980. The new man at Thanet is **STAN WYATT**, and he joins the new editor in promising that this Leach-cum-Wyatt combination will do everything possible to attain the standard of the Ord-Hume-cum-White partnership in the production of the Journal.

As new editor I can but echo Arthur's words of 1975, .. 'Above all, this is *your* magazine. Your contributions are always sought.'

The first edition in the new format contained articles by **MARY KOSIARSKI**, **Q DAVID BOWERS**, **DOUGLAS BERRYMAN**, **RICHARD A KAHANE**, **G T MAYSON**, **GRACE THOMPSON**, **ROBIN TIMMS**, Bruce Angrave, **KEN FRITZ**, Susanne Maurer, ... and you can't get much more international than that!

(NB Some name are now appearing in Capital letters and others not. This is because in this article each person is having the name in Caps at the *first* mention. Subsequent mentions are in ordinary type, and this is surely *comme il faut*. Eighty seven names are mentioned, apologies to the rest, but I cannot know everybody ... yet!)

There was also news of the German Musical Box Society to be formed, and the Mechanisches Musik Museum at Fuldatal, with further details available from **WERNER BAUS**, 3501 Fuldatal 2, Hopfenbergweg 34, West Germany. (N.B. The address in our 1980 list is; Werner Baus, 3501 Fuldatal 2, Grunerweg 26, West Germany).

The new style magazine format brought letters of congratulations from all over the world. The Editorial Address moved to Arthur's home at 14 Elmwood Road, London W4.

Edition number 2 reported a visit to the Moltzer Museum at Bennekom, Holland. In the years to come members of the Society



were to visit almost every museum in the world. **CHRISTOPHER PROUDFOOT** joined the list of contributors. **ALAN K CLARK** gave a very professional report on the Summer Meeting 1975. The new editor has only recorded our 1980 Christmas Meeting because no one else did. If any member would like to be a 'Meetings Reporter' please submit your name immediately. Most of the heavy organising behind-the-scenes for these meetings is performed by **HILARY KAY**.

The professionalism of members such as **KEITH HARDING**, Graham Webb, **CLIVE BURNETT**, **ROGER BOOTY**, **GEORGE WORSWICK**, Bruce Angrave, were adding authority to the voice of the Journal.

VOLUME 8, number 2, was the Queen Elizabeth II Jubilee issue, and was pink-coloured bordered in silver.

Keith Harding and his team produced the world's first clockwork double disc Polyphon, playing two 19 $\frac{5}{8}$ " (50cm) diameter discs at the same time. This he called the *Gemini*, and he used several of the parts developed for his *Silver Jubilee Polyphon*. The two discs playing together produced a 'sublime' harmonie' or beautiful 'voix celeste' effect. When Keith introduced this instrument at the London winter meeting, Society members heard an arrangement of Scott Joplin's 'The Entertainer'.

Contributors included **Q David Bowers**, Suzanne Maurer, **DR ROSAMUND HARDING**, Roger Booty, **JUDITH HOWARD**, **BA GLSM**, and **BRIAN ETCHES**.

Judith, founder of The Mechanical Organ Trust, wrote on *The Dutch Street Organ*, and supplied her own pictures.

The Mechanical Organ Trust, a registered charity, was formed in 1977 to protect the heritage of mechanical musical instruments in the United Kingdom. This movement was prompted by the transfer to Australia in 1976 of the famous 'De Klok' street organ from Holland and the consequent furore in the Dutch government.

A one-inch scale model of 'De Klok' has been made by Judith Howard and **JOHN MAUNDRELL**. The drawings, and a model kit, are available. For current prices contact Judith at, 2 Bramfield Road, London SW11 6RB, telephone 01 228 1620. (The latest rumour is that 'De Klok' is to return to Amsterdam on an exchange basis).

Judith was our interpreter at the 1979 Hannover Barrel Organ Festival visit, and she has offered her services to The Music Box to translate any manuscript which comes to the editor written in German.

'The Mechanical Organ Trust' should not be confused with 'The Organ Owners Society', of which member **BRIAN ORAM** is a prime mover.

Brian's articles, *History of the Organ*, beginning on page 196 of **VOLUME 8**, and Keith Harding's continuing series of gems (page 202 **VOLUME 8**, *Perigal Plays for the Pasha*, must surely tempt any member to read the Journals in sequence from **VOLUME ONE**, number **ONE**, right up to **VOLUME TEN**, number **ONE**. There could be no finer education in Musical Box 'know-how'.

Christmas 1977 saw **H A V BULLEID** contributing *The New Music*. He has been a regular contributor and his ninth article is included in this issue. By placing his series of articles in a row one obtains a beautiful story of Musical Box history.

Earlier in this my tribute to Arthur Ord-Hume I mentioned the two frivolous answers to the question of woodworm.

On page 201, **VOLUME 8**, number 5, comes the real answer. ("We kid you not", as Humphrey Bogart might say). The explanatory article concludes; 'Free advice on all problems concerning woodworm is available from consultants such as the Rentokil Advice Centre, 16 Dover Street, London W1X 4DJ, or from any of the company's local offices.

Woodworms are not the only little creatures to attack our collections. **SIMON HASKEL** (**VOLUME 7**, number 8, page 297) writes an article, *Attack by Moth*, '... the

instrument had been literally devoured by moth grubs ...' Simon describes the cause, the effect, and the prevention. The grubs ate their way through cloth and then into the wood as well. The article contains advice on chemical treatment.

Around the World

We read of **HARVEY ROEHL** and his wife **MARION** going round the world, and what did they visit in Australia? ... Judith Howard's 'De Klok'. A certain Mrs Hetty Verolme of the Dutch community directed the Americans to the whereabouts of the famous barrel organ. Harvey also spoke highly of the Dutch beer. Fair dinkum, coppers!

The edition of the Journal we are describing splashed courageously into colour. (Please don't get excited, though. At the present time we cannot afford colour. Ed.) Page 215, for example, is a beautiful plate of the **JOHN MANSFIELD** collection. Particularly attractive is the Musical Piano-playing Lady who was won with a 1/- raffle ticket. As she plays she turns her head from side to side. Must be playing by ear. The piece is 15" high and has 4-air movement with 4½" cylinder. Fancy winning that for a shilling!

Arthur Ord-Hume did all collectors a favour when he published his *Identification Marks* article, **VOLUME 8**, number 6, pages 239-241. If you do not have a copy of this edition, order it right away. The same year Arthur was honoured by being invited to deliver the annual lecture to the Antiquarian Horological Society at the Science Museum in South London. He spoke on the development of the musical clock and its classification.

Roger Booty's article in **VOLUME 8**, number 6, on *Gavioli Thrumpet Barrel Organs* contains some lovely colour pictures.

JIM COLLEY supplied an article on *Harmoniphone Restoration*, and **DWIGHT PORTER**, of Vermont, America, was interviewed apropos *The Porter Musical Box Story*. **GRAHAM WEBB** and **TIM CHAPMAN** - **WEBB** supplied information of a technical nature.

The indefatigable secretary binding the activity together was **REG WAYLETT**.

It is at meetings and trips abroad that one finds, in conversation, the astonishing amount of skill and expertise among members. Some of the many who have given me the advantage of their

knowledge have included **ALAN** and **DAPHNE WYATT**, **JIM WEIR**, **ZED BOWMAN**, **RODNEY WAKEMAN**, **HELANA ORAM**, **GRAHAM WHITEHEAD**, **BOB PRICE**, **MALCOLM CALVERT**, **BOB MINNEY**, **ADRIAN LITTLE**, **BILL NEVARD**, and **ROGER KEMPSON**.

VOLUME 9 is interesting because even as far back as Christmas 1979 Arthur Ord-Hume was considering a new 'face' for the Journal. (See Fig bottom left). However, the existing format (Fig bottom right) was maintained.

Festivals

In the first number of **VOLUME 9** is an article by **PETER SCHUHKNECHT**, translated by the aforementioned Judith Howard. Graham Webb reports from Texas, and **H A V Bulleid** and **Brian Oram** continue their excellent series. A long letter from my namesake, **RONALD LEACH**, is written from his Museum of Mechanical Music, in Devon, about Mr Sharp's previous article on *Robert Houdin*, and **ARTHUR HEAP**, our invaluable advertising manager, writes about a box which needed repinning. **STEPHEN COCKBURN**, our treasurer, warned that our current account was running into the red, so subscriptions were raised to £6 per annum (not bad for four Journals per annum priced at £1.75 each!).



Jens Carlsen at his beautifully set out museum in Braunschweig.



The wall around Göttingen. 'Die renaissance der Drehorgel mit Meisterinstrumenten aus Göttingen. Orgelbau Meister Hofbauer. Der spezialist für mechanische Musikinstrumente'.

FANK HOLLAND received the **MBE, KARL HOFBAUER**, of Göttingen, attended the 1980 Leeds Festival. (During the 1979 Hannover Festival my daughter **FIONA** and I sneaked away one afternoon to visit the famous wall around Göttingen and to see Bismarck's hut. It was a sentimental journey . . . but that's nothing to do with Music Boxes or Barrel Organs; although at the time, late 1945, I was studying music at Göttingen University).

Members who played barrel organs in Leeds raised quite a large sum of money (about £150 was the sum mentioned to me) and a letter of appreciation was sent to us by the Royal Lifeboat Institute.

In 1975 Q David Bowers donated funds to the Music Box International to recognise the efforts of individuals in the field of automatic musical instruments. One award is the MBSI Literary Award, and the first winner of this trophy was Arthur W J G Ord-Hume. Hughes Ryder was in America and he received the plaque in California on September 25th 1976, presenting it to Arthur at our own London meeting on October 16th.

Thus Arthur received international recognition for the excellence of the Journal he had created in the winter of 1962.

And so to VOLUME 9, number 8 . . . Arthur's last edition.

This will, of course, become a collector's item, so order a back copy for historical reasons before they are all sold out.

The latest news I have about the availability of back copies is that **DR PETER WHITEHEAD**, of 141a Hallgate, Cottingham, East Yorkshire, England, has the following:-

		including postage
VOL 1	Numbers 1 2 3 4 5 6 7	£1
VOL 2	Numbers 1 2 3 4 5 7 8	£1
VOL 3	Numbers 7 8	£1
VOL 4	Numbers 1 3 4 6 7 8	£1
VOL 5	Numbers 1 2 3 4 5 6 7	£1
VOL 6	Numbers 1 2 3 4	5 6 7 8 £1
VOL 7	Numbers 1 2 3 4	5 6 7 8 £1.75
VOL 8	Numbers 1 2 3 4	£1.75
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Good Luck and Thank You

In the last edition to be edited by Arthur we read that Arthur has resigned from the Committee. Our President, and Chairman of the Committee, **JON GRESHAM**, has persuaded Arthur to change his mind. Arthur explained that he thought that by no longer being Editor he was automatically off the Committee, but this is not so.

Reviewing the nineteen years of The Music Box journal is my tribute to its author (except for two years when Graham Webb held office) Arthur W G J Ord-Hume. Producing the Journal has been a monumental achievement. The new 'face' of THE MUSIC BOX is very much as Arthur envisaged it two years ago. It is a fair combination of what the old and the new editors see as suitable. The new face is thus a merging of ideals, and Arthur and I hope that the Journal will go marching on without even breaking step once.

Compare the bottom left hand 'face' with the new face of VOLUME 10. I think there is a sublime harmony about the merging!

Enjoy your retirement, Arthur.

You've set me a high standard to aim for, haven't you!

ROBERT CLARSON LEACH



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Barrel Organ Festival, Hannover.

MUSICAL BOX ODDMENTS

by H A V Bulleid

LAST year the centenary of Offenbach was well marked by many revivals, and books and articles by sundry experts; though I must say they failed to record his standing on musical box tune sheets. So there is a gap worth filling.

Offenbach

Jacques Offenbach was born Jakob Eberst in Cologne, 1819, son of the Cantor of the Synagogue. He spent an undistinguished year in the 'cello class of the Paris Conservatoire and in 1834 joined the orchestra of the Opera Comique. His first success as a composer did not come till 1855 when he became manager of a small theatre in the Champ Elysées. That same year he took over a theatre in the Passage Choiseul, re-named it Les Bouffes-Parisiens, and launched his successful series of light, satirical Operettas; those most often noted on musical boxes are listed below with dates of first performances. Offenbach died in Paris in 1880, just too soon to see his only Opera (as opposed to Operettas) which opened in February 1881 and ran for 101 nights that year.

Orpheus in the Underworld	1858
Geneviève de Brabant	1859
Daphnis et Chloë	1860
La Belle Hélène	1864
Bluebeard	1866
La Vie Parisienne	1866
La Grand-Duchesse de	
Gérolstein	1867
La Périchole	1868
La Princesse de Trébizonde	1869
Madame Favart	1878
La Fille du Tambour-Major	1879
Tales of Hoffmann	1881

It is rather surprising that one does not find overture boxes playing Offenbach overtures. Perhaps they were considered too "light", and of course they only appeared at the end of the golden era of overture boxes.

Mystery

A name conspicuously absent from musical box tune sheets is Chopin, 1810-1849. By 1835 he was internationally famous as composer and pianist, he moved in elite musical circles, and his compositions were highly popular. They numbered over one hundred, mainly for piano. Why manufac-

turers wanting a rousing tune for a drum-and-bells box failed to select Chopin's *Polonaise Militaire*, Op. 40, I simply cannot imagine. Years later its opening bars did international service as the interval signal for Warsaw Radio.

Conchon

An interesting letter by Conchon was reproduced on page 186 of *The Music Box*, VOLUME 6. It is on Conchon's headed paper, dated 27.11.1891, written in a "clerical" hand, and signed with the rather spiky signature of the boss, F Conchon. The paper twice carries his Star Works trade mark encircling his device of a 5-pointed star threaded through a lyre.

The letter is in French to a customer in London who must have had some special device fitted to a Conchon musical box. The opening paragraph reads . . .

"The mechanism you requested to permit repeating or changing a tune at will has evidently been a complication which we should have refused to undertake, due to its exorbitant cost to me. I hope it will give you the measure of the sacrifices I make, both for my customers and for the reputation of my business."

The letter goes on to explain how to operate "levers Nos 1 and 2 and F and J" and advises the customer, if he still has difficulty, to contact Mr Ch E Brun at 21 Ely Place "who, though the fitting is patented and unknown to him, will certainly be able to explain it to you."

By 1878 Conchon had about 50 employees at his works in Geneva and was making most musical box components himself and supplying some to other makers. He is credited with the first HELICOIDAL box, pinned helically for continuous playing, and he showed it at the 1878 Paris Exhibition. But Conchon boxes are probably best known for multi-comb types, including Sublime Harmony, Harpe Eolienne and Harpe Tremolo, one or more of the combs usually having a Zither.

Conchon only started manufacture around 1874 and his early boxes carry Agents' tune sheets. He was an early user of nickel

plating, applying it first to the winding and control levers. By about 1880 he had introduced a number of manufacturing simplifications and economies, compared with his earlier boxes, including fewer comb screws, spaced more widely; coarser machining of bedplate; identical bearing brackets for both ends of the cylinder; iron control levers with plated screwed knobs; and mechanism secured to wooden platforms in the case with three countersunk screws.

These later boxes carried his own tune sheets with the Conchon Star Works trade mark. Some have the lyre-and-star device stamped on the governor block, others have the twin-oval device stamped on the governor cock. Both are illustrated on page 240 of VOLUME 8. Between the two ovals are three dots that also feature in Conchon's signature, arranged like the abbreviation for "because".

Judging by Conchon musical box serial number 9594, which was perhaps made around 1882 as its tunes include the Barcarolle from Offenbach's *Tales of Hoffman*, 1881, production had been streamlined by supplying coded finished components to the assemblers; how else can one account for the serial number 9594 being stamped on both cylinder bearings, both spring brackets, spring barrel and cover, winding lever, great wheel and zither components. Alongside the stamped CONCHON on the brass comb base I regret to report that it appears as 9593, which only goes to show that errors occur even in the best regulated production outfits.

Serial number 9594 is also stencilled on the iron bedplate (under the gold paint) and on the underside of the case. Only an assembly number, 55, appears on the governor and cylinder and other components. The nickel plating includes the cylinder and the zither assembly.

Despite adding rather fancy terms like "Concerto" and "Symphonie" to his tune sheets Conchon seems to have maintained high quality until he closed down in 1898. Perhaps in some respects

Conchon was for the 1880s what Henriot was for the 1840s. As E Clerihew Bentley might have put it,
They all say Henriot
Put up a good musical show
But I have a *penchant*
For Conchon.

Shrinkage

I recently measured the lid shrinkage of an 1850 musical box, which can be done when the side beading is intact, and found it to be just over a tenth of an inch on a lid 8 inches wide — a shrinkage of about 1¼%.

Normally one only notices this shrinkage on lids because it prevents the lock closing and it causes the front and back beadings on old style lids to be pushed outwards. But of course all wood shrinks across the grain and so all musical boxes also lose height; a typical early key-wind box 3¼in high would shrink about 3/64in = 1¼mm. This explains why sometimes on early boxes one sees the underside of the lid scored by the gear teeth on the spring barrel. These early cases were a very close fit to the mechanism and the shrinkage has brought the lid into contact.

It is now at least 80 years too late to take any remedial action, but if the lid is still touching the gear it is easy enough to file "a whisker" off the mechanism legs.

The same shrinkage phenomenon shows up with deep cases whose marquetry includes robust vertical stringing on front and sides; pieces are often found to be bowed, and

have to be reduced in length before they can be replaced.

Bluing

When steel is heated, oxide films of various colours appear on the surface as the temperature increases, and they include straw colours at about 475°F (250°C) and bright blue at 570°F (300°C). These colours are a useful technical aid in tempering hardened steel as for comb teeth, as I hope to explain among future Oddments; but the oxide layer also reduces the liability of the steel to rusting. For this reason, coupled with the attractive appearance, it has long been common horological practice to "blue" screws and other small components. In musical boxes this bluing is uncommon with one notable exception — early cases often had the lid hinge screws blued.

The passage of time and ill-chosen screwdrivers have usually wrought havoc, but this can be repaired as follows:—

- 1 Clean up and polish the screw head and if necessary re-cut the saw slot.
- 2 Degrease thoroughly.
- 3 Heat slowly till the royal blue colour appears.
- 4 Quench immediately in oil.

Item 3 is best done by indirect heat, loading the screws into suitable holes drilled in a piece of sheet brass, and heating the brass adjacent to the holes.

The same indirect heating process is used for other components, such as tune indicator pointers.

If the blue colour is weak, re-polish and repeat. If the blue looks mottled, it means there was some residual oil or grease, perhaps lurking in a saw slot which should be cleaned with a whittled tooth-pick.

Blued screws in polished brass hinges look grand — just like they did when the case was new in, say, 1840. They are a sign of elegance in case restoration.

Lyrics

It is extremely rare for a musical box owner to know the words of any operatic aria played by his musical box. Why should he? — being mainly there for the music. Moreover the operas are generally known for their composers, not for their authors or lyric-writers.

Nonetheless the lyric adds a dimension to the music, and knowing it increases one's interest. Furthermore some lyrics express age-old sentiments still commonly expressed today; and as an example I quote the second of the two verses of an aria commonly heard on musical boxes, "When other lips", from *The Bohemian Girl* by Balfe, 1843, words by Alfred Bunn.

When coldness or deceit shall
slight

The beauty now they prize,
And deem it but a faded light
Which burns within your eyes;
When hollow hearts shall wear
a mask

'Twill break your own to see;
In such a moment I but ask
That you'll remember me

That you'll remember
You'll remember me.

NEWS FROM AMERICA . . .

ARTHUR A REBLITZ and **Q DAVID BOWERS** are having a new book, *Treasures of Mechanical Music*, published by Vestal Press Ltd, of New York, USA. It is a large book, containing 640 pages and 650 pictures and illustrations. The two authors have drawn on the talents of many experts including **GRAHAM WEBB** and **ARTHUR W J G ORD-HUME**, the two previous editors of our Journal. The cost will be \$35. A review of this book will appear in *The Music Box* in an appropriate issue after the receipt of the review copy. Publication date is expected to be April 1981. (The Vestal Press Ltd, 320 N Jensen Road, PO Box 97, Vestal, NY 13850, USA).

The East Coast Chapter of the **MBSI** will have its April meeting in Vestal and in nearby Binghampton. **HENRY STEINWAY**, retired

Chairman of the Board of the Steinway Company, is a special guest.

Last August Vestal, and Binghampton, attracted European enthusiasts to the home of **HARVEY ROEHL**, the German-American book publisher. The group toured Harvey's antique music-machine collection at his home at 3533 Stratford Drive, Vestal. A visit was then made to The Forum, Washington Street, Binghampton, to listen to the theatre pipe organ. One of the visitors was **SIEGFRIED WENDEL** of Rudesheim, West Germany, Vice-President and co-founder of the *German Society of Friends of Mechanical Musical Instruments*. Probably the youngest member of the group was **ROBERT G MELNYK** of 6 Lancaster Drive, Endicott, who played *Consider Yourself at Home* on the mighty organ. (Robert's father was

one of the volunteers who rebuilt the organ in 1975).

Although the address of Vestal is 'New York', the town is 200 miles from New York City.

Harvey Roehl's home contains the musical relics of America's past, with music-making machines of every kind. Most of the collection had to be rebuilt. ".... it often takes years of labour. Most items were in pretty dreadful condition."

Vestal Press, the publishing house at N Jensen Road, is run by Harvey, his wife **MARION**, and a staff of four.

Harvey's initial love was for player-pianos. "The thing about player-pianos is that almost everyone likes music, so your hobby is of interest to other people. Stamp collecting is only interesting to other stamp collectors."

The Myth of the Musical Bustle

Arthur W J G Ord-Hume

SOME years or so ago, I received a strange enquiry from a programme producer working with the British Broadcasting Corporation. Now I am accustomed to getting requests for help of one sort or another from a variety of people to do with mechanical music and so this one should have been quite straight forward.

But this one was different!

Laurie Stanley of the BBC Television Centre was gathering material to use in a programme series called *The Record Breakers* and was on the quest for the unusual, the peculiar and the downright wierd.

"What" he asked "do you know about Queen Victoria's musical bustle?"

Now references to the venerable old Queen having owned mechanical musical instruments of one sort or another are legion. And I had heard, somewhere, reference to such an odd item and had dismissed it as being rather way out, in particular for this lady who was not known, in her later years at least, for whimsey.

Laurie Stanley directed me to the authority for his request. It was none other than the *Guinness Book of Musical Facts and Feats*, a book not found on the shelves of my own extensive library. I borrowed one and delved into its pages and uncovered all sorts of unusual things, such as an entry concerning "the biggest travelling organ in the world" which had a range described as "from super bass to super soprano". Then there was a piece about the oldest bell in Britain. "In October 1972", the book says, "it was discovered to bear the date 1254." I couldn't help wondering what would have happened had they not discovered the date until, say, July 1978, and whether it would have made any difference.

Then I found the section on mechanical musical instruments where I read that: "The first pinned disc with pins affixed to one of its flat surfaces . . . was invented in 1886. The inventors were Ellis Pan (sic) and Paul Lochmann . . . The English version was called the 'Symphonion', and the German 'Polyphon'." With informa-



tion like that on hand, I thought, Queen Victoria's musical bustle could well have been a small hand organ which she concealed beneath her clothing to while away the hours with while Albert was supervising the erection in Hyde Park of the Crystal Palace.

But to be sure, there on the same page was the reference to this wondrous garment. I quote in toto:

"Musical clothing, as opposed to artefacts worn on the person such as watches, seems to have been invented in 1875. Queen Victoria was presented with a musical bustle which played the National Anthem when she sat down. Fortunately, the monarch is excused from the convention which dictates that all should rise in the presence of the royal tune; otherwise a certain amount of oscillation might have resulted."

Laurie Stanley agreed with me that this sounded a little funny and we wondered whether the queen was, on that occasion, "not amused". But how could we check what are, after all, presented as incontrovertible facts in so re-

spected a reference work as the Guinness Book of Things?

When in doubt about matters royal, there is a very clear line of communication and the people who look after our Royal Family and their interests are always most helpful. One can, if one goes about it the right way, get permission to examine the Queen's clocks and the rather nice organ which is built into Buckingham Palace.

A letter was promptly despatched to the office of the Lord Chamberlain. Amongst the Queen's Works of Art did there, we asked, lurk a thing which played music when you sat down while wearing it? We hoped the Lord Chamberlain would not be off-colour the day he opened the letter.

In due course, Geoffrey de Bellaigue, Surveyor of The Queen's Works of Art, replied as follows:

"I have been making enquiries but I am afraid I can find no trace of the musical bustle reputedly presented to Queen Victoria. An Exhibition of the Jubilee presents was staged in the Bethnel Green Museum in 1888 but the bustle does not appear in the printed catalogue. In the Archives they have in addition a list of all the presents offered to The Queen which includes those she declined to accept. Here again we have drawn a blank. It looks rather as if the Guinness Book of Musical Facts and Feats has got it wrong so far as the 1887 Exhibition is concerned.

"Yours sincerely, &c."

Sadly, then, we proved the Guinness Book (no connection, incidentally, with Murtoth Guinness) to be wrong. Laurie Stanley did not get his programme together on musical bustles for royalty, and I returned the borrowed copy of the offending book with a mental note to drop their editor a line sometime. So far, the matter has slipped my mind. Meanwhile, Laurie Stanley still remains optimistic that somewhere in the world such a rare animal lurks as yet undetected.

If it should turn up and you know where it is, please don't send it to me but contact the BBC people at the Television Centre in West London.

Some Reasons for Collecting

by David Bowers

reprinted from The Musical Box Society International magazine

WHY do people collect automatic musical instruments? This is a question I must have heard hundreds, if not thousands, of times. The reasons for collecting music boxes and other instruments are, of course, many. My reasons may be different from yours — I don't know.

To me a music box represents a tangible link with another era — an era that I did not experience, as it was before my time, but that seems romantic, carefree, and a lot of fun, at least in retrospect. Why are people interested in rock specimens brought back from the moon by astronauts in recent years? Not because the specimens are pretty to look at and not because the average individual can amass scientific data from them, but because they represent a tangible link with something unattainable (at least for the present) — another world. Music boxes, too, are a link with another world — in a different sense.

If only they could speak, automatic musical instruments could say a lot of things, some of which probably might be better left unsaid anyway. One of the prizes in my personal collection is a Hupfeld Super Pan Orchestra, an immense instrument that once furnished lively music in a restaurant (and I use the word 'restaurant' with tongue in cheek) right in the middle of Zeedyk, Amsterdam's famed red-light district. When restoration of the instrument is completed, it will be in its new home — my living room. When I hear it played once again, I know I will think often of the good times that it has seen, good times of another sort, in years gone by.

Romantic in another way is the Hupfeld Phonoliszt-Violina in my collection. This once entertained theatregoers in Malmo, Sweden. When I hear it, I think of the instrument playing nonstop years ago to entertain people whom I have never met and never will — but who, I am sure, had a good time with it.

From a purely historical viewpoint, it would be hard to beat an A B Chase Welte-Mignon (Licensee) grand piano that I bought and



David Bowers and his wife Christie, whom he married in March 1978.

Christie Valentine visited the American International Galleries in search of a Polyphon music box disc. She found a husband, and David well and truly added to his collection.

sold a few years ago. This instrument was obtained from the estate of President Herbert Hoover. According to President Hoover's son, the piano held a cherished place in his father's life. Many famous pianists played upon the instrument — including Ignace Jan Paderewski, the keyboard virtuoso who later became President of Poland. Paderewski and Hoover were close friends, and many were the hours that Paderewski spent playing this particular instrument. It would be interesting to know if the White House ever had my other reproducing pianos in its years ago. If so, where are they? I am a rather sentimental person — and to me romance is an important part of my collecting interests.

Music itself is a major reason why many people like the instruments. Certain pieces — finely restored reproducing pianos and large orchestrions, for example — play with superb musical quality and with the 'presence' of from one to many dozens of human players. I have seen many accomplished musicians listen to a reproducing piano for the first time. Without exception their reactions

have been those of amazement and admiration. On the other end of the spectrum of comments is one I will never forget — a remark made to me by Ken Caswell, business director of the San Antonio Symphony Orchestra. A particular Mills Violano-Virtuoso that he had just heard, an unrestored and unregulated example, he likened to a "cat scratching on a screen door."

The first reaction of most collectors is to get as many familiar tunes as possible when acquiring music rolls, discs, et cetera, for an instrument. One copy of *In the Good Old Summertime* is to be preferred, it seems, to a dozen copies of miscellaneous now-forgotten tunes. Most advanced collectors, however, have mellowed on this subject. I, for one, am a bit tired of hearing the old standards, and relish nothing more than hearing an unfamiliar tune arranged in a sprightly manner. I have heard the same thoughts expressed by enthusiasts in the field of cylinder music boxes. It is far more fun to listen to and try to identify some obscure opera air than to be able to recognize instantly *Coming through the Rye*. Of course it might be well to mention that some long-forgotten tunes are justifiably forgotten — and 'once they are played again the reason for their ephemeral existence is quickly learned.

Collectors with musical abilities can find outlets for their talents by arranging new music to go on automatic instruments. In recent years, new music has been cut for a wide array of old-time instruments. Examples that come to mind are the new Polyphon disc featuring the Dave Brubeck arrangement of *Take Five*; Dave Lunchen's new Ampico roll of *Raindrops Keep Falling on My Head*; Art Reblitz's new orchestrion roll of *Thoroughly Modern Millie*, arranged for the Wuritzer Mandolin PianOrchestra; and Richard Schlaich's new arrangements for paper-roll-type organettes. And, of course, we must not overlook the beautiful arrangements available on cardboard

music-books cut by various composers in Belgium, Holland, and Germany. Claes O. Friberg, a gifted musician, recently was commissioned by the Danish National TV network to arrange some theme music for them on, of all things, a hand-cranked barrel organ. So, it seems that Danes will be hearing mechanical music every so often when they turn on their TV sets.

Whether automatic musical instruments are objects worthy of 'serious' musical consideration is a subject that comes up every now and then. Like the classic argument "how many angels can dance on the head of a pin?" this question admits of no single right or wrong answer, but it is interesting to note that many famous musicians of the past have considered automatic musical instruments to be a suitable medium for creative expression. Haydn and Beethoven, to mention just two, specifically arranged music to play on automatic instruments (flute-playing clocks and orchestrions, among others). In the 1920's noted

pianist and music-composer Paul Hindemith took a great personal interest in the Welte-Mignon and laboriously hand-cut music rolls featuring new arrangements for it. In even more modern times, the 'mechanical' arrangements of Frank Milne for the Ampico Model B provide a spirit and jubilation that even the most cloistered musician would find hard not to appreciate.

Still others among us find that restoration of these instruments furnishes their prime reason for interest. The seeing of a decrepit unrestored instrument 'come to life' step-by-step is a thrilling thing. I have seen Steve Lanick and Terry Hathaway, to mention just two MBS members, take instruments that started out as piles of seemingly hopeless 'junk' and transform them, almost miraculously, into gleaming instruments that looked just like new. When I first met Terry Hathaway, he was in the midst of a search for suitably aged basswood for use in building parts for the percussion

department of a Wurlitzer orchestra. No other wood, said Terry, would do — it just had to be basswood. Likewise, I have heard Steve Lanick tell of long searches to find a single piece of wood that had the precise grain arrangement, the precise coloration, and the other precise qualities he was looking for. As I have very little patience for painstaking mechanical work myself, I cannot help but admire the great dedication that goes into such restoration.

Gatherings of collectors of automatic musical instruments are refreshingly free of price discussions. More important are historical and musical aspects — which is the way it should be, in my opinion. It is comforting, however, to know that should the time come to sell your collection, chances are excellent that a profit might be realized. This, of course, would be in addition to the far greater 'profit' you have realized in another sense — the enjoyment of the instruments themselves over the years.



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Techniques of Barrel Pinning

by Ian Alderman

The construction of mechanical organs in the last decades of the twentieth century has something more than nostalgia to commend it. My own interest began some years ago and sprang from work on early pianos at a time when it had not seemed relevant to musical performances to realise that a piano of 1790 was a very different instrument from the piano of 1970. Then many musicians were content to play all keyboard music of all periods on the nearest keyboard instrument, which usually meant a concert grand piano. Thus we had almost all been led into the belief that the keyboard music of the seventeenth and eighteenth centuries was boring, insipid, filled with repetitive figuration, and somehow fitted only for lady piano players to perform in their drawing rooms. Fortunately for music, the electrifying playing of such musicians as Wanda Landawska performing Scarlatti on her Pleyel harpsichord (the authenticity of this can be argued elsewhere) came as a revelation and shewed that this music could be virile and exciting. It became apparent that early piano music too would also shed its gentility if it was performed on instruments of the period, and so for several years I had workshops in Clerkenwell specializing in the restoration of early pianos.

To restore a musical instrument one must become familiar with its repertoire and in examining much early keyboard music and researching the period, I kept coming across curiously frequent references to the mechanical organ. It was an odd fact that most composers seemed to have paid some attention to this device.

Mechanical music in those days meant to me either musical boxes which, although charming, were not my period, or dreadful street pianos which were not even charming. These were presented without fail with rusted strings, split soundboards and failed planks, but still grinding out noises, usually referred to as 'foreign tunes' or even 'from the oriental market'.

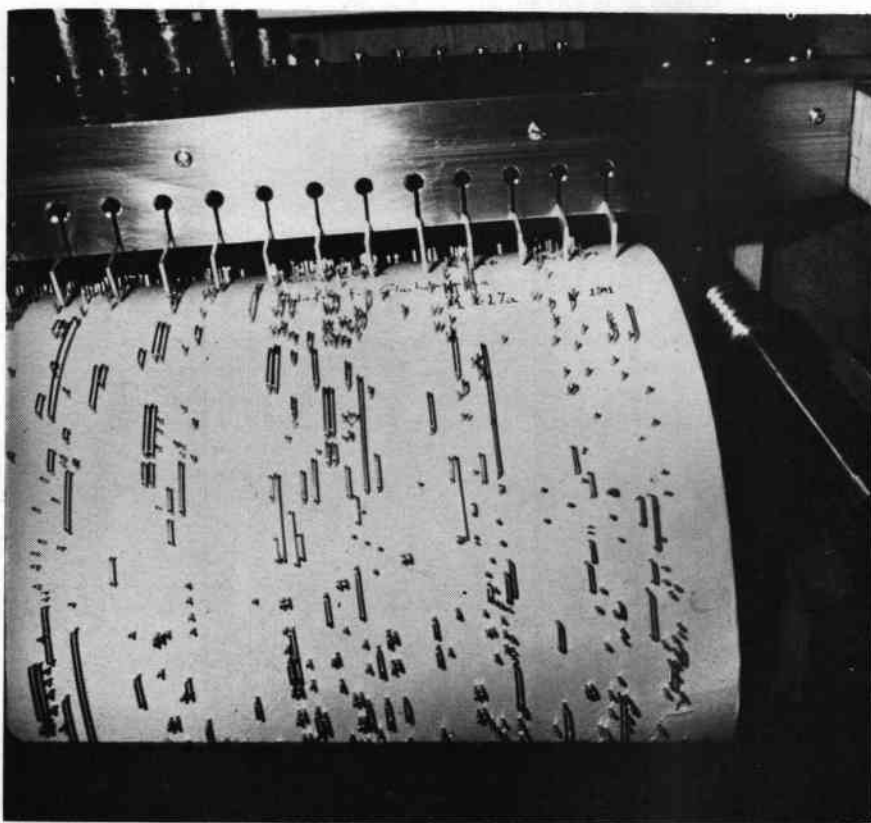
Eventually a d'Arrainville clockwork organ came into the workshop (this instrument was illustrated in 'The Music Box' VOLUME 8, Number 7, page 295, when it was

auctioned). **JIM WEIR** restored the clockwork mechanism and I attended to the music work. The organ played three spiral barrels, two turns per tune. The sound was good and suddenly all those early references became clear: this would have been the sound that Handel and Haydn had composed for, and similar, if larger, mechanisms would be the instruments which performed the Mozart and Beethoven pieces. I decided to make barrel organs, and this the workshop now does, turning out a small number of instruments each year.

My own early work was largely experimental and mostly devoted to discovering the techniques of barrel pinning. I found the best way was to go to such early and original scores as there are, since modern translations are unreliable. The practice of the workshop now is to make one type of instrument around which we can weave such

variations as a client may demand. Since the starting point of the exercise was to discover if the 'mechanical music' of the past worked better when performed as it was originally intended than in the arrangements of it which we usually hear, the organs have been designed to encompass most of the mechanical repertoire. (The exceptions are two Beethoven pieces, The Adagio in F from 1799, and the Battle of Vittoria 'Wellington's Victory' Opus 91, which really require an orchestrion to do them justice). Needless to say, the prospects of finding antique instruments playing these original compositions are virtually non-existent.

The range of the organs is from tenor C to f3, a chromatic compass of 43 notes, played on four ranks of pipes: stopped diapason, principal (wood), twelfth and fifteenth (metal), but these specifications do very.



A Pinned Barrel.

The repertoire, too, has determined the size of the barrels (and not the other way round as is the case when pinning new barrels for old organs). These barrels are 225 mm diameter and 875 mm long, and they make nine revolutions on a continuous spiral. The trackers on the keyframe are 20 mm apart. This gives a playing time of about 12 minutes each barrel.

After a considerable amount of experimenting we decided on the ratio of 80:1 for the gearing. This gives a movement of 10 mm of the barrel to one revolution of the handle. Observation of old barrel organs seems to indicate that church barrel organs had a higher gear ratio than house organs, but much more information is needed before definite conclusions can be drawn, and accurate measurements and figures would be welcomed.

Much anxiety was caused over the question of trackers — the 'keys'. The Black Forest type of a metal point embedded in wood was tried and rejected in favour of the English type, metal blade in brass comb, which seemed in the end simpler and more accurate, especially in larger mechanisms. It would be interesting here, too, to have more information about the keys and keyframes of old organs. We need to know the precise angle of the points of the keys to the barrel, and where the keys are pivoted. Statistics are of much more use than vague descriptions. Our trackers are plated steel, in brass guides.

The windwork is conventional: two pairs of rocking feeders to a box reservoir and thence to the windchest, with a wind pressure of $2\frac{1}{2}$ inches. This design was confirmed when I chanced to own, for a brief period, a barrel organ by Bevington. It is quite hard to make innovations in barrel organ manufacture. Most things have been tried before, one discovers.

The casework of the organs has been carefully designed to be in keeping with the style of the late eighteenth century, with particular reference to the work of the Chippendales. The cabinets are veneered in the finest flame-curl mahogany we can obtain, and the display pipes are gilded and backed by blue silk. The fittings are brass, as is the traditional bolt and shutter mechanism which guides the barrels. There is room for three barrels, one in the instrument and two stored in the base. The instruments stand just over 6 feet high,



Front View.

and are 43 inches wide and 27 inches deep.

The organs are capable of playing almost any music one chooses to pin on the barrel, but since the object was primarily to perform the works of the past in their original form this has been done and the main programme on the barrels is of mechanical organ music. The result has been interesting, especially in those late Mozart pieces, usually heard in 'compromise' versions involving either cathedral organs or piano-duet. In these instances it is impossible to penetrate and disentangle the dense polyphonic lines of the music, especially K 608. These difficulties vanish when the music comes more simply from the barrel.

While one may not make great claims for the intellectual content of most mechanical organ music (the late Mozart pieces are an exception) it is pleasing to note that the early composers often resorted to writing music that fully exploited the possibilities of mechanical performance which is difficult or impossible to execute by hand. See, for instance, the chains of double trills in bars 44 to 46 of 'Vola l'augello' (Sosarme) from Set One of Handel's music for Charles Clay's Clock; and there are many examples to be found in E F Schmid's edition of Haydn's *Flötenuhrstücke* (Nagel, 1953).

Pinning the barrels for these organs is the longest of the manufacturing processes, since it takes roughly as long to mark out and pin one barrel as to construct the instrument itself. The starting point

for barrel-pinning is to get hold of the best edition of the score available and study it carefully at the piano. Ornaments have to be correctly realized, and notated in full. The speed at which the music moves is important, and the first thing to do is to see what the basic note value is. For instance, in the Mozart Andante in F, K 616, the basic note is a demi-semiquaver, a thirty-second note, but since these often carry ornamentation it is necessary to further divide each bar into 64 parts. It is quite impossible to use the 'clock' method of marking barrels—marking a simple division of the sweep of the handle. Even if one could see $\frac{1}{64}$ of one revolution, it is quite possible that the result would be music that is too fast, or too slow. We invented (as it transpired, re-invented, since nothing is new) a version of Flight's Micrometer (see the *Mechanics Magazine* number 410 for Saturday, June 18th 1831, where a lucid and complete description is given of this device 'for setting organ music on cylinders'). This enables me to pin to an accuracy of $\frac{1}{4}$ of a millimetre, with the tracks two millimetres apart.

The organ illustrated plays all the Mozart pieces, K 594, K 608, both in F minor, and K 616 in F major. In A Hyatt-King's book 'Mozart in Retrospect' (OUP 1955) there is a chapter on Mozart's Music for Mechanical Organ, to which the interested reader will turn. The question of an elusive 'Adagio' for mechanical organ by 'the unforgettable Mozart' is there rehearsed and Einstein's theory that this music is the Glasharmonika Quintet K 617 is put forward with reservations that I share with Mr Hyatt-King. Perhaps a better candidate for filling the position of the 'lost' Adagio is another work, written at the same time as this Quintet, and the mechanical organ music. This is another Adagio, for Glasharmonika alone (you cannot play musical glasses quickly), this time in C major, K 617a. This modest, but enchanting piece, full of chromatic slides, fits neatly, unaltered, on to the barrel organ compass Mozart was working with at the time. It sounds well and convincing on the mechanical organ as we found when I pinned it as a companion piece for the Andante in F, K 616. Since Mozart was writing all of this music to commissions because he was very short of money, and

finding the task distasteful (we have a letter to his wife saying so) he may well have sold this little Adagio to two clients at once, or at least, not bothered to compose something special for one of them. He had done this before with his flute music!

Having set out with the earnest intention of re-creating music in the form in which it was originally intended, one discovers that not only has one recaptured the sounds from the past, but a curious aura of a departed age pervades the mechanical production of this music, and I have been seduced from my original scholarly intentions and frequently experiment with other music of the period. The ballet music set in the operas of Gluck and Grétry sounds particularly persuasive. However, the main task of the workshop continues to be the production of small mechanical chamber organs, performing their particular and individual repertoires.

street music festival which took place in Leeds that morning.

Nine organs and organettes strategically placed in the pedestrian precincts of Leeds with Dr Peter Whitehead, R S Gordon, Peter Schuhknecht, Alex Dunman, Mrs R. Newman, Paul Ziff, Jon Gresham, David Secrett and Keith Harding, and two 'roving' collecting boxes, managed to acquire £165.68 for the charity.

A letter of thanks was sent by the Chairman of the Leeds branch of the RNLI to the Society to thank all those who took part, and to stress that they . . . "would love the opportunity of repeating this at some future date if at all possible" . . . H.K.

PRICES

Some members have inquired about present-day prices. At an auction in Betchingley, Surrey, the following items came up for sale. They were described as follows:-

- (a) Victorian Walnut Cased Polyphon, having gallery top, two doors enclosing mechanism for 9½" in working order. The price reached — £220.
- (b) Walnut table model polyphon complete with thirty-three discs. The price reached — £250.

2 February, 1981. AP

SPRING MEETING

Saturday, 21 March, 1981, Lincoln
The Spring meeting this year will be in Lincoln on Saturday, 21 March, at the Moor Lodge Hotel, Branston, Lincoln, LN4 1HO (Tel. 0522 791366).

Lincoln has many attractions which illustrate the history of the city from Roman times to the present day, with the Cathedral watching over all; it is hoped that the programme for the Lincoln meeting will provide members with an opportunity to explore the city and its treasures.

Programme—Saturday, 21 March, 1981
10.00 - 11.00 am Registration and Coffee

11.00 - 11.45 am **GEORGE WORSWICK**
'Unusual Aspects of Musical Box Restoration'

11.45 - 12.00 am Questions and discussion arising

12.00 - 12.45 pm **ROGER BOOTY**
'Organs — sight and sound'

12.45 - 1.00 pm Questions and discussion arising

1.00 - 2.30 pm Lunch (not included in Registration fee)

2.30 - 3.30 pm **ARTHUR ORD-HUME**

3.30 - 3.45 pm Questions and discussion arising

3.45 - 4.15 pm Tea

4.15 - 6.00 pm Visit **ROY ISON**
Visit Usher watch collection

6.00 - Visit to Cathedral with guided tour of organs

Accommodation is available at the Moor Lodge Hotel at a cost of £12 per person b & b inclusive of service charge and VAT. £13 per person b & b including private bathroom, service charge and VAT. **ALL ROOM BOOKINGS SHOULD BE MADE BEFORE SATURDAY 14 MARCH 1981.**

Lunch is available at the hotel or in pubs and restaurants in Lincoln.

The Usher watch collection, totaling some sixty-eight items, was bequeathed to the City of Lincoln by a jeweller, James Ward Usher; the Usher gallery also contains miniatures, porcelain and silver and is recommended for a visit. On Saturday the gallery closes at 5.30 p.m.

The hotel is approximately three miles outside the centre of Lincoln, and members are encouraged, where possible, to bring their own cars since there will be no coaches to transport members from the hotel to the city centre. However, once in the centre of Lincoln it is apparent that the three 'visits' planned are within easy walking distance from each other.

Roy Ison, of 3 Greestone Place, Minster Yard, Lincoln will be delighted to see members (approximately twenty at a time) at his home to look at his fully-restored barrel organ which was recently described in 'The Music Box' as well as his collection of antique musical instruments.

ANNUAL GENERAL MEETING of the Musical Box Society of Great Britain, (and **SUMMER CONVENTION**), in London, 6th JUNE, 1981. At the Kensington Close Hotel, Wrights Lane, Kensington W8 5SP. Tel: 01 937 8170.

AUTUMN MEETING

Saturday, 5 September 1981, Cambridge
This year's Autumn meeting will be held in Cambridge on Saturday, 5 September 1981 at the **Blue Boar Hotel** (part of the Trust House group), Trinity Street, Cambridge CB2 1TG (Tel: 0223 63121).

Since Cambridge is the second most popular tourist city the hotel must have **FINAL NUMBERS BY MID MARCH**, and it is vital to the organisation of the meeting that one form below is completed and sent to the Blue Boar hotel immediately.

A special rate of £45 per person has been negotiated for the weekend, which will include all meals on Saturday and breakfast on Sunday. Members wishing to have a meal at the hotel on Friday night will have to advise the hotel when booking, and this would be an additional cost.

The activities of the weekend will include practical workshops, a visit to an interesting collection of instruments, a gala dinner on Saturday evening followed by a full Olde Tyme Music Hall show with a guided tour of the Colleges on Sunday.

Members having portable organs or barrel pianos are invited to bring them along and play in the streets of the city centre on Saturday morning in support of the Muscular Dystrophy flag day.

REGIONAL MEETING, March/April 1982, **ARUNDEL**, Sussex. Meeting Organiser: **JOHN MANSFIELD**. **OVERSEAS MEETINGS AND FESTIVALS**. July 17-19 or 24-26, 1981, (dates to be confirmed), Second Swiss Barrel Organ Festival, Thun, Switzerland.

September 10-13, 1981, Musical Box Society International. Annual Meeting, Dearborn, Michigan, USA.

September 3-6, 1982, Musical Box Society International. Annual Meeting, San Francisco, California, USA.

Convention and event organisers are invited to send in dates for regular publication in "The Music Box" to aid members throughout the world in planning their participation. (Ed.)

CAMBRIDGE

A special rate of £45 per person has been negotiated for the weekend, which will include all meals on Saturday and breakfast on Sunday.

PLEASE COPY THIS FORM AND SEND IT TO:-
The Duty Manager, Blue Boar Hotel, Trinity Street, Cambridge CB2 1TG
Friday 5 September 1981, Saturday 6 September 1981
Meeting of Musical Box Society of Great Britain
I wish to book the following accommodation:-

(*delete where not applicable)
Double without bath*
Twin without bath*
Double with bath*
Twin with bath*

Name: Date:
Address:
Signature:

Further details will be contained in the Summer edition of The Music Box.

SUCCESSFUL COLLECTING IN LEEDS

AT the Leeds meeting of the Musical Box Society on 6 September, 1980, a number of members contributed to the



ORGUES
&
PIANOS

GAVIOLI

Société des Anciens Etablissements

Gavioli & C^{ie}

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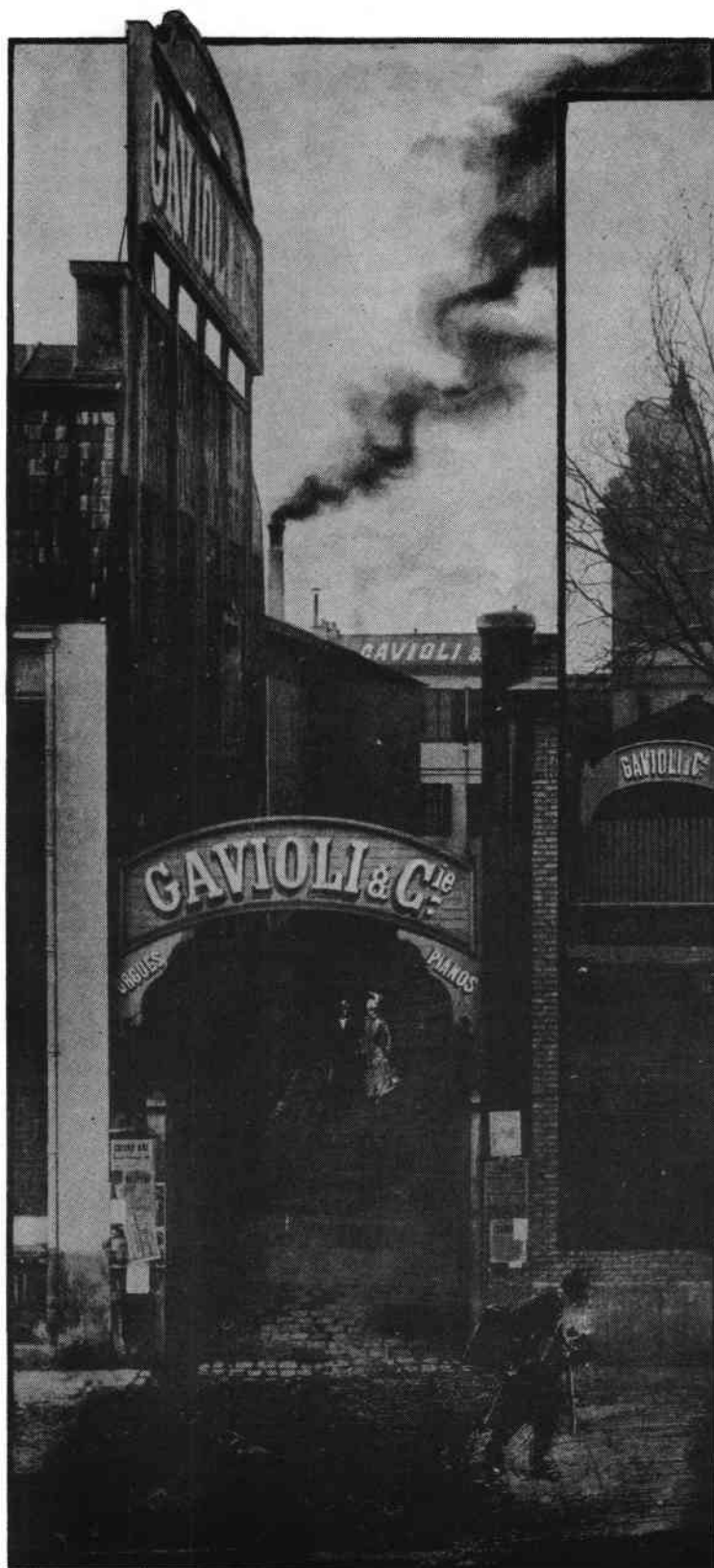
'est à Modène, en Italie, que fut fondée au commencement du siècle dernier la Maison d'Instruments de Musique mécaniques Gavioli.



Antérieurement, le fondateur de cette Maison, Lodovico Gavioli, s'était rendu célèbre par ses inventions mécaniques, notamment par l'horloge

Maison Gavioli en 1806.

GAVIOLI & C^{ie}



Entrée de l'usine.



Sortie de l'usine.

du Campanile de Modène, et son buste figure actuellement au Musée Municipal de cette ville. Pendant cette première période il créa et exploita, entre autres instruments, le petit orgue à cylindre portatif, qui depuis fut désigné sous le nom universellement connu d'orgue de Barbarie.

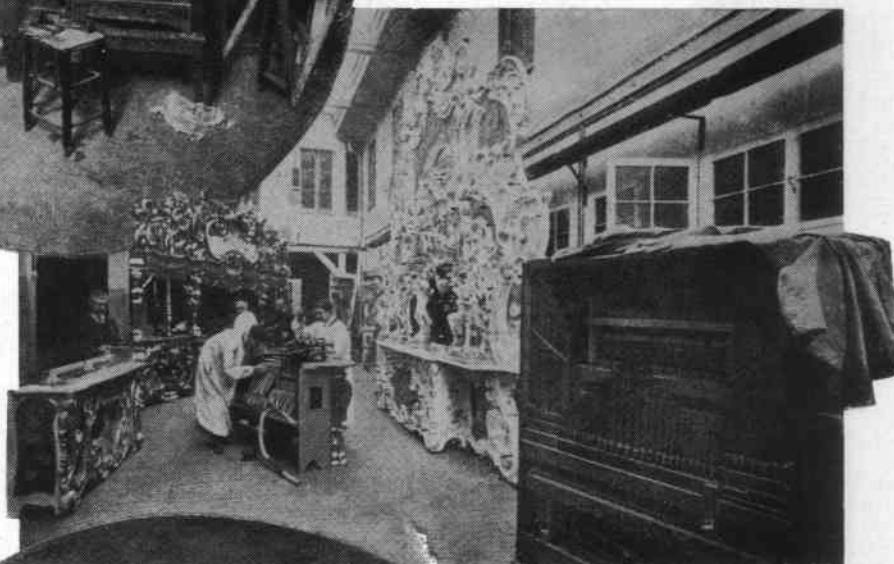
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Hier.

En 1845, elle vint s'installer à Paris où elle continua le genre qu'elle fabriquait en Italie.

En 1855, à la première Exposition Universelle, elle obtenait pour ses petits instruments et notamment pour une flûte jouant automatiquement, une médaille d'or, la plus haute récompense.



Aujourd'hui.



Atelier de notage.

Le genre de fabrication se modifiant et les affaires prenant une plus grande extension, la Maison dut agrandir ses ateliers en 1860. Les orgues de Barbarie n'entrèrent plus que pour une part peu importante dans sa fabrication et elle se lança dans la construction des orgues de grandes dimensions pour établissements forains et salles de danse : le Strarmonico, le Tamiri, le Panarmonico, modèles

GAVIOLI & C^{ie}

très connus alors, et dont
le dernier fit l'étonnement

de Rossini en relations
d'amitiés avec la famille



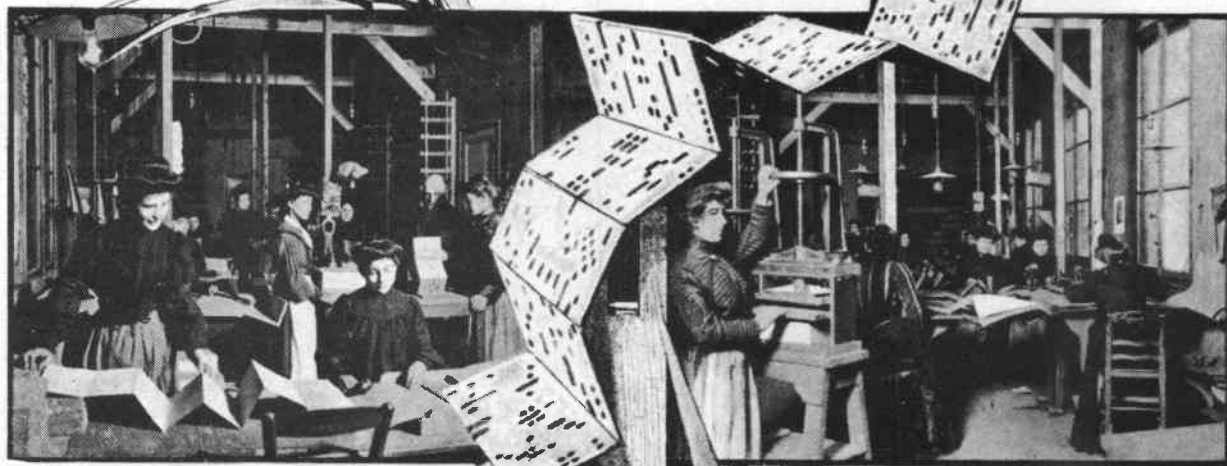
GAVIOLI & C^{ie}

Gavioli. C'est pendant

cette période que fut

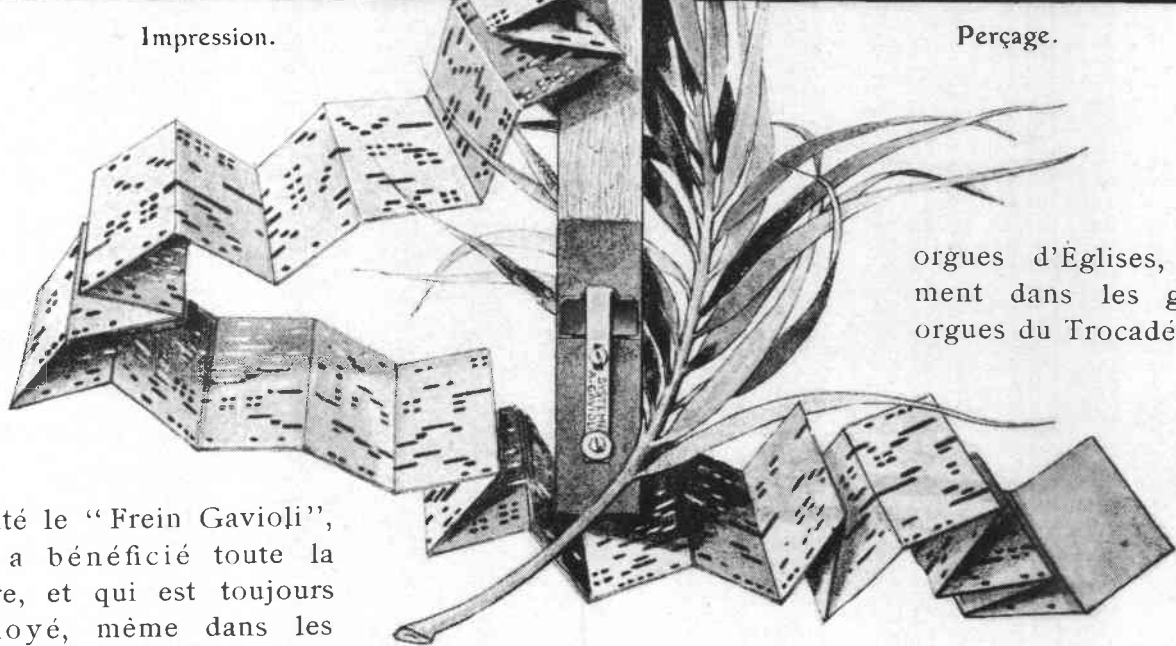


Atelier des Cartons perforés.



Impression.

Perçage.



orgues d'Eglises, notamment dans les grandes orgues du Trocadéro.

inventé le "Frein Gavioli", dont a bénéficié toute la facture, et qui est toujours employé, même dans les

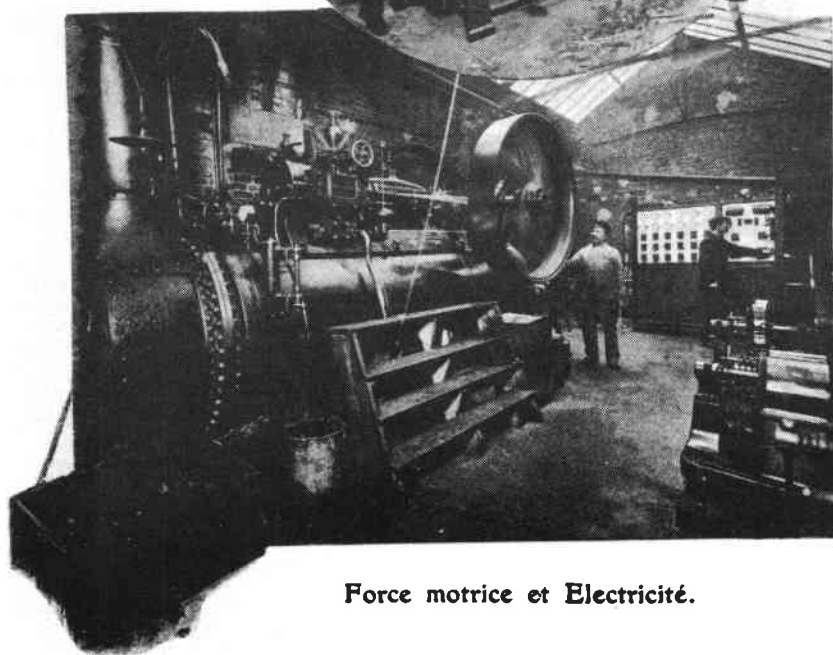
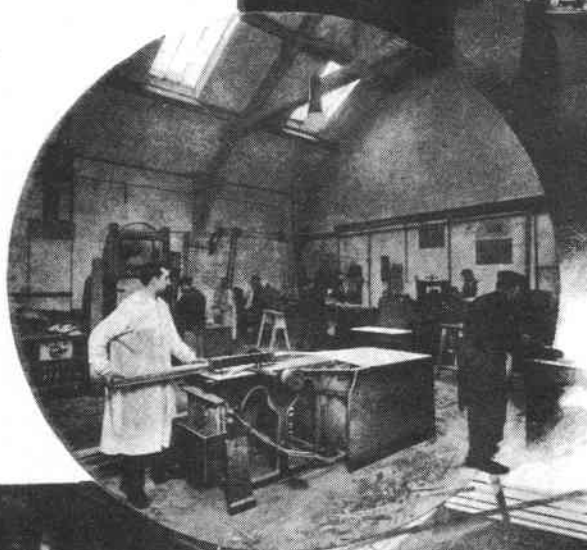
GAVIOLI & C^{ie}

En 1892, la Maison Gavioli fit paraître une invention qui provoqua une véritable révolution dans l'industrie des orgues mécaniques. Jusque-là ces instruments fonctionnaient au moyen du cylindre dont on connaît les inconvénients et les défauts (exécution traînante, limitation des airs,



Mécaniciens.

Scierie.



Force motrice et Electricité.

prix élevé de chaque morceau par rapport à son étendue, encombrement occasionné par les cylindres supplémentaires lorsqu'on désirait un répertoire un peu varié, etc...) Au cylindre fut substitué un mécanisme pneumatique permettant, pour la première fois, de jouer les orgues mécaniques au moyen de volumes percés de trous et passant sur les becs d'un clavier.

Dès lors la vogue des instruments mécaniques devient de plus en plus grande. L'on constate leur apparition un

GAVIOLI & C^{ie}

peu partout; la défaveur que l'emploi du cylindre avait jetée sur l'orgue mécanique disparaît de jour en jour; l'exécution nette et vive, la possibilité de reproduire toutes les œuvres musicales dans leur entier, et en même temps la recherche de gammes musicales permettant une orchestration ingénieuse et des sono-



Ebénisterie.



Tuyauterie et Sommiers.

rités nouvelles, décident les intéressés à employer les instruments de la Maison Gavioli et C^{ie} pour leurs auditions musicales et à les substituer le plus possible aux orchestres.

Aujourd'hui, après une ère de prospérité croissante et dans le but de

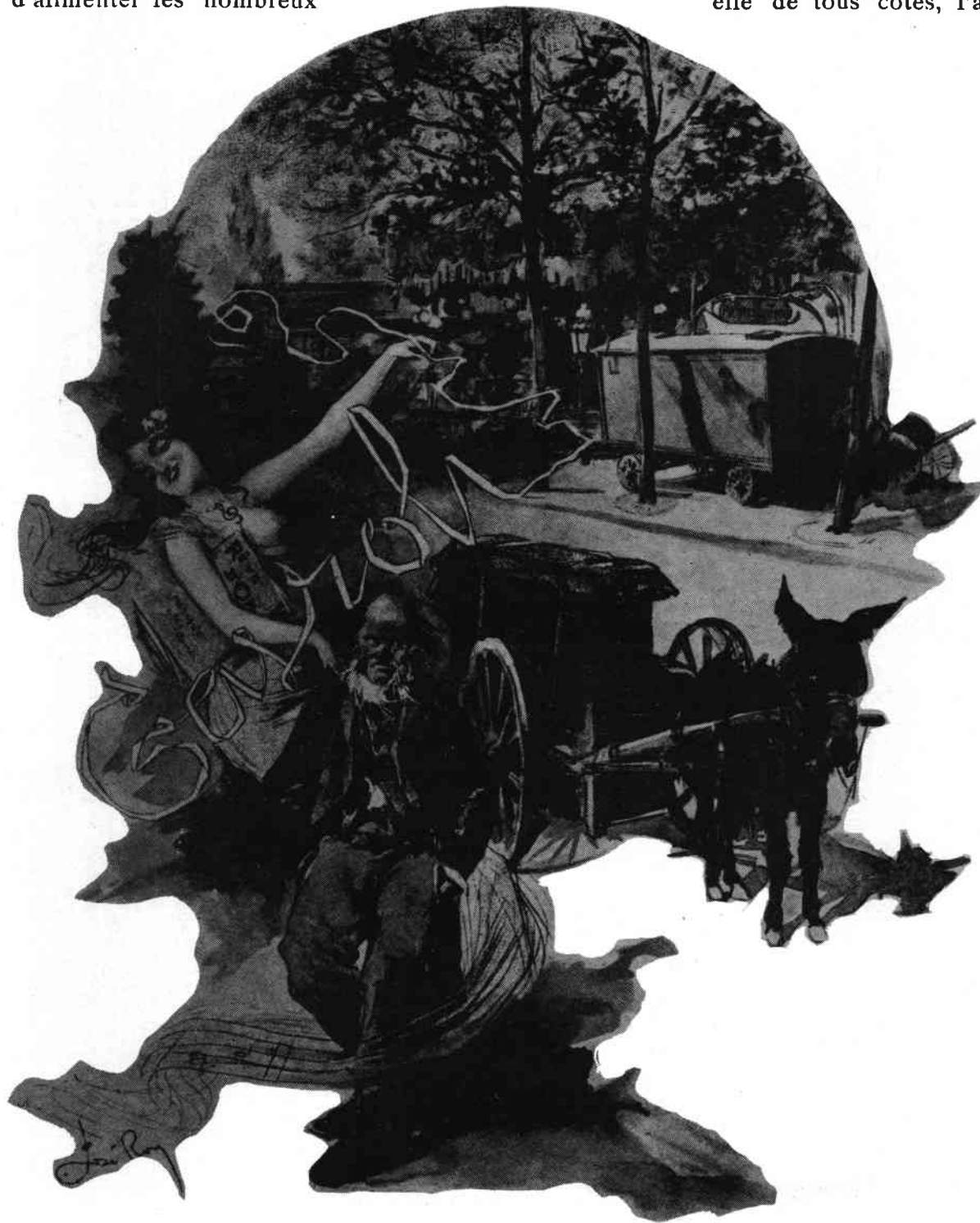


Accord et Finition.

GAVIOLI & C^{ie}

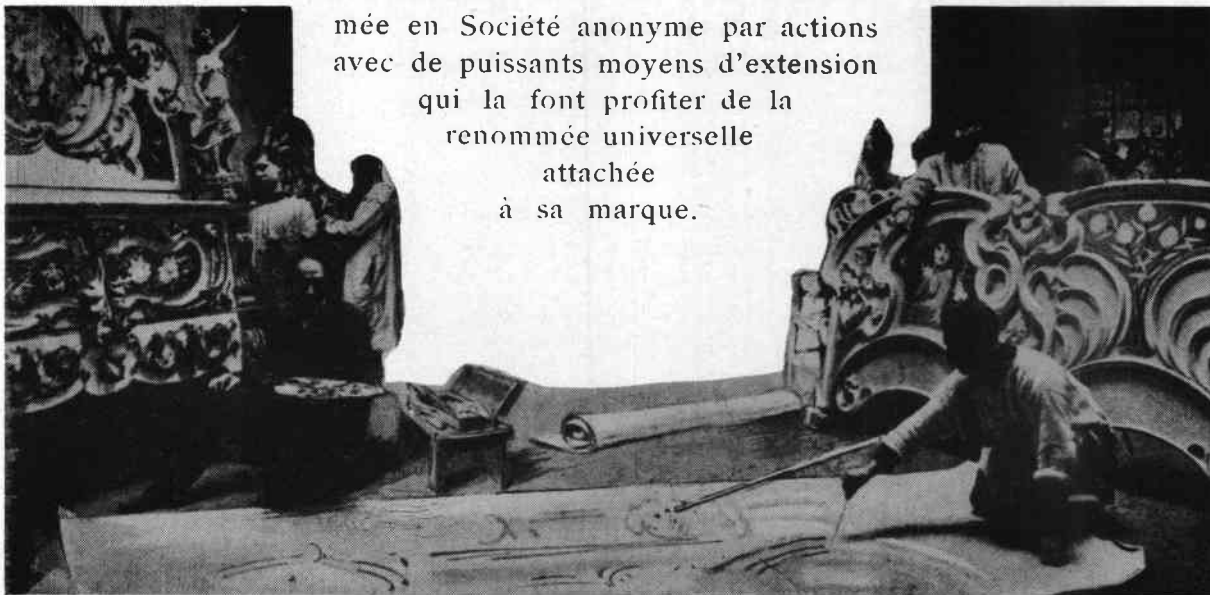
permettre à cette nouvelle indus-
trie d'alimenter les nombreux

débouchés qui se créent pour
elle de tous côtés, l'ancienne



GAVIOLI & C^{ie}

Maison Gavioli et C^{ie} s'est transfor-
mée en Société anonyme par actions
avec de puissants moyens d'extension
qui la font profiter de la
renommée universelle
attachée
à sa marque.



Ateliers de Décoration.



GAVIOLI & C^{ie}

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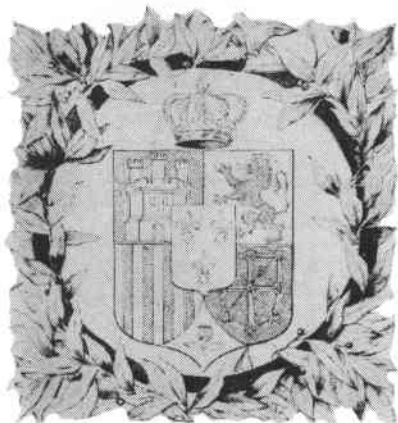
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PIANO - QUATUOR



LE PUBLIC, depuis
quelque temps,
réclame dans les
bars et cafés des
auditions
musicales.

Les propriétaires
de ces
établissements
reculant devant la
forte dépense et les
nombreuses

difficultés
qu'entraîne l'emploi
d'un bon orchestre
de musiciens, ont
cherché à remplacer
ces derniers par un
instrument jouant
automatiquement.

Notre maison
devait à sa tradition
d'établir un modèle
réunissant toutes les

qualités nécessaires à ce nouveau but.

Ses efforts ont été principalement dirigés sur la mélodie
des jeux employés, leur harmonie, la diversité et la douceur
de leur sonorité, afin d'obtenir automatiquement l'illusion
d'un agréable orchestre de musiciens expérimentés.

GAVIOLI & C^{ie}

'English translation of the French can be found on page 34'.

Fernsehmeister Schuhknecht Schallplatten

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in HiFi-Stereophonie mit direkt auf die Platte gepreßten Motiven (Picture-Disc)

Serie X: Aufnahmen von verschiedenen Handdrehorgeln (Berliner Leierkasten) in HiFi-Kunstkopf-Stereophonie mit Beilage eines Frati et Co Katalogs (Nachdruck aus dem Jahre 1900, 24 Seiten). Bild Seite A zeigt das Ernst-August-Denkmal vor dem Hauptbahnhof Hannover mit einem Drehorgelmann. Bild Seite B zeigt den lustigen Drehorgelfreund Harry Dijkmans alias Mr. Boembas mit Compagnon, Rotterdam.

Serie XV: Aufnahme von einer prunkvollen Arthur Bursens-Straßenkonzertorgel im typisch belgischen Klangbild; moderne und klassische Arrangements von Arthur Prinsen. HiFi-Kunstkopfstereophonie. Bild Seite A: Gavioli-Paris-Katalog. Bild Seite B: Arthur-Bursens-Orgel, Antwerpen.

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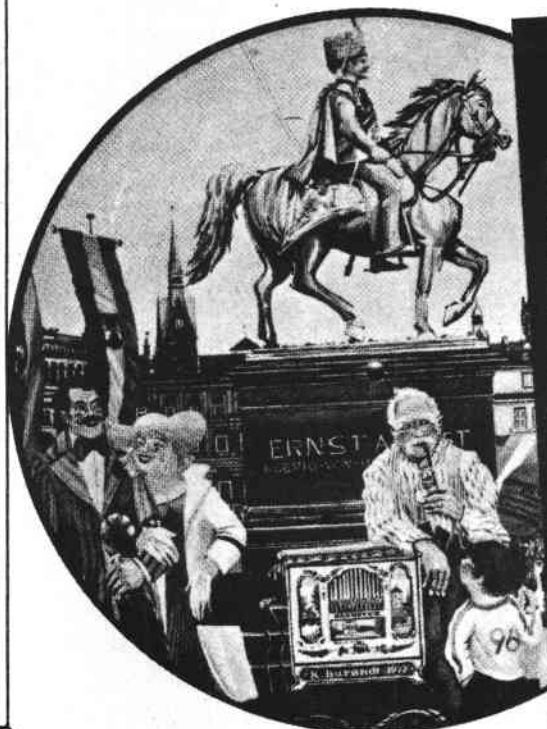
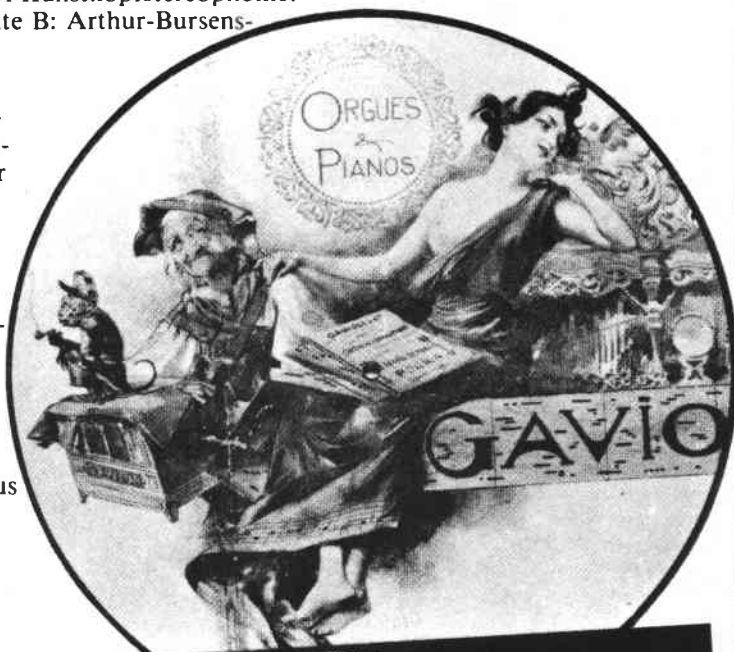
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By F. J. BRITTEN

WITH 400 ILLUSTRATIONS

TWELFTH EDITION



London:

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1920

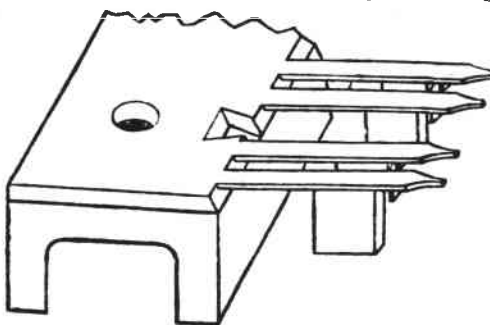
[All rights reserved]

Member DAVID SNELLING, of Santon, Isle of Man, sends us a photostat copy of an article on the Musical Box, printed sixty years ago in the Watch and Clock Makers' Handbook, by F. J. Britten, and published by E and F N Spon Ltd., Haymarket, London, and at Liberty Street, in New York, USA.

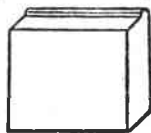
Musical Box.—[*Boîte à musique.*—*Das Spielwerk.*]—As nearly every country watchmaker is at some time or another called on to repair these instruments, a few hints thereon will not be out of place. It may be premised that if a very large number of the pins on the cylinder are broken, the box had better be sent to an expert. But, assuming the job to be undertaken, it will be prudent first of all to remove the comb or key-plate. Then let down the mainspring and see that the driving mechanism runs well, and that the cylinder, though free, has no end or side shake. The fly depth is important, for unless this runs smoothly and easily the box will stop.

If there are one or more keys missing they may now be reinstated. At the point where the new key is to be toothed in, file a dove-tailed notch in the key-plate like the sketch. Then file up a key similar to the adjacent ones, but rather full at the point and with a heel to fit into the notch. Harden the key and temper it by boiling in oil. Drive it tightly into position, and to make it secure, slightly rivet it or run a little solder into the joint by heating the spot with a blow-pipe or heavy soldering bit. Heat the comb

as little as possible, and confine the heat to the place under repair. Now the key may be tuned, leaving it half a tone too high; for it is easier to lower than raise, and the damping spring will bring it down the half-tone or nearly so. Keys are



lowered in tone by weighting them with lead near the point, and raised by thinning a little on the underside behind the lead. To get at the underside to file it, have a rectangular brass stake as wide as the key, and with a little ledge as shown on one side, hardly so high as the key is thick. Rest the top of the key to be filed on this stake, holding the comb in the hand, so that there is enough weight resting on the stake to elevate that key above the rest, and then it can be filed in comfort, the ledge offering the requisite resistance to the file. If the key is near the middle of the comb, it may be necessary to use a file with an *over* handle to it. When getting the point of the tooth to length, continually apply a glass surface plate or straight-edge along the tips, for it is essential that all the tips should be exactly in line.

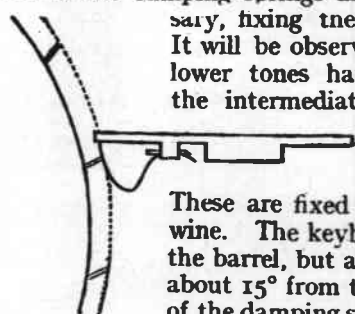


If only the tip of a key is missing, it will not be necessary to replace a whole key, but merely to file a slit in the stump and let in a new point which may be fixed by soldering. The tip may be let down a little by means of a blow-pipe to enable the file to cut, but care should most be taken not to soften the bending part of the key.

It is sometimes necessary to elevate or depress a key, or to make it point a little to the right or the left. Place the top of the comb on a steel stake or anvil, face downwards, and, to elevate a key, tap the under-surface gently with the hardened pane of a hammer so as to stretch it. In the same way, if a key is to be turned to the right, stretch the left edge. If a key is to be depressed, an expert will bend it with a smart blow of the hammer on the middle of the underside while it rests on the anvil, but this is risky and will often result in a broken key. It

is better to stretch the upper surface of the key with light taps even though the marks show.

Now just put the key-plate in position and see that the points of the keys are exactly in a line with the pins in the barrel, and if not, the cylinder bearings must be bent till this is right. Then see to the damping springs and supply new ones where necessary,



fixing them quite tight with the old pins. It will be observed that the thicker keys for the lower tones have heavier damping springs than the intermediate keys, while the highest notes are without dampers. Occasionally some of the notes above the springs have dampers of quill.

These are fixed with shellac dissolved in spirits of wine. The keyboard points not to the centre of the barrel, but above it, the proper elevation being about 15° from the horizontal line. The free end of the damping spring should be as close as possible to the point of the key without touching it, shaped as shown in the figure appended; so that the pin in the barrel touches the spring first at about the point indicated.

If the damping spring is too thin, it will fail to stop the vibrations of the key soon enough, and if too thick will create a buzzing noise just as the key leaves the pin. A spring may be thick enough and yet fail to stop the vibrations, because it is not forward enough. The springs will be readily bent to position with a pair of tweezers.

To observe the action of the springs, place the key-plate in position and note first that it is the right height, as indicated by the dots on the cylinder. The shortest key should be on a level with the dots, and the longest one, which has more movement, about half a dot below it. To alter the height, the bearings of the cylinder may be raised or lowered as required.

To see if the key-plate is at the right distance from the pins, let the cylinder rotate slowly, and if the keys are not drawn up enough there will be but little sound, and the comb must be set a little closer to the cylinder by bending the feet of the base. If the sound is harsh and the dampers fail to stop the vibrations, the key-plate is already too close. If in playing a tune the notes at one end are produced too late, it shows that end of the key-plate is too close to the cylinder.

Let the box run through all its tunes, and if at any tune the pins do not pass exactly in the centre of the keys, the star wheel for that tune must be corrected. The drop from the highest to the lowest step of the snail in time causes an indentation in the latter, which may be filled by screwing into the face of the snail a piece of tempered steel to receive the blow of the pin. Any of the pins in the cylinder that are out of shape will be noted as the tunes run through, and carefully bent as required. New pins are formed with a pivot which fits tightly into the hole in the cylinder; the pin is driven in up to a shoulder, the part projecting being rather larger in diameter than the pivot.

Sometimes a buzzing noise is observed while the box is playing. This is generally caused by something loose. To discover it, sound each key by striking it with a suitable pointer till the buzzing is heard; then continue sounding that note while placing the hand on different likely parts of the box and mechanism till the buzzing is arrested, when an examination of the part will probably reveal a screw that requires tightening, or even the want of a drop of oil, which has been known to cause this disagreeable sound. In connection with these notes on musical boxes, I have to acknowledge the courtesy of Messrs C. Paillard and Co., who have readily answered all my inquiries on the subject.

JIM'LL FIX IT

But not without the help of
Keith Harding



(Photo by permission of BBC)

JIMMY SAVILLE presenter of the BBC Television Show, 'Jim'll Fix It'.

Christmas Television

CHRISTMAS television in Britain was brightened on Boxing Day, 1980 by a delightful viewing of thirteen year old **NICOLE COLMAN**, of Wimbledon, having her music box 'fixed' in the **JIMMY SAVILLE** show, 'Jim'll Fix It'.

Of course, to 'fix' Nicole's music box the BBC TV had to consult expert **KEITH HARDING**.

Viewers saw Nicole outside the 'Music Box Shop', with snow, Christmas tree and all, hugging her broken box.

She plucks up courage and enters, to be greeted by the proprietor, our own Keith Harding.

Nicole's music box was for jewellery, and when the lid was raised a ballerina rose in front of a mirror and pirouetted to the music, or at least she did once Keith had 'fixed it'. He was quick to comment on the suitability of Nicole's first name, and then he showed the happy teenager around his workshop.

Team of craftsmen

Here a team of seventeen craftsmen carry out some of the finest restoration work in the world. The address is 93 Hornsey Road, London N7, just across the road from the Sobell Sports Centre. As Nicole was escorted through the rooms of the workshop she listened as something of the history of Music Boxes was unfolded.



Pat Gresham and Daphne Leach watched the programme



(Photo by permission of The Guardian)

KEITH HARDING illustrating that mechanical music was allied to so many things; clocks, watches, snuff boxes, birds in cages, bustles, jewellery boxes, and ... clockwork musicians



(Photo by permission of Michael Davies Ltd)

NICOLE COLMAN outside the Music Box Shop

History Lesson

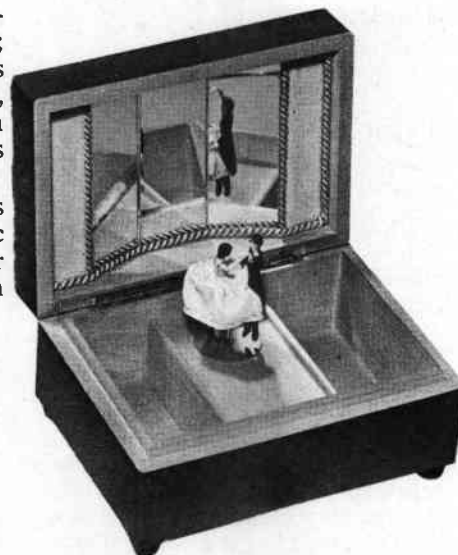
Music Boxes are of great importance historically because they made music available in the homes of nineteenth century music lovers. This was especially valuable for people unable to sing or play for themselves. They would otherwise have been denied the pleasure of hearing their favourite pieces 'at the turn of a handle'. Music Boxes were the forerunner of the gramophone, the radio, and the modern cassette recorder. In 1886 the first Symphonium musical boxes were produced in Leipzig, thanks to the business partnership of Englishman Ellis Parr and German Paul Lochman. These instruments became a threat commercially to the Swiss music box makers. Parr and Lochman used a metal disc, whereas the Swiss used a cylinder. The disc music box flourished from about 1895 to 1905, when the phonograph took over as the principal mechanical producer of music-for-the-home. A stroll round 93 Hornsey Road is a veritable history lesson for anyone.

But music in the nineteenth century was allied to so many things; clocks, watches, snuff boxes, birds in cages, bustles to sit on, and . . . and here we return to Nicole Colman, jewellery boxes with dancing ballerinas.

When Nicole came out of Keith's shop, clutching her repaired music box, she was greeted by Father Christmas . . . producing music on a barrel organ.

Of course . . . what else !

R.C.L.



(Photo by kind permission of Michael Davies Ltd)

When Nicole came out of Keith's shop she was greeted by Father Christmas — producing music on a barrel organ. Of course — what else !

TRANSLATION of the piece in French about GAVIOLI.

Page 16

Organs and pianos

GAVIOLI

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Page 17

Historical note.

It was in Modena, Italy, where Gavioli's Mechanical Musical Instrument company was founded at the beginning of the last century. Lodovico Gavioli, founder of the company, had already become celebrated for his mechanical inventions, especially in connection with the clock

Page 18

..... in the bell tower at Modena, and his portrait remains in the Municipal Museum there to this day. During this early period he created and developed, among other instruments, the small portable organ, known universally as the Barbary organ.

Page 19

In 1845 the company had just installed itself in Paris, where it continued manufacture as it had done in Italy. In 1855, at the first Universal Exhibition, the firm was awarded a gold medal—the highest award—for its small instruments, notably an automatically playing flute.

As the manufacture developed and increased the company extended; in particular there was an enlargement of the workshops in 1860. The Barbary organs by now played only a minor part amongst the items manufactured, and the firm began to develop the construction of very large organs for travelling showmen and dancing saloons, organs such as le Stratarmonico, le Tamiri, le Panarmonico, types of organ

Page 20

..... then very well known. Indeed the last named so delighted Rossini that he became friendly with the

Page 21

..... Gavioli family. It was during this period that the "Gavioli brake" was invented, which benefitted all types of organ manufacture, even church organs, but most notably the great Trocadéro organs.

Page 22

In 1892 an invention appeared from the Gavioli company which constituted a veritable revolution in the manufacture of mechanical

organs. Until then, instruments had functioned by means of a cylinder. This had many shortcomings, such as limitations on the speed of performance and on the number and length of tunes possible, a high cost due to its size, a bulkiness when a more varied repertoire was required and supplementary cylinders had to be provided, and so on. In place of the cylinder, a compressed air mechanism was substituted for the first time, which played the organ by means of paper 'booklets' pierced with holes which passed over the air holes of the manual.

After that, the demand for mechanical instruments became greater and greater. They were to be found

Page 23

... everywhere. The handicap which the cumbersome cylinders had placed on mechanical organs disappeared. It was now possible to produce any musical work in its entirety — and with a clear and lively performance. At the same time the application of all sorts of scales and harmonies provided ingenious orchestration and, moreover, gave a new loud tone. People now wanted to use Gavioli instruments for their musical recitals, even to substitute them for orchestras.

Today, after a prosperous period during which ...

Page 24

... this new industry further extended itself so as to be able to supply all the many new outlets which arose on all sides, the former ...

Page 25

... House of Gavioli is a limited company, secure in the knowledge of the universal renown in which its name is held.

CAPTIONS TO ILLUSTRATIONS

Page 17. Gavioli's premises in 1806

Page 18. Entrance to the factory/ Exit from the factory

Page 19. Formerly / Present day / Tuning workshop

Page 21. Perforated card workshop / Marking out / Piercing

Page 22. Technicians / Saw shop/ Power house and electricity

Page 23. Cabinet making shop / Organ pipes and manufacture of compressed air chambers / Tuning and final adjustments

Page 25. Decorative work shop

TRANSLATION OF PAGE 27

The public, for a long time, has been calling for music in bars and cafés. Proprietors of these establishments however, unable to meet the heavy expense and other difficulties involved in the employment of musicians to form a good orchestra, have sought to replace them by an automatically playing instrument.

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IMPORTANT NOTICE TO MBSGB MEMBERS PAYING SUBSCRIPTIONS BY BANKER'S ORDER

If you are still paying at the old subscription rate of £5 per year and have not yet answered the letter which we sent to you in January, will you please help us and do so now. The high cost of postage precludes sending individual reminders. (The present annual subscription is £6).

PLEASE ACT NOW!

Frank Vogel,
Subscription Secretary.

W R Ibberson, Chairman RNLI (Leeds Branch) writes:

I AM quite sure that there should be others in your organisation to whom this letter should be addressed, but you were our initial contact and my first reaction is to say thank you very much for thinking of us when your meeting in Leeds coincided with our Flag Day last Saturday.

I am sending a copy of this letter to Mr Taylor and Mr Chapman Webb, and hope that between you I shall cover the important people in your organisation. If there is somebody else to whom you would like me to address a letter please just let me know.

We will be forwarding individual receipts within the next 10/14 days, and by then should be able to tell you how much was raised in the whole of the Leeds area as a matter of interest. We would in particular like you to thank your German friends, who must have been a little mistified by our Orange boat boxes, and (unfortunately) non-stick flags!

I look forward to the pleasure of meeting you all again sometime in the future.



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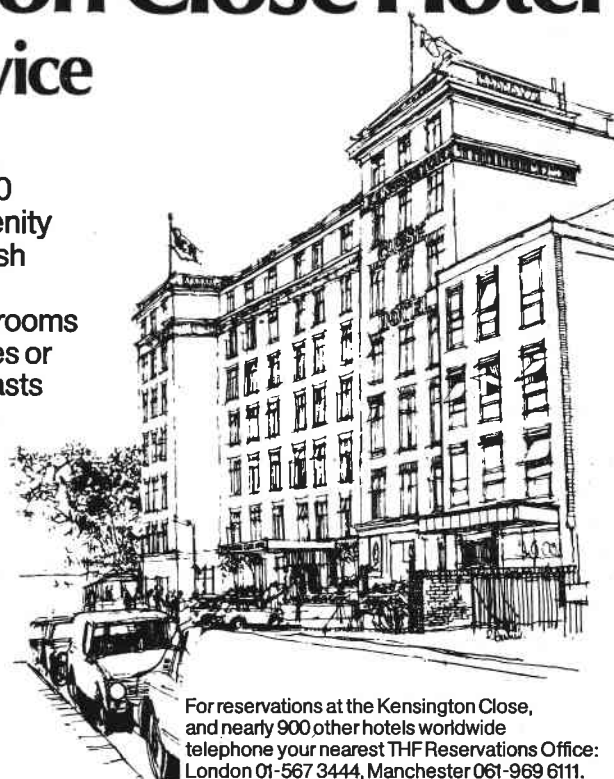
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Society Affairs

HILARY KAY, the Society's Meetings Secretary, arranged the programme of Speakers at the Christmas gathering of The Musical Box Society of Great Britain, held on Saturday, 6th December, 1980 at Kensington Close Hotel, London W8.

The first speaker was **CLIVE SMITHERAM**, Crime Prevention Officer at Kensington Police Station. His initial point was very important for those of us who keep musical boxes and other valuable items of the mechanical music genre; "If the breaker-in does not understand the objects he finds he may smash them up!". A sickening thought. A fate worse than death, or burglary! In the case of the latter there is *some* hope of recovery. Mr Smitheram emphasised that "security is a must, not a luxury".

Too often in the past we householders have been given the impression by speakers and writers on the subject of home security that there is little or nothing we can do. If a professional burglar wants to get in, he'll get in. So why waste a lot of money on security and, anyway, doesn't an alarm system suggest to a burglar that the premises so protected contain articles worth protecting?

In Mr Smitheram's talk, however, we were given a more optimistic evaluation, and some very good advice.

A film illustrated that our own carelessness can be the burglar's greatest help; open windows (to let the cat in), newspapers and milk bottles on the doorstep, house left open and unattended during local shopping, key left under the mat or in the garage. A note left in a milk bottle for the milkman's information can also be for a burglar's information too. Attention to these things is, of course, common sense, but the film showed us quite clearly how often we fail to use common sense.

Is security worth while?

Yes.

The average burglar alarm system for a semi-detached house costs about £500. A safe to take

small equipment, say 3 or 4 twin-combed boxes, costs about £350. Use of an adapted tank in the loft is a good hiding place. Before buying, see the Crime Prevention Officer at your local police station. Security devices do deter a criminal. In his choice of houses a burglar will choose the easiest to enter, that is, the one which looks the least protected. Insurance, of course, requires certain security precautions, so consult the Insurance Company too. They are much happier if you take sensible precautions.

The use of metal on leaded windows is important. Locked doors and windows might induce a villain to try elsewhere. All wooden doors should be reinforced. A burglar has to work quickly so make things as difficult as possible. If a neighbour sees a suspicious character and rings the police, this suspected thief will have (more or less) ten minutes before the police arrive. Top burglars need only do four big burglaries a year. A floor safe and/or a safe built into the wall (perhaps under the stairs) are good ideas.

It is well known that jewellery is usually kept in the bedroom. Use of a floor safe is to be recommended. If a burglar cannot get it open in twenty minutes he'll probably leave it.

Clive Smitheram left us with the cheering impression that security is worthwhile, and his final advice was sound; "Ask at your local police station for advice. There's no charge!".

Hilary Kay's next speaker was **PAT GRESHAM**, wife of our President. What an interesting talk she gave, and what a fascinating fire-eating, circus artiste, magician, cinema-owning, escapologist, big-business tycoon our President is!!!

And what a collection Jon Gresham has accumulated! No wonder his home has attracted the attention of the magazine columnist's pen and the television feature's camera! How would Shakespeare describe the work involved in building the Gresham Collection?

'A blessed labour, my most sovereign lord, among this princely heap!' (Gloucester: Richard III. Act 2, Scene 2)

and in the same speech by Gloucester, Jon Gresham might disclose how he has persuaded his wife Pat to put up with the 'princely heap'.



Pat Gresham's talk at the London Meeting was called, 'I married a Collector'.

'...madam, I entreat true peace of you, which I will purchase with my duteous service.'

and gazing at the rows and rows of *objets d'art* in the rooms, corridors, sheds and gardens at their home the ever-loving Pat might resignedly reply, using Queen Elizabeth's exclamation,

'All seeing heaven, what a world is this!'

JON GRESHAM himself, when he rose in his official capacity to thank his wife for her scintillating talk said to us, "You might not have learnt much about music boxes from Pat's talk, but you've learnt an awful lot about me!"

Bravo Jon!

Many thanks and congratulations on a memorable talk, Pat Gresham.

After a brief interval for coffee and biscuits Jon Gresham presented a certificate of Life Membership to **FRANK HOLLAND**. Frank replied that he was very honoured to receive this. He also told us that he hoped to obtain the use of the Science Theatre, Tunbridge Wells, Kent, for his famous Musical Museum which has been based at 368 High Street, Brentford. Middlesex (01 - 560 - 8508), and founded in 1963.

Visitors from America and Germany were introduced from the floor, and the popular and seemingly ever-present **PETER SCHUHKNECHT** of Hannover was happily in evidence talking to his many friends.

It is appropriate to report here a presentation made at the June 1980 meeting in London to **REG WAYLETT**. Reg has given ten years quite exceptional service to the Musical Box Society as our Honorary Secretary. His work is now being done by *several* committee members, but Reg is not done for yet. This indefatigable man is not only a committee member but he is also Membership Secretary. Members of the Society subscribed for a tribute to Reg and he was presented with a beautiful silver salver, embossed with the badge of the Society.

His wife **MARIE WAYLETT** was made a Life Member for her willing service over many years to the Society. After hearing Pat Gresham's talk one realises that wives of enthusiastic collectors have to be of a noble and special breed.

The first of the afternoon speakers was committee member **TONY MASLEN** who works for the BBC. He brought along a recording of A J A Symons 10th August 1939 broadcast. This had been recorded on a 10in or 12in aluminium disc coated in shellac. Later the BBC put this, and all other disc programmes, on tape. All things considered the sound reproduction of the 1939 talk interspersed with the sound of music boxes was astonishingly excellent. We were hearing about the days before the gramophone and radio were invented, and several phrases were redolent of the Victorian Nineteenth Century Period;

"...only father is allowed to touch the box!"

"...smaller box here is only two inches long."

"But, surely, it doesn't play?"

"Oh, yes. Listen to this."

MUSIC (The Last Rose of Summer)

"Well, who would have believed it!"

"We can hear once again those old tunes we were so fond of." MUSIC repeated.

"And now, mother's special Sunday Box which only plays hymns. Well, there is nothing wrong with playing hymns on a weekday."

MUSIC.

"Who would have thought a cylinder no bigger than a rolling pin should produce such lovely tunes!"

At the end of the programme the 1939 BBC announcer said, "You

have been listening to the music boxes of Adrian A Symons. The programme was produced by Leslie Jerome." We had truly been listening-in on a bygone age.

This musically-illustrated talk is 'the first of a regular feature from the BBC archive', so we are eagerly awaiting Tony Maslen's next programme to hear what he has in store for us.

(Page 289 of *The Listener*, August 1939, carried pictures and information about the music boxes used by A J A Symons in his 1939 broadcast, and members present were given a photo-copy of the page by Tony.)

A great deal of research went into the final talk of the afternoon, given by **TED BROWN**, on Insurance. This talk was engrossing because we quickly realised that we have not given quite enough thought to the insuring of our collections and, more to the point, we are possibly paying too much. For what we *really* need there could be a saving of up to 50 per cent on the normal All Risks Policies. The saving can be made by telling the insurance company what *you* want rather than *them* telling you. Do we need *all* risks? For example, there is a high risk to cover outside the house, so, remove this cover. This means that

the collection is not to be taken outside the house. If Ted takes one or two items to a charity fair he rings his Insurance Company and for a very small fee these items are covered for this one-off occasion. Accident cover: the risk is very slight. We are careful with our own items, and in the case of an accident we usually repair, or have the item repaired, ourselves. Transport: how often do we move house? Special arrangements can be made when we do. Thus, All Risks, but with no transport and no accident cover built in to the policy can reduce a London premium of £2 per £100 to 85p, £1.25 to 70p, and Out-of-London All Risks from £1 to 60p.

Only an expert such as Ted Brown can fully explain this, and Ted went one stage further by stating that a Mr Clark, Assistant Underwriter of Commercial Union (Croydon office) would be willing to answer any queries.

The Christmas Meeting closed with a Society Auction of musical boxes. **CHRISTOPHER PROUD-FOOT** ran this with professional aplomb and our treasurer **STEPHEN COCKBURN** helped in keeping the necessarily quick-fire accounting in order.

R.C.L.



Bob Minney, of Luton, playing one of his collection of barrel organs and organettes at the Brighton meeting in March 1980. The title of his fascinating talk was clever, "Organised Music".

BERTHA JANE DE VERE GREEN, a founder member of the Musical Box Society of Great Britain, and wife of our Past President, Cyril de Vere Green, died on 17th December, 1980, at the Mount Alvernia Nursing Home, Guildford, Surrey.

Bertha took a prominent part in the formation of this Society, and regularly attended Society meetings. She personally undertook a great amount of work for the Society during her husband's long term as President, and her guiding influence will be sadly missed.

She was born in England and went to Canada at an early age, where she was educated and trained as a dental nurse, and where she later met and married her husband, Cyril.

Returning to England after the war, she and her husband made their home in Devonshire Place, W.1. where Cyril practised as a leading Dental Surgeon for many years. It was during this period that Bertha extended her hospitality to the members of the Musical Box Society of Great Britain in the early days of its formation, and the evenings spent in her home after Society meetings will be recalled by all the members of that time. Her generosity on those occasions is remembered with much pleasure and gratitude. To wander round her home playing and hearing musical boxes was the highlight of the day. Visitors from overseas as well as from the U.K. were regularly entertained by her, and it was through her genuine interest in people that the basis for lasting international friendships was formed between people with an interest in preserving the delights of the musical box.

Bertha's interests extended into other fields, and in particular to the subject of Fans, on which she was an authority. She was a member of the Fan Circle, and of the Fanmakers Guild, and with her wide knowledge of the subject, her advice was sought by leading museums. The publication in 1975 of her book, *A Collector's Guide to Fans over the Ages*, is considered to be an authoritative work.

Since her husband's retirement and appointment as President of the International College of Den-



tists, Bertha has travelled the world accompanying and supporting him in that capacity. Her warm personality made many friends for her the world over. I personally remember her with great affection.

Bertha and Cyril enjoyed a long and very happy marriage lasting 46 years, and with their two sons and their wives, and seven grandchildren, theirs was a close and loving family circle. It is to her family that we extend our deepest sympathies in their loss.

ON 15th December 1980 Member No. 585, **HENRI SAMUEL MARGOT**, lost his fight against a long illness aged sixty nine.

Having been born in Folkestone, England, with a Swiss father, Sam had dual nationality and shared his life and loyalties between Switzerland and England.

Trained as a toolmaker in Switzerland, he worked during the war with a bomb disposal squad

in England, then made his home in Stevenage, working for British Aerospace.

When ill health compelled him to take an early retirement, he devoted his time to restoring cylinder musical boxes, specialising in governors.

To Sam musical boxes were an enthusiasm and love, more than a means to a livelihood, and he attended most of our London meetings, though with his quiet and retiring demeanour few but his friends would realise he was there.

His mild manner hid strong moral convictions and great strength of character, evinced by the way he bore his long illness cheerfully and without complaint.

He leaves a widow, Hermine, a son living in Switzerland, a daughter in London, grandchildren and dozens of musical boxes to delight generations yet to come, thanks to their having passed through his talented and caring hands.



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Letters to the Editor

Sam Sharpe writes from Bridlington :

SOME time ago I asked you whether you could give me any information regarding a little old musical box movement; and you suggested that I send you a photo of it for publication in THE MUSIC BOX.

I now enclose a photo, which I hope will be suitable.

You will see that on the bedplate is stamped CPG & Co, with the number 7457. On the bedplate, under the comb there is the mark AS CDF.

I hope that this will help you to identify the maker.

The bedplate measures three and a half inches by two inches; and is brass.

This movement was without a box when I purchased it; and may have come out of an album or similar article.

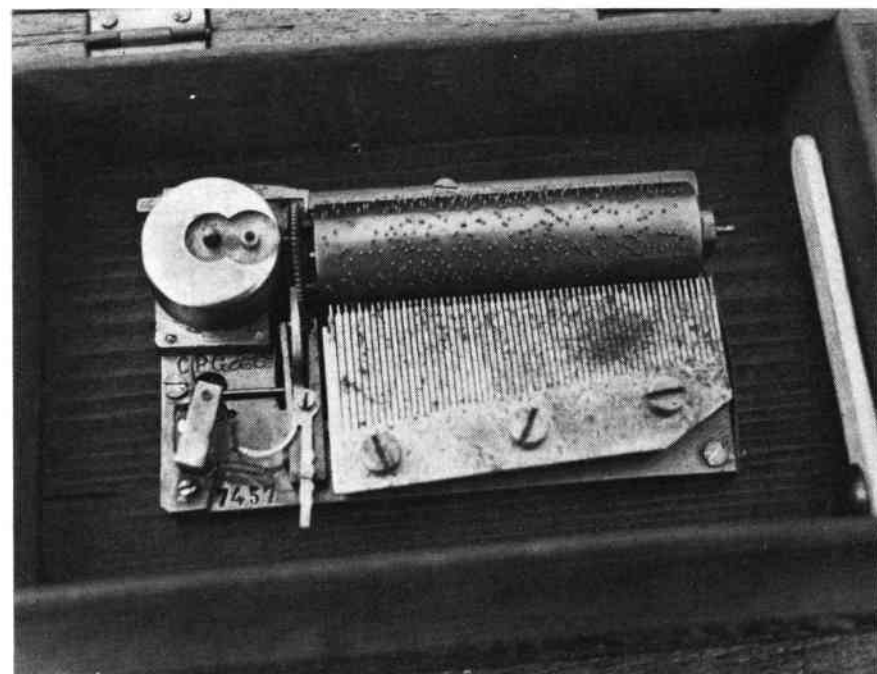
(Members having information about the above please send it to the Editor who will forward it to Mr. Sharpe).

Dr H Miles Brown writes :

CAN you assist me in the following matter? I have constructed an eighteenth-century-style clock which includes an organ of two ranks (8' and 2', 24 notes). The barrel is pinned for five tunes of which it can play three at a time, changing automatically.

I have prepared a second barrel but am at a loss for the music. This should be circa 1750, the supposed date of the clock. I do not want to fall back on hymns although *one* might be allowed.

The duration of rotation allows of about 14 bars, say, as an illustration, a four-line hymn played with dignity; eg, Tallis's Canon or The Old Hund-

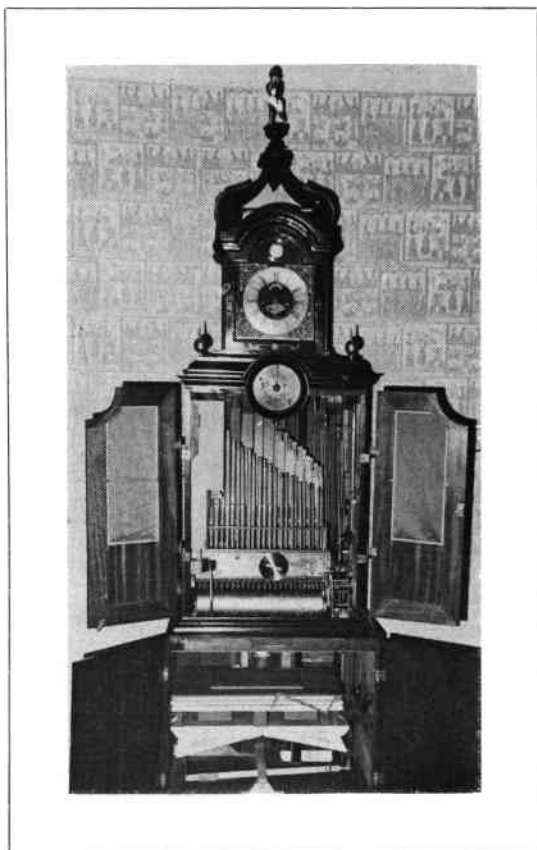


redth. Can anyone suggest suitable music which I might pin on the second barrel? As I am, of course, not an expert in this field the simple tunes would be preferable.

As a guide and for the possible

interest of your readers I enclose a photo of my clock, with case open to show the mechanism.

(Information sent to the Editor will be passed to Dr H Miles Brown, who lives in Cornwall).



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FN 20	20er Notenorgel	1 Melodieregister Holzflöte 1 Baßregister mit Rückspulübersetzung	8'
FN 20	20er Notenorgel	1 Melodieregister Holzflöte 1 Melodieregister Violine 1 Baßregister Bourdon Register sind auswechselbar mit Rückspulübersetzung	8' 4'
FN 20	20er Notenorgel	1 Melodieregister Zauberflöte 1 Melodieregister Holzflöte 1 Baßregister Bourdon Register sind auswechselbar Rückspulübersetzung	8' 4'
FN 20	20er Notenorgel	wie oben, bemalt oder mit Intarsien	
FW 20	20er Walzenorgel	1 Melodieregister Zauberflöte 8 Lieder mit und ohne Intarsien	8'
FW 20	20er Walzenorgel	wie oben mit 3 Affen	
FW 20	20er Walzenorgel	wie oben mit 8 beweglichen Figuren	
FM 32	32er Meloton	mit Zungenregister	
FN 26	26er Doppelpan- Notenorgel	1 Melodieregister Zauberflöte 1 Melodieregister Violine oder Holzflöte 1 Baßregister Bourdon Doppelschöpfer, mit Rückspulübersetzung	8' 4' 4'
FN 26	26er Doppelpan- Notenorgel	wie oben, jedoch mit sehr wertvollen Intarsien	
FW 26	26er Walzenorgel	1 Melodieregister Zauberflöte 1 Baßregister Bourdon mit wertvollen Intarsien Walze mit 8 Liedern	8'
FN 45	45er Notenorgel	Melodie- und Begleitregister: Piccolo, Violine, Cello, Trompeten, Bourdon Baßregister: Bombardon und Bässe	
FN 45	45er Notenorgel	wie oben mit wertvollen figurativen Intarsien	

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seit 1923

Book Reviews

BRASS BANDS by Peter Gammond and Raymond Horricks. Published by Patrick Stephens Limited, Bar Hill, Cambridge, CB3 8EL. £7.95.

Brass Bands and Music Boxes (plus Polyphons etc.) have much in common. Both developed technically during the nineteenth century and both produced the same selection of popular music.

In 1830 France produced the *Cornet-à-pistons* and this replaced the clumsier keyed-bugle in England in 1834. Adolphe Sax introduced the family of saxophones in 1850, and thus was formed the combination of cornets, saxophones and trombones which became the basis of the modern Brass Band. The French Horn fell out of favour but was retained by the Symphony Orchestras.

The Mossley Band was one of the first to appear in England, at Belle Vue in 1851, and used saxhorns. This band became Mossley Temperance Band in 1853. Brass playing is thirsty work and the word 'Temperance' was often used to encourage the vicar to allow the use of the church hall for band practise.

One of the first journals was *Brass Band News*, edited in 1881 by Thomas Round.

The arrival of the twentieth century saw the parting of the ways in the musical companionship of Music Boxes and Brass Bands. For indoor music the Music Box was to be overtaken by the gramophone and radio, but the outdoor music of the Brass Band was to march on victoriously, thanks to Military Bands (my childhood days resonated to the sound of the big Brass Bands playing in Lord Street, Southport. In those days every park and pier had its Bandstand). The Northern (temperance!) Bands, and the establishment of The National Brass Band Championships in 1900 added their weight to the progress of Brass Bands.

Lovers of Music Box music looking at the Brass Band repertoire in the Gammond-Horricks book might well believe they were looking at the last edition of *The Music Box*, VOLUME 9, Number 8, wherein pages 369-374 give the *List of Tunes* to be found on the 20½ inch discs of *Criterion Music Boxes*.

The following titles are taken from the book **BRASS BANDS** and the numbers given alongside represent the same titles from our own list of tunes (Ps 369-374).

Wedding March
Poet and Peasant
William Tell

Cavalleria Rusticana
Die Meistersinger
Washington Post
Melody in F
Hungarian Rhapsody Number 2
Star Spangled Banner
The Blue Danube
Stars and Stripes Forever
Merry Wives of Windsor
Zampa
Funeral March

Mendelssohn	5125
Suppé	5079
Rossini	5097, 5255, 5178 and 5189
Mascagni	5054
Wagner	5049
Suppé	5036
Rubinstein	5144
Liszt	5022
Sousa	5060
J Strauss	5007
Sousa	5077
Nicolai	5224
Herold	5016
Chopin	5006

Sullivan, of course, was well represented in the brass band and music box repertoires: The Lost Chord . . . 5010, Mikado Waltzes . . . 5272, with many arrangements, such as *A Sullivan Fantasy*, played by The Black Dyke Mills Band, or, "Hello, Hello, Hello, What's this!", "Gems from Sullivan's Operas" arranged by J ORD HUME.

My telephone rang. It was Arthur Ord-Hume to see if being Editor had driven me round the bend yet. I asked him about this J Ord Hume and the *Brass Band World*. "Oh, yes, that was my grandfather. He was a friend of Sullivan, shared the rostrum with him on one occasion at Crystal Palace. My grandfather wrote 800 or 900 pieces for the brass band repertoire." . . .

A few days ago a member of our Society rang me up and suggested a musical concert of live music (or recorded music) parallel with the same musical items played on music boxes or polyphons. At the moment I don't quite see how this could effectively be done, but what I do see is the interest that we have in "the music", whether it be played by music box, brass band, or on the piano. The member actually suggested the use of piano and pianist, and this idea does have possibilities. Would any member like to express an opinion on this suggestion?

The book **BRASS BANDS** is about enthusiasts for music, and because the music is of the period and of the type popular in music box repertoire there must be many members of our Society who would find this well-written and researched book extremely interesting.

RCL

PIANO MUSIC OF ROBERT SCHUMANN edited by Clara Schumann and Johannes Brahms. Published by Dover Publications, New York, and by Constable and Co., in the United Kingdom. £4.10.

This Dover publication of 15 works by Schumann is the third volume of a series on this composer. It will bring delight and interest to Schumann enthusiasts. It features the popular works such as the 20 pieces in the *Albumblätter*, Op 124, plus the Fantasy in C Major, 1836, dedicated to Liszt, Op 17. In all there is a wide range of Schumann pieces, ending with the little-known *Theme in E-flat Major*, described as Schumann's "last musical idea", composed February 7, 1854, but not published until 1893, 37 years after the death of Schumann. The collection is attractive and well presented. Due to be published in Spring, 1981. DPL

Saturday Seminar ??

ONE of our senior members rang me up and jovially barked, "How about a Saturday Seminar for our beginner-members?"

"Why would our beginner-members want a Saturday Cinema?" I asked.

"No, Seminar, as in Seminary, Place of education! What I have in mind is a morning talk on the items I have here, with a bit of history thrown in. Then a spot of lunch, bangers or something, and in the afternoon a question and answer session. My wife and I could cope with up to sixteen."

Well, beginner-members, what thinkest thou? Our jovial senior member lives in the south of England. If there is sufficient support I'll pass your names and addresses on to this noble person.

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THE eagle-eyed readers may notice that **VOLUME 10, Number One**, is a few pages shorter than last year's journals. There is a reason.

In 1980 the MBSGB suffered certain heavy losses and the Committee considered a number of proposals for regaining financial stability. One suggestion was to cut the number of journals from four per year to three. The old and the new editors put forward reasoned arguments against this, and gained unanimous support from the Committee to continue with a quarterly magazine.

There was no doubt, however, that the officers of the MBSGB had to deal seriously with (a) management efficiency, and (b) economy.

Postage is, of course, increasingly a problem as the rates regularly rise with daunting savagery.

I took the Christmas edition of the journal, plus envelope, to the local postmistress and the weight (magazine, not postmistress) was 203g. This would be charged as 'up to 250g'. By removing the centre pages the weight dropped to below 200g.

Reference (a) Management Efficiency, the editor has undertaken to keep strictly to the four deadline dates for acceptance of copy :-

Feb 15 for **SPRING** Issue.
May 7 for **SUMMER** Issue.
Aug 15 for **AUTUMN** Issue.
Oct 15 for **CHRISTMAS** Issue.

These are *closing dates*, so please get your copy in well beforehand.

Reference (b) Economy, the editor is reducing the size by 4 pages to save £300 per year in postage.

With four pages less this is an added reason for contributors to send in their work as early as possible.

Advertisers, and our Advertising Manager Arthur Heap, will be relieved to know that the deadline schedule is to be kept to with absolute strictness.

If you have news for, or ideas about, the magazine, write to or telephone the Editor:



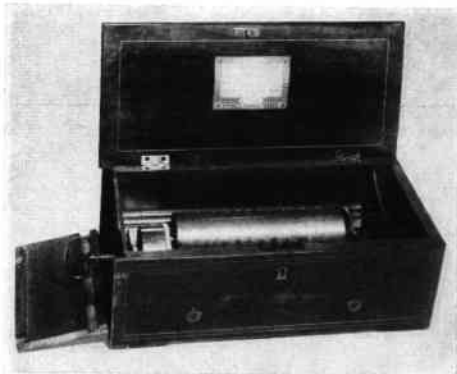
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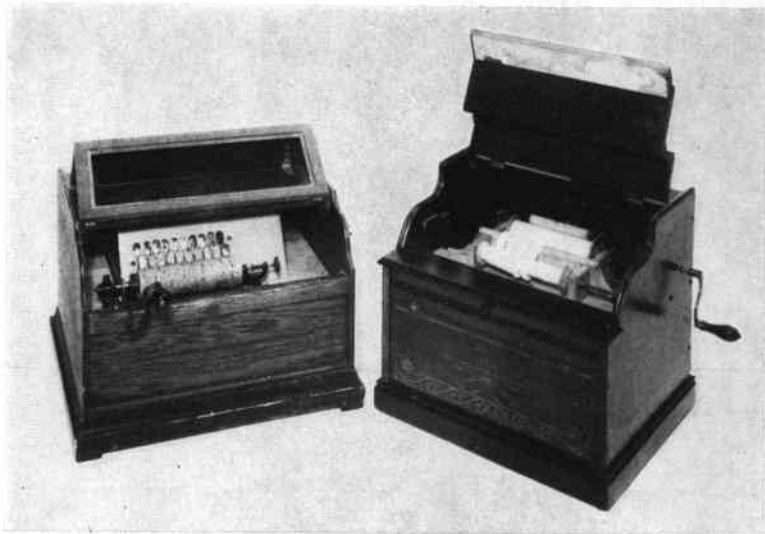
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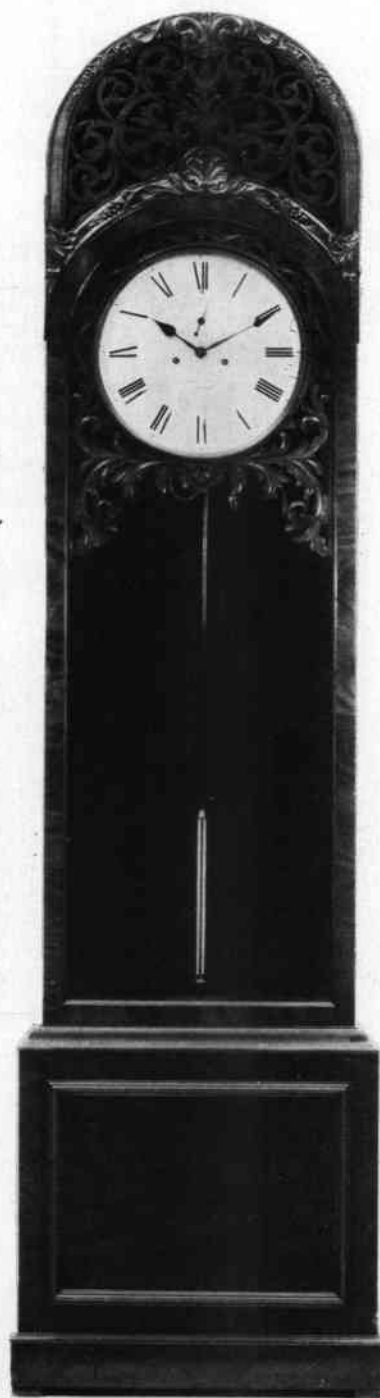
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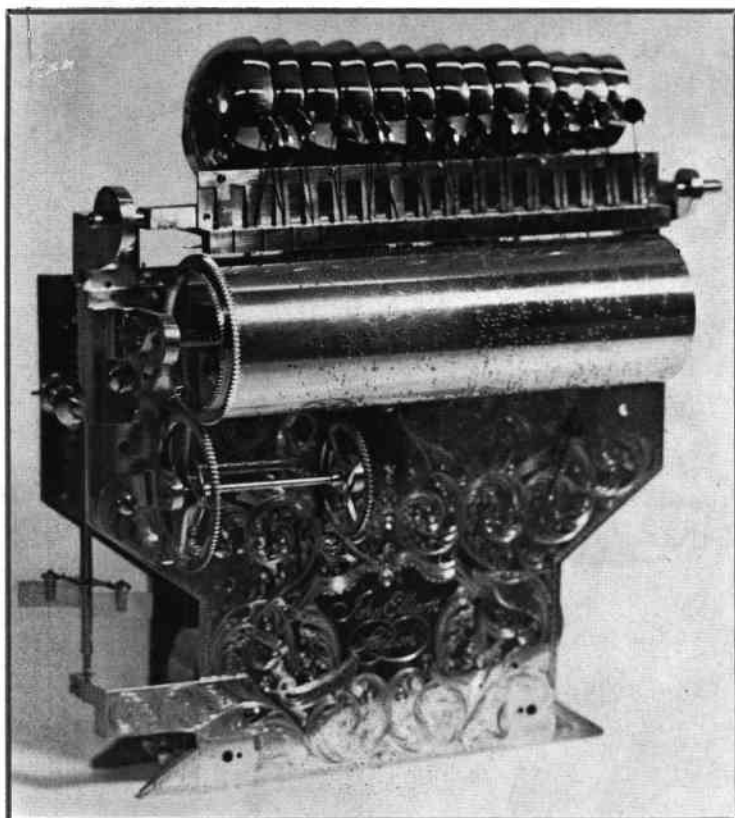
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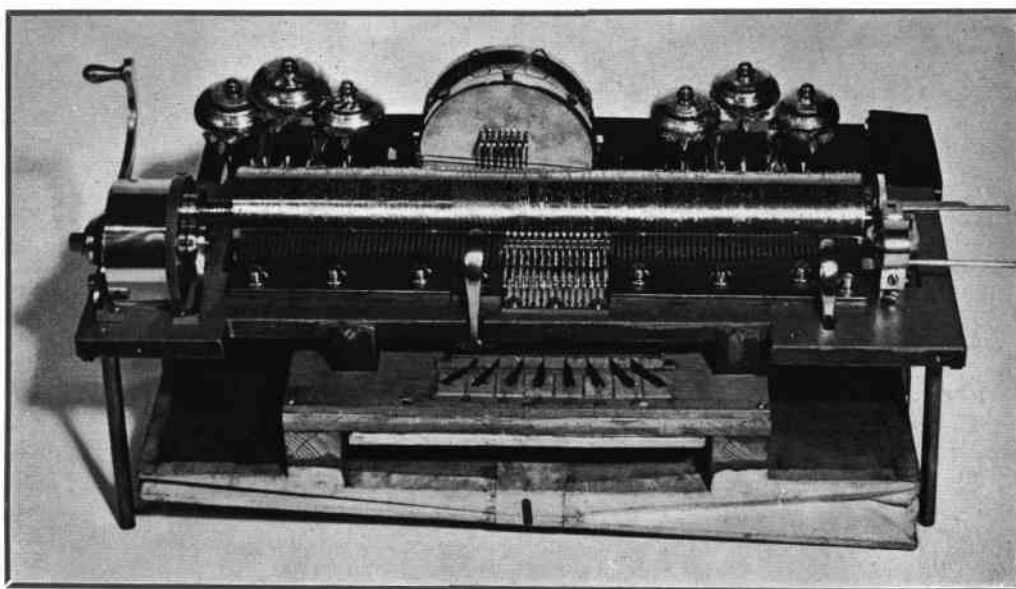
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