

THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 10 Number 3 Autumn 1981



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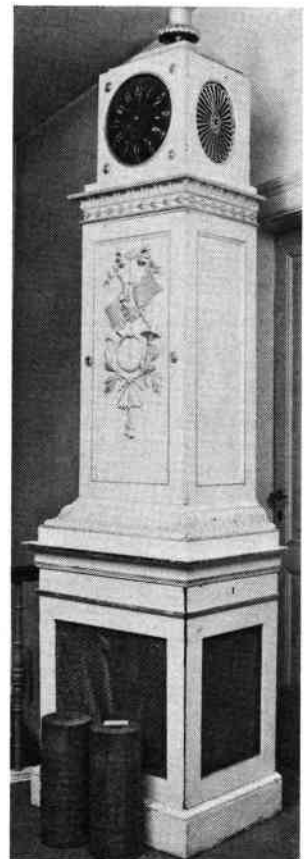
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THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

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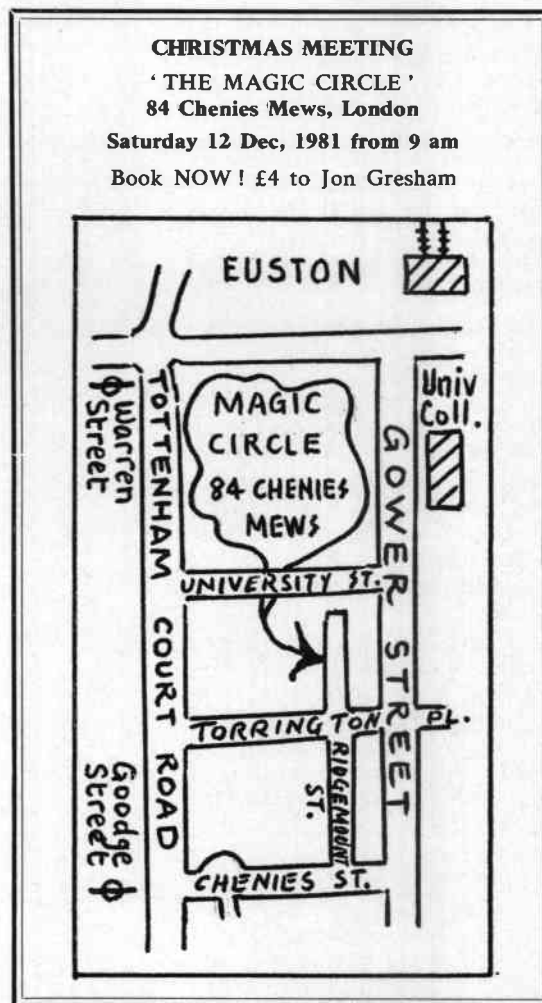
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THE COMMITTEE REPORTS

PRESIDENT'S COMMENTS

I AM aware of considerable dissatisfaction on the part of some of those attending our 1981 Summer Meeting and Annual General Meeting, it having been said to me that it was a confidence trick on the part of the Committee to charge a £6.00 entrance fee for a prolonged business meeting, one lecture and an auction sale. On the other hand one member told me he never listened to any lectures but found the facilities at the Kensington Close Hotel so agreeable and convenient that he would be quite willing to pay £10.00 registration fee just to enjoy a day in those surroundings.

Those who feel they had less than they expected deserve an explanation.

The final bill from the hotel has not yet been received at the time of writing but the Meetings Secretary advises me it is expected to be about £469.00. Our income from registration fees was £480.00, the cost of postages alone of the requisite notice of meeting to the membership was £180.00.

It has been said by some in the past that our meetings are too packed with lectures and events to give members the opportunity of meeting one another and socialising. It was thought that the programme of two lectures, the AGM and auction had struck the right balance.

It is unfortunate that the Annual General Meeting, which had been expected to last one and a half hours, so over-ran that one of the lectures had to be cancelled. The meeting was tape-recorded and I have subsequently timed the business meeting. All the reports and official business, excluding Any Other Business, took exactly one hour and twenty-five minutes. Queries from the floor, comments from the floor and Any Other Business took an amazing additional one hour and twenty-four minutes.

It might be imagined, particularly by those not present, that as Chairman of the Meeting I should have been firmer and curbed the comments from the floor. However, it was my opinion that the overwhelming majority of those who spoke had sincere and well thought out points to make deserving to be heard. Furthermore, as many of the comments implied, in the nicest and politest way, some

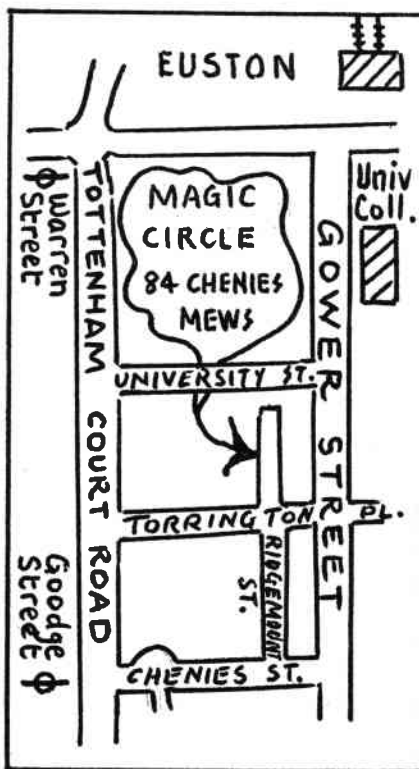


JON GRESHAM

President
and
Chairman of the Committee

WINTER MEETING

Saturday 12th December, 1981
at The Magic Circle Headquarters
84 Chenies Mews, London



9 am to 5.30 pm

disagreement with the Committee, any attempt by me to curtail the voice of the membership could attempt to suppress criticism. Rather than be thought to be doing this I gave, I hope, every opportunity for the membership to air their views and many of the opinions and suggestions were most helpful.

Obviously the format of our Annual General Meeting must be changed in future. I cannot anticipate the Committee's recommendations, which I personally hope will include the prior circulation of the minutes of the previous meeting (the reading of which alone took just over twenty minutes), but we try to learn by our mistakes.

The Summer Meeting 1981 did not run as any of us had planned, not entirely through the fault of myself nor the Committee.

WE ARE fortunate in having secured a new and intriguing venue in Central London, the club room and private theatre of The Magic Circle, 84 Chenies Mews, London, for our Winter Meeting.

Chenies Mews is off Torrington Place, which runs between Tottenham Court Road and Gower Street, the nearest underground station being Goodge Street. Parking in the area is difficult and usually impossible in Chenies Mews itself.

Many wonder what lies behind these securely guarded doors, we are to have a unique opportunity of finding out and of seeing the headquarters and treasurers of this internationally famous society. The present club room was opened by the late Lord Louis Mountbatten, in it Prince Charles became a member but in July 1982 the lease expires and the Magic Circle must leave. Thus this visit can never be repeated.

At this date, the programme has not been completed beyond:-

- 9.00 Registration Opens.
- 9.45 Morning Coffee.
- 10.15 The History of Magic and the Magic Circle presented by Mac Wilson and the President of the Magic Circle, Francis White.

There will follow several lectures to appeal to a wide spectrum of our members. Luncheon will not be provided, many restaurants catering to all tastes and pockets are within easy reach, tea will be provided during the afternoon.

President's Statement

The Annual General Meeting of The Musical Box Society of Great Britain was held at the Kensington Close Hotel, London W8 on the 6th June. In his opening speech, the President, Jon Gresham, remarked that when a Society is as well established as ours, it is inevitable that death should rob us of respected members of long standing. In the past year, we have been especially hard hit with the loss on the 10th November 1980 of our Vice President Hughes Ryder. On the 17th December we were all saddened to learn of the passing of Bertha de Vere Green who, in the early days of the Society, hosted members to London meetings at her home.

It was the first year that the secretaryship of the Society was shared between four people and whilst there were some problems, things seem to be settling down.

Problems, Problems

Another problem was Arthur Ord Hume's decision to relinquish the office of editor of the Society's journal *The Music Box* after many years. We were indeed lucky in obtaining the services of Bob Leach as the new editor. Our grateful thanks also to Hilary Kay for picking up the reins as Meetings Secretary when Tim Chapman Webb gave it up.

Where The Money Went

The Treasurer, Stephen Cockburn, in his report stated that 1980 had been a sorry year financially for our Society. Some of his predictions—all of the good ones—had misfired, whilst all the bad ones, sadly, had come true. The result was that we have ended the year with an excess of expenditure of £2,322 over the income for the year. He explained with great clarity the various causes of this; the two major ones being the bad estimation for the cost of the Leeds meeting and for the cost of Volume 9 No 7 of *The Music Box*. In attempting to make the Society's meetings self supporting, the result was that as the registration fees increased so the attendance fell off; the process being suicidal in tendency. The Committee would have to study this problem very carefully. A member questioned the validity of charging an entrance fee to the Annual General Meetings of the Society. Other factors, such as the ever increasing postal rates and a few large non-recurring expenses, had also contributed to the loss

incurred during the year. These items were clearly set out in the accounts, and having been proposed and seconded, the Income and Expenditure accounts as presented were unanimously adopted.

A Division of Labour

As the work done in the past by the Honorary Secretary of the Society was to be divided between four members, it was necessary to amend the relevant article in the Constitution to enable this to take effect, and to then receive the reports of the respective four members of the Secretariat. As a result Article 4, Section 1 of the Constitution is now amended to read as follows :

The Honorary Officers of the Society shall be: President, Vice President, Treasurer, Editor, Archivist, Membership Secretary, Subscription Secretary, Correspondence Secretary, Recording Secretary, Auction Sales Organiser and three other members, the proposition having been carried unanimously.

Who Carries The Baby?

Now came the turn of the new Secretaries to present their reports and the time was running short; the end of the meeting being due only thirty minutes later. Christopher Proudfoot, the new Correspondence Secretary had been very co-operative in this respect, having arranged for his wife to give birth to a son the day before and was therefore unable to be present. Those present sent their best wishes to the Proudfoot family which I understand now consists of husband, wife, 23 gramophones, 16 lawnmowers, a baby son, a few phonographs and, I think, an Edison Bell electric folding typewriter.

New Members

Reg Waylett, the new Membership Secretary (and former Honorary Secretary of the Society for over ten years) said that he was pleased that he was able to maintain a position in the Society, but which was much less demanding than the work he was called on to do when he did the whole of the Secretarial work. His job, he said, was a very simple one—you looked for new members and then enrolled them—it was as simple as that and he was very happy to do this work. He had enrolled about 100 new members during the year and the membership is maintaining its high standard.

Meetings

Our new Meetings Secretary, Hilary Kay, who had taken over the reins so ably from Tim Chapman Webb recently, outlined our meetings proposals for the next eighteen months. I will not go into them here; you will hear enough about them in due order as their arranged dates approach. It does seem fairly sure that the Cambridge meeting jointly being arranged by Hilary Kay and Alan Wyatt in Cambridge in September will be the highlight of the Society's year. Even at this early stage the bookings are quite heavy and it will be a great opportunity for members to enjoy a great get together.

The eternal problems concerning meetings in London were discussed at some length. Although a lot of time has been spent by a lot of people, no one has been able to come up with anything which approaches the Kensington Close Hotel in all its respects: Comfort, Central situation, Charges, Services etc and we continue to be concerned about the costs involved to individual members. Another problem was that produced by members who wrote to say that they would attend a particular meeting and then not turn up. This cost the Society (which really means you) money. The bookings made for the recent Leeds meeting as a result of promises to attend was a major factor in producing the disastrous financial result of that meeting.

Speakers

Insufficient volunteers come forward to speak at our meetings. Hilary pleaded for members to write to her and offer to do so. I think that too few members are sufficiently confident to realise how many interesting things happen to them; some might be publishable! It seems that speakers either talk about their own collection or about music. I would like to know more about what motivates people to collect things. I know that apart from at our auction sales, money is never mentioned. It surprises me that we appear to have not a single member who collects music boxes for investment—at least—I've never met one! What about a contest on the lines of the radio programme 'Just a Minute' with a penalty for saying the words Nicole Freres more than once in sixty seconds?

There is no doubt that the Society's Committee is giving a great deal of time and thought to making our meetings lively, interesting, reasonable in price and,

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hopefully for the Society, profitable.

Hilary said that most meetings under the present arrangements broke about even. Leeds was the disaster. Others tend to show about ten pounds profit or loss and considering everything in these inflationary times was not too bad. The meeting congratulated Hilary for undertaking this job when it was common knowledge that she had numerous other demands on her time and her report was unanimously approved.

Where The Money Came From

Having been appointed the Subscription Secretary of the Society it was now my turn. I was able to report that the membership records were now completely revised and rewritten and that we had just over 1,000 members.

The conversion of US dollar cheques into Sterling presented us with a major problem. We had currently in hand about three thousand dollars which I did not seem to be able to convert into pounds. This inevitably leads us to a shortage of usable funds at the same time earning us nothing in interest. Every avenue was being explored to find a way to convert at an economical or even at a profitable rate.

The Importance of 'The Music Box'

Our new Editor, Bob Leach then presented his report. You, the members, he said, are the experts. His own training, he said, was in writing and music. He thanked both the members of the Society and our printers Thanet Printing Works for the help they had given him.

He had suggested that copies of our Journal be stocked by professional members on a sale or return basis and the Committee thought this was an excellent idea. Each magazine would contain a membership application form.

The first issue published under his editorship, Volume 10 No 1 was published on time and the costing held within the budget thanks to the large revenue gained by our Advertising Manager, Arthur Heap. The report was unanimously adopted.

The President thanked Bob for taking on the job of Editor of the journal on behalf of all the members and said that he hoped every member realised the amount of work editing such a journal involved.

The Society's Archive

Keith Harding, the Society's Archivist, spoke of the need of support from the members to build up a worthwhile record of relevant material both for current reference purposes and for posterity. Close co-operation between the Editor and the Archivist was essential and he always welcomed contributions for inclusion in the Archive from members. Books, catalogues, other Societies' journals etc were always welcome and members could always avail themselves of the use of the Archivist Room at his business address by appointment.

He was, he said, still collecting Nicole Freres information (Serial, Gamme Nos etc) and would be pleased to hear from members in this respect hopefully for them to be eventually published. The Archivist's Report was adopted unanimously.

Election of Officers

The next item on the agenda was the election of the Officers of the Society for the ensuing year.

The following nominations had been received and they were elected en bloc unanimously.

PRESIDENT : Jon Gresham.

Vice President : Steven Ryder.

Treasurer : Stephen Cockburn.

Editor : Bob Leach.

Archivist : Keith Harding.

Membership Secretary :
Reg Waylett.

Subscription Secretary :
Frank Vogel.

Meetings Secretary : Hilary Kay.

Correspondence Secretary :
Christopher Proudfoot.

Recording Secretary : Frank Vogel.

Auction Organiser :
Roger Kempson.

Committee Members :
Edward Brown, Tony Maslen,
Bill Nevard.

Reg Waylett Honoured

The President said that the Committee had unanimously supported his proposal that Reg Waylett be made an Honorary Life Member of the Society in recognition of the work he had done as its Secretary for many years. Reg Waylett said how pleased he was to receive this honour and was grateful for this recognition of his service to the Society.

Life Membership

The matter of Life Membership was discussed at some length and twenty four members present supported the idea whilst eleven objected to it. Eighteen members present said that they would be prepared to pay £100 each there and then for life membership of the society.

A member suggested that the adoption of this might be unconstitutional and the President referred the matter back to the Committee bearing in mind the results of the votes taken a few minutes previously.

Other Matters

There followed a long discussion about membership fees, registration fees, whether or not dinners should be arranged to follow meetings and so on. Jon Gresham assured the meeting that such matters were always under consideration and whilst we did all that we could to make our meetings successful and our members satisfied, it must be a fact that it was sometimes not possible to please everyone on every occasion.

This meeting had lasted 2 hours and 50 minutes and there being no further business (except to get a beer at the bar!), the meeting closed at 12.50 p.m., the President saying that the afternoon programme would continue according to the published programme and at the published times.

FRANK VOGEL.

Editor's Comment :

Always highly delighted to receive well-written reports like this. Thank you, Frank. For reader-clarification; the *Just a Minute* quiz is a radio show. Not everyone might know that. Our treasurer did qualify his reference to numbers attending meetings. Bristol, Brighton and Lincoln were very well attended, and even Leeds had almost 60. Reference *Life Membership*, although 'heads were counted' the action was in the nature of an *expression of opinion* rather than a formal vote. RCL

Next is a report by our Archivist, Keith Harding.

Archivist's Report

THE function of the Archive is to collect, store and make available to Members of the Society information, source material and ephemera relating to mechanical musical

instruments. It is clear that the function of the Archive is closely paralleled by that of the Music Box Journal, and that ideally the Editor and the Archivist should work closely together. To that end, I extend a special welcome to our new Editor, Mr Bob Leach, who has already made such a good start, and hope that we may look forward to a close and rewarding co-operation in the future.

Obviously any material collected in the Society Archive is automatically available to our Editor for publication, and likewise it is my hope that in future suitable material sent to the Editor for publication which is a gift to the Society and does not have to be returned will find its way to the Archive for the good of posterity.

Members Contributions

Any gifts from members to the Archive will be welcomed, and will be acknowledged with thanks in the Music Box Journal. Response in the past has been disappointing, perhaps because Members did not know what was wanted, so I will try and indicate a few of the special gaps which need to be filled and mention a few of the assorted items which have been generously donated in the past.

In the first place we urgently need copies of books on musical boxes. No new books have been added to our library since 1977 when two copies each of all that was then available were purchased for the Society, at a discount, from Keith Harding. At the present time I am informed by the Committee that there is no money available to buy copies of recent books, and promises of donations by their authors have not so far been made good. A few donations have been made of old books, notably a copy of John Clark's book, "Musical Boxes", by David Tallis, and a number of books by Cyril de Vere Green, including the book "Au Temps des Boites a Musique" which has a gramophone record in the back.

The Archive includes a number of films and tape recordings of events to do with the history of the Society, including the film of the inaugural meeting between founder members and Murtogh Guinness. More recently, in August 1979 Jon Gresham paid for and presented an excerpt from the Tyne Tees Television film on the Bowes Museum showing the silver swan automaton in action.

Christopher Proudfoot presented us with photocopies of catalogues of two old firms. (1) J M Draper, Blackburn. Organette works and dealers. Lists of tunes available on organettes and music boxes, other instruments etc. (2) Douglas & Co, Moorgate, London. Includes disc boxes and organettes. Also in 1980, Jon Badeley presented us with a photocopy of a GUEISSAZ catalogue. This was an old catalogue, although I understand Gueissaz are still in existence making small movements. It is worth looking underneath the soundboard of old cylinder boxes for the name Gueissaz written in pencil on an otherwise anonymous box.

As Archivist I would welcome the loan of material such as catalogues for photocopying. Most photocopyers produce a poor picture, so unless you have access to a really good professional machine, please lend me the material so that I can get really good photocopying done. I will promise to return it post haste.

Jim Colley has actually given us an original catalogue, which lists tunes available on Nicole Freres boxes, alas without quoting the gamme numbers. Jim has also given us a piece of manuscript music found rolled round the arbor inside a cylinder he pinned, and also a copy of "Music Directions" by J G Murdoch, clearly intended to accompany a musical album.

Robin Tims has given us a batch of manuscripts relating to the arrangement of music for setting on to discs. He is well known for his excellent arrangements for the 11½" Polyphon.

Catalogues wanted

We have a few modern catalogues including one from Frank Holland of The Musical Museum at Brentford, together with copies of correspondence in his battle to obtain the theatre of Sir John Salomons house at Tonbridge in which to house his museum permanently. We have the QRS Player Roll Catalogue for 1980/81; We have Graham Webb's illustrated catalogue for 1977, and Keith Harding's illustrated catalogues entitled "The Clock and Musical Box Collector" for 1974 and 1976.

We have copies of German patents relating to music boxes, purchased by Keith Harding in Hanover at the organ festival 1980 and presented to the Society. Reto Breitenmoser has sent us a news-

paper article printed in the Weltwoche Magazine about his museum in Appenzell, Switzerland, the Musik und Zaubermuseum, the Museum of Music and Magic. He is also a talented magician. The Music Box Society International has sent us a reprint from Hobbies magazine 1938, by L G Jaccard, on "The Origin and Development of the Music Box". Arthur Heap has sent us a B A Bremons tune card, found inside a twin disc Symphonion!

I have long been trying to find out what happened to the original book of Nicole Freres tuning scales which John Clark, our first President, claimed to possess. I have managed to obtain a small bundle of manuscript tuning scales which were his from Bill Galbraith, who, with Gerry Planus, cleared his effects, but these appear to relate mainly to disc boxes. Any help in tracing this most important book of tuning scales, if it ever existed, would be most welcome.

Archive contents

Your Archive contains a collection of other Societies magazines, alas, far from complete. Attempts to obtain the missing numbers have not so far met with success, but I am still trying. Donations of magazines would be most welcome to fill the gaps. We have a complete collection of MBSI Journals, most of the journals of the German Music Box Societies, only the first two of the French Society. We have the first two numbers of Het Pierment, for January and April 1981, of the Dutch Society, and also number 1 for 1981 of Van Speelklok to Pierement. We have the Key Frame, journal of the Fair Organ Preservation Society, but only the latest numbers since March 1980. Finally we are now receiving the Newsletter of the North West Player Piano Association, as well as of course our own Journal.

I apologise for any omissions from this brief list. Please remind me of anything I may have forgotten, and above all, please let me have your co-operation and support in building up the Society Archive into a worthy contribution to our knowledge of musical boxes, our gift to posterity from an exciting past, present and future.

KEITH HARDING.

Another excellent report. Thank you, Keith.

RCL.

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MUSICAL BOX ODDMENTS

by H A V Bulleid

IF YOU ask lovers of classical music, or for that matter music libraries, about Cherubini they will extol his Church music and in particular his justly famed Requiem Mass in C. But he also wrote thirty operas, some of whose tunes and overtures grace musical boxes. So, who was he?

Cherubini

Luigi Cherubini, son of a Florentine musician, was born in Florence in September 1760. At age 18 he was given an allowance by the Grand Duke of Tuscany to study music in Vienna. His early operas were well received and he spent the year 1785 in London as Composer to the King. In 1788, with thirteen operas already to his credit, he took up permanent residence in Paris and joined the top echelon of composers. He was appointed to the Paris *Conservatoire de Musique* when it was founded in 1795 and became its Director in 1822; consequently he influenced almost all the leading French composers of the first half of the nineteenth century. He composed a large volume of Church music and a further seventeen operas, some in collaboration with Boieldieu and others, and some in revived classical style, successor to Gluck. The better known are

Démophon	1788
Lodoïska	1791
Medea	1797
Les Deux Journées	1800
Anacréon	1803

Medea, which was revived in 1959 for Maria Callas, is regarded as his peak achievement, and *Le Deux Journées* was the most popular; but all were overtaken in popularity by the more boisterous scores of operas by Boieldieu and Auber, which may explain why they do not figure more often on musical box tune sheets. In fact the serious and perhaps rather pompous Cherubini ticked off young Boieldieu for receiving more acclaim than his music deserved, and the rebuke was apparently accepted and further study in counterpoint pursued under Cherubini the maestro. He lived till 1842, and in 1837, aged 77, he attended the Strauss first night in Paris. I think he might have been rather annoyed



at getting absolutely no mention until 1976 in the 9th edition of *Kobbé's Complete Opera Book*, which is a generally useful source and is available in most libraries. Swifter justice was done in von Westerman's *Opera Guide*, a valuable and inexpensive 580-page Sphere paperback.

What a pity the tune arrangers cannot take a bow alongside the composers! My medal would go to the arranger of the Anacréon overture for Lecoultre Freres, Geneva, about 1840. After a cool start it breaks into a positively dazzling second half which keeps most of the 158 comb teeth continually working—or rather, playing.

Tooth tuning

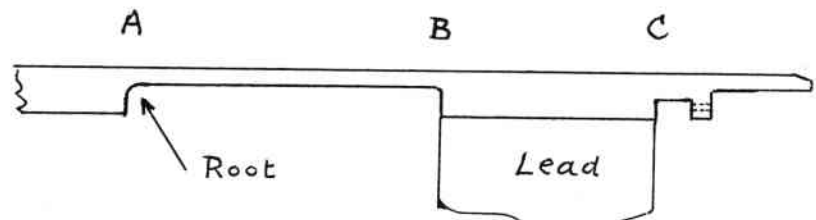
Illustrated herewith is a typical cylinder musical box tooth from near the bass end, complete with

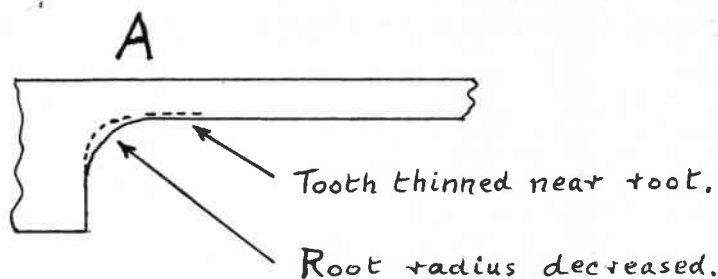
lead tuning weight. It is a steel spring which, if lifted and suddenly released, will vibrate at its natural frequency which depends solely on its geometry. The length AB is generally about half an inch and is constant throughout the comb, while the length BC carries the lead weight and diminishes towards the treble end of the comb.

Suppose for example the pitch of this tooth is too high. Then you can lower it either by reducing its thickness near the root, or by adding to the lead weight. Clearly therefore it is possible to alter the performance of the tooth without altering its pitch by both thinning near the root and *reducing* the lead weight. Doing so makes a tooth sound softer and more mellow. Conversely, a thicker tooth with greater lead weight gives a more bright or harsh sound.

This is not a wide-ranging choice. If the mellowing is overdone the tooth loses volume of sound, and effect is demonstrated in forte-piano boxes as can be seen by comparing teeth of identical pitch on the two combs; that on the piano comb is the more slender and carries less lead. For the reason explained above the contrast between the piano and the forte combs is not as wide as many arrangers must have wished, and I think this explains the comparative demise of these boxes, which demand a sympathetic ear to appreciate their undoubted subtleties.

There is no difficulty or ambiguity in adding to or taking from the lead weight; but the operation commonly described as "removing metal near the root" involves in fact a choice of two entirely separate options, as illustrated, much enlarged, also herewith. Either the tooth can simply be thinned near the root, or it can in fact be lengthened by decreasing the root radius without altering the





thickness: or, of course, a bit of both. I think the latter is the more desirable, as the former must make the tooth play more softly.

Presumably it was to allow scope to the comb tuner that some makers arranged a slight thickening of the tooth towards the start of the root radius; I have measured teeth 0".003 thicker at A than at B, with most of this thickening occurring near A.

Another way of putting this is to say that the root radius runs out gradually in the first few millimetres of the tooth. It is in this region that one usually sees file marks, presumably made by the comb finisher or tuner. These file marks are often surprisingly rough, from a 2nd cut as opposed to a smooth file; and I must say that on a few occasions I have improved the ring of a dull tooth by such filing, though I cannot imagine why.

Before dismantling

Before dismantling a musical box for cleaning or restoration it is very well worthwhile to check over all moving parts and list any improvements needed.

First, while the mechanism is still in its case, do all the controls work correctly? Do the wooden partitions fit firmly in their grooves? Are the spacers between the bed plate and the case sides thick enough to prevent distortion when the case screws are tightened? It is obviously better to make and fit new ones before repainting or polishing the bed plate. And are there any strange buzzing noises, indicating sympathetic vibrations from something loose? Cleaning will not cure them so they are well worth tracing and fixing.

Second, the mechanism itself, — are the winder click springs set strongly enough? Does the Geneva stop-work run sweetly without binding or rattling? Is the tune change engagement OK? Does the tail on the endless engage the stop arm cleanly, giving instant stop

without stuttering? Is the stop lever spring strong enough? Does the tail run free of the stop lever throughout a tune? Occasionally one finds the groove on the great wheel is not perfectly concentric, which causes the tail, if set too fine, to tickle the stop lever at one part of the tune, making an irritating noise. It is unwise to bend the tail while the governor is mounted on the bed plate because this introduces a slight risk of breaking the endless and a considerable risk of loosening the tail.

Armed with the above data one can make the necessary small adjustments while cleaning the components and, with a bit of luck, get everything working correctly first time, after re-assembly.

Glasses

Young children's eyes focus down to five inches or less; they see small things wonderfully big and one notices them painting and drawing with their chins almost touching the paper. When adults first need glasses they usually get them for reading at a distance of about twelve inches. But at this distance some musical box components look exceedingly tiny, so one invests in a variety of magnifiers of which the most useful is the type which hinges to normal spectacles and can therefore be swung out of the way when not needed. But it is always a bit tiring to work with one eye even when, as advised by all opticians, the other eye is relaxed by being kept open. Binocular magnifiers never seem to be as satisfactory as expected.

For various good practical and theoretical reasons opticians (in my experience) are not keen to prescribe "reading" glasses to focus closer than $5\frac{1}{2}$ inches; but I have found it well worth having a pair so made. They enable you to dispense with the magnifiers for almost all musical box jobs and being fully corrected they are easy on the eyes. The only discipline

needed when wearing them is always to keep the eyes at the prescribed distance from the work.

Chamber of Horrors

With the present cult for horror shows, may I walk you round an assembly of horrors which I have noted down (with shaking hand) as perpetrated on musical boxes. I have numbered the exhibits in case anyone can surpass them.

1. Nine bass teeth glued together between their leads with a powerful oil/dirt mixture, flattening all their associated cylinder pins.
2. Broken tooth "invisibly" repaired by gluing a strip of steel under it.
3. Six new teeth fitted, but of full width right to the tips. They all played every tune simultaneously, an unusual effect.
4. Lead weights attached to the wings of the butterfly.
5. Jewel plate soldered to governor cock.
6. Tune card, already long overdue for major repair, re-affixed to lid with patches of thick glue.
7. Control lever partition of a lever-wound box glued into its slots.
8. Loose brass inlay on case re-fixed with two large carpet tacks.

I only make passing reference to wood worm and to discs which so often seem to have been stored in damp cardboard; and I merely continue to wonder why all music boxes coming up for restoration have all their screw-head slots damaged, presumably by wild screw drivers.

It is well said that one person's horror is another's joy, so my last exhibit asks a question—is this really a horror? I think it is.

9. A modest 6in cylinder 3-bell box with large case which has been painted all over in pale blue.

H A V BULLEID,
June, 1981.

Article and diagrams © H A V Bulleid 1981.

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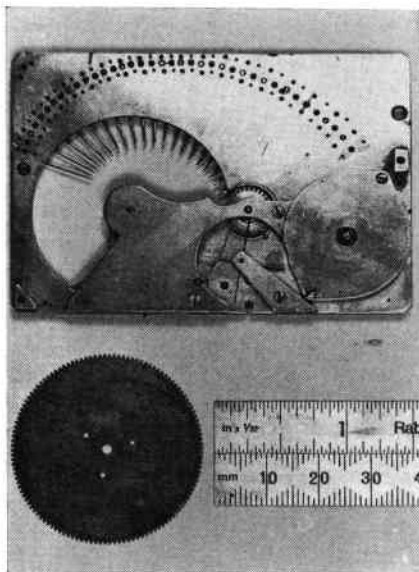


AN UNUSUAL REPIN

Geoff Mayson

REPINNING the cylinders of musical movements has become common place in recent years. Methods vary but little and all the basic principles are well known and have been recorded. It was therefore, refreshing to be confronted with a repin which presented a whole new set of problems and which required some thought and observation before the job could be tackled with confidence.

Fig 1

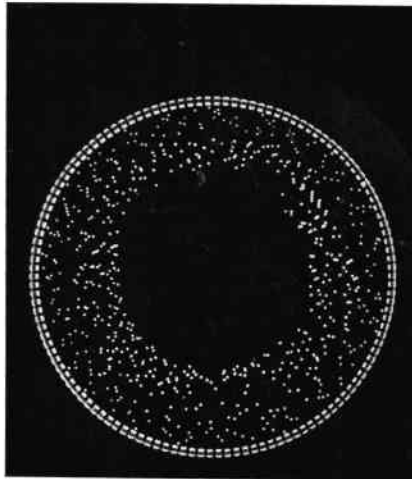


Movement with disc and one set of teeth removed

The Movement

The movement which required repinning was the early platform, or fan and disc, movement illustrated in Fig 1. The upper set of 19 individual teeth and the pinned disc have been removed, so that the hooked ends of the lower set of 19 teeth are visibly protruding into the space normally obscured by the disc. Although the pins on one side of the disc were more or less intact, the other side had been almost stripped. This had probably been caused by running the movement with the remains of several broken teeth which became jammed between the pins and the unbroken teeth. The broken teeth had been expertly replaced, but no attempt had been made to repair the damage to the pins.

Fig 2



Disc with pins removed.
Illuminated from below

Measurements and Observations

Before any action was taken to strip the disc, it was observed and measured in some detail. The pins proved to be 0.15 mm diameter, projecting 0.40 mm above the disc.

This is just about half the diameter of the usual cylinder pin which also normally projects about 1 mm. Here is the first problem: to obtain or make about 850 pins 0.15 mm in diameter. Also, as the disc is pinned on both sides into holes which pass completely through the thin (0.50 mm) brass plate, it is essential to know on which side of the disc a pin inserted into any given hole should project. This problem obviously faced the original maker and he had scribed 19 concentric circles on to each face of the disc so that the pin holes lay on the scribed line where a pin projected, but fell between the lines where no pin projection should be.

Looking at the disc under a low power microscope revealed two further interesting pieces of information. First, the ends of the pins which lay flush with the disc surface on one side were smooth and flat: these had obviously been inserted, any unwanted projection on the back face cut off and the whole face rubbed smooth. On the

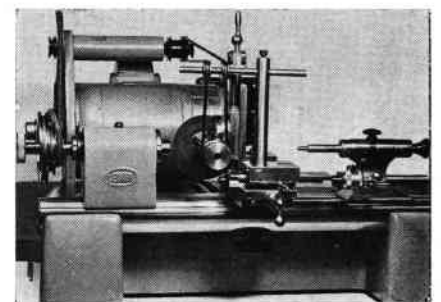
other face of the disc, where it was clearly impossible to cut off any projections and smooth them down without also removing the wanted pins, each pin hole had been carefully countersunk so that the pin end could be snapped off without leaving any unwanted projection above the surface of the disc. All this may sound fairly simple, but it is worth remembering that these holes and pins are only three times the diameter of an average human hair and the disc itself is only half a millimetre thick.

Second, a curving line of pins moving regularly in from the outer to the inner diameter had been inserted and broken off so that they projected on neither side of the disc. These pins line up with the location of every tooth tip at the position of the disc with the escapement detent engaging the stop slot on the disc boss: in other words, they were the pins used to set the teeth originally for depth and timing. If these pins had been left in place, the movement would have commenced by sounding every tooth simultaneously. To avoid the risk of inserting pins in these setting-up holes during the repin, a tiny scratch was placed against each one, an idea borrowed from the cancellation marks traditionally used to identify a mistake on a pinned cylinder.

The Pins

At this stage it had become clear that, provided the pins could be produced, there was no reason why careful work should not enable the disc to be restored. An investigation of steel wire suppliers

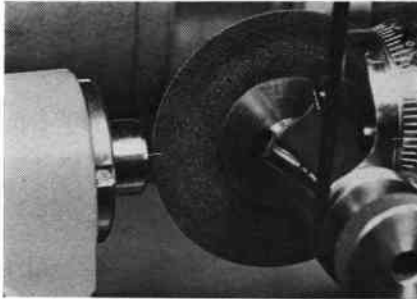
Fig 3



Machine set-up to make 0.15mm pins from steel wire

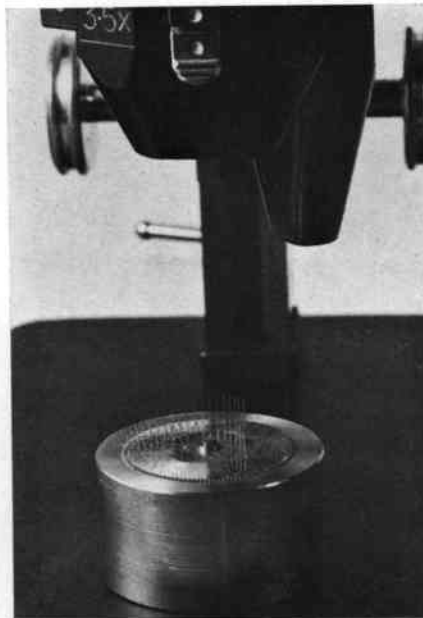
indicated that the finest hard steel wire available in small, off-the-shelf quantities was of 0.2 mm diameter. Some of this wire was obtained and the set-up shown in Figs 3 and 4 used to reduce short lengths of it to the required 0.15 mm diameter. The same basic

Fig 4



Close-up of pin grinding operation

Fig 5



Pinning Jig supporting disc

arrangement, but with the grinding wheel replaced by a rubber wheel loaded with polishing compound, was used to polish the ground pin length. This whole operation took 14 hours to produce the pins required, just about one minute per pin.

After one last check to ensure that no vital piece of information remained unrecorded, the disc was immersed in 10% sulphuric acid. In six hours the old pins had disappeared for ever and the disc was again as it was when it left the driller so many years ago.

Repinning

Unlike a pinned cylinder, in the case of a pinned disc there is no cement to assist in securing the pins and it was thought essential to set the pins really firmly, by means of a hollow punch, into the brass disc. In view of the thinness of the disc and the need to keep it absolutely flat, some means of providing adequate support was needed during the pinning operation. A simple jig was made for this purpose, illustrated in Fig 5. In the photograph it is possible to see the curving line of setting-up pins referred to earlier. Each one is a long, thick, pointed pin which has been fitted temporarily as an additional reminder not to insert permanent pins into those particular holes. The use of a low power binocular microscope made pin insertion relatively straightforward, although setting down and

The excess pin length snapped off neatly within the countersinks, giving an appearance indistinguishable from the original. Again the second set of pins was ground to length and the disc, after thorough cleaning, re-assembled into the movement (Fig 7).

In its damaged state, this movement produced disorganised and random sounds. Now, with its newly pinned disc, it really is a pleasure to hear a stream of music rippling from this tiny mechanism; the undoubted justification for the hours of work and effort spent upon it.

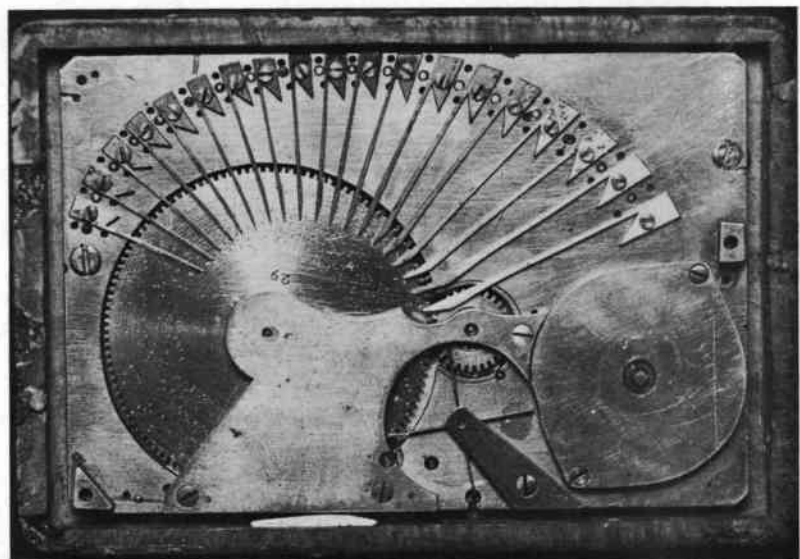
Fig 6



Set-up for grinding pins to length

(Article and pictures © G T Mayson, 1981).

Fig 7



Complete movement, approximately actual size

Robert Burnett

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ARRANGING MUSIC FOR THE POLYPHON

Robin Timms

Robin continues the article he began in Volume 10 No 2, p59.

For illustrations refer to pages 113 - 116.

CHAPTER 3

Ringling the changes on a popular Carol

You have a chunk of music of the right length ready to be arranged: it may be in a book, or you may have written it out, or it may simply be in your mind. You have before you the tuning scale and you know how frequently each note may be used. Right; let's go!

Perhaps the most helpful way of demonstrating what happens next is to take an actual example. We will arrange the carol *Ding dong! merrily on high* for 11 in Polyphon. On the tuning scale we will indicate how often each note can be used, as described in the previous chapter.

Yes, the end really is in sight! On the final *hosanna* (bar 27) there is a rapid ascending pentatonic scale, followed by a chord on the only beat in the score which is not subdivided. This makes it stand out, as do the other chords in this bar where the melody is briefly decorated in the lower octave where suitable notes are available. On the third beat, the highest note is doubled (Siamese twins again) to compensate for its not being available at this point in the lower octave. A descending passage through the final bar brings the music to a close.

There are 28 bars of music each occupying 12°. (28 x 12 = 336, with 24° to spare). From tooth 9, each note can be played once in a bar, i.e. every 4 beats. From note 21, every 2 beats, etc. Below note 9, notes must be more than 4 beats apart—say 8 beats for notes 1-3 and 6 for notes 4-8. (Can someone devise an accurate sliding scale, please?)

Other Tunes

Each tune presents its own challenge and sets fresh problems to be solved. Each tune calls for an arrangement which is in character, and what is appropriate for one may be unsuitable for another. We have merely examined one way of arranging one tune; but once one is aware of the sort of considerations which have to be borne in mind, of typical problems and ways of solving them, one can apply the

right sort of thinking to other tunes and indeed to other instruments.

In the next chapter I will explain briefly how the musical score which has now been produced can be turned into a form which a precision engineer who understands about Polyphons can use to produce the actual disc.

Chapter Four

Now we must choose the best key. The instrument is tuned in D flat, and everything else being equal performs best in that key. It can also manage closely related keys, like B flat minor, A flat, or, as in the case of the Irish folksong *Old Turf Fire*, E flat dorian minor (i.e. five flats in the key signature with E flat as the tonic).

A flat, the key of the dominant, is sometimes preferable when the melody, if written in that key, would lie comfortably nearer the top of the comb than if in D flat. The original Polyphon arrangers realized this when they set *Hark the herald angels sing* and *Abide with me*, for example. A flat may also be preferable if the notes required are more readily available in that key—especially if a sharpened supertonic (or flattened mediant) is required, as this note is not available in the key of D flat. That is to say, there is no E natural or F flat on the comb—the only note of the chromatic scale entirely absent. This position in the scale is possible in A flat, but you must then forego a sharpened fifth or minor sixth. In the case of *Ding dong!*, D flat is the obvious key: indeed, no other is satisfactory.

We have before us two carol books. In one our carol is arranged by Charles Wood in the key of B flat, and in the other by David Willcocks in the key of ?? This latter contains a four bar introduction representing a peal of bells—a good idea; we have room to do something similar.

The first phrase of the melody is as follows: see example A.

We now write this in the key of D flat in the highest octave available: see example B.

I think the most helpful way to proceed at this point is to print the completed arrangement and at-

tempt a detailed analysis. 'No generalisation without particularisation' they used to say at school; so let us see what emerges about the art of arrangement from an examination of these 28 bars containing 953 dots.

Introduction

The first four bars constitute an introduction representing a peal of bells. If we number the notes of the scale from one to eight, bar 1 contains the 'bells' rung consecutively: 1, 8, 7, 6, 5, 4, 3, 2. In bar 2 the peal changes to 1, 8, 7, 5, 6, 3, 4, 2. In bar 3 it's back to 1, 8, 7, 6, 5, 4, 3, 2, (but the music is moving in demisemiquavers instead of semiquavers), and in bar 4 the order is 1, 8, 6, 7, 5, 3, 4, 2.

Now, when you first looked at the music you wondered why most of the notes had lost their stems. (You are probably still wondering why they look like tailless tadpoles!) In the first place, you cannot control the duration of a note. The tooth is plucked, there is a 'ping' and then the sound dies away. All that needs to be indicated is at precisely what point the tooth is to be plucked. Also, to put in all the stems and tails would, unless perhaps done very expertly, merely create a confusing jumble of lines—or jungle of lions, as Christopher Robin would say! (The tailless tadpoles were his idea too!) I have preferred therefore to give a stem only to the highest note at the beginning of each beat, and to indicate by a figure between the staves into what fraction each beat is divided. Thus in the first two bars each of the beats (there are four to a bar) is divided into quarters.

A steady swinging beat in the bass of the introduction is achieved by placing a chord with the bottom keynote on the first beat of each bar, while halfway through the bar there is another chord, this time the lowest note being an octave higher than on beat 1. This higher keynote is strengthened by using both teeth available: that is the meaning of placing two identical notes together like Siamese twins. (Why do joined twins have to be Siamese?)

I have rather pedantically placed figure eights over all the clefs because it is important to remember that the music sounds an octave higher than written. If you try playing it on the piano at the lower pitch, you may find the harmony too thick and the ornaments too heavy; but at the actual pitch, more filling in of the lower harmonies is called for and the rapid ornamentation becomes light and sparkling. Move the piano stool along and use the upper register to get a better hint of what the music will sound like. Actually, you will have a job playing it with two hands, but you could get Christopher Robin to go down the other end of the keyboard and bonk out some of the bass notes, though you may need to warn him that most of them are black keys!

The semiquaver movement at the opening is achieved by following the notes which fall on the quaver beats with the corresponding note an octave higher. In bar 1 for example the lower of each pair of notes is coupled to the note one sixth below, while the higher is sounded with the note a perfect fourth below. This gives a series of broken first inversion chords producing a bell-like effect by the use of simulated harmonics. It is with the idea of creating harmonics that I have used G naturals in the introduction where you might have expected G flat.

Now, why does bar 3 take up so much room? You will recall that we are using the same bell sequence as in bar 1. But as always when part of the tune is repeated, let's see if we can do it differently the second time round. But how can we follow the balanced and satisfying chord sequence of the opening bar? By an exciting flurry of notes in which each beat is divided into eighths, but the same basic chord sequence is retained.

At bar 4 we steady into semi-quavers, except that the final quarter of the last beat is divided into 24ths as a rapid rising arpeggio leads us to the first note of the melody proper.

Ding Dong!

We want the melody to stand out clearly, and this is an art in itself. Often it may be duplicated in the octave below, and sometimes even in the octave below that as well. Usually the bass notes and principal chords will support the main notes in the melody.

After a busy introduction we mark the arrival of the tune with a steadier movement, each beat being

divided only into halves, except where the melody moves in quavers. It is sometimes effective, after particularly busy passages, to have a moment of calm. Incessant runs, arpeggios and other ornamentation, though exciting, can leave one exhausted; and the ear is grateful for a restful moment, such as is provided here in bars 5-7. For example, the long melodic note at the beginning of bar 6 is sustained by a simple arpeggio which leads the ear on to the following chord which indicates the next note of the melody. You hear this final A flat as a part of the melody because it is supported by a chord (and because you know the tune anyway), whereas the preceding notes are heard only as accompaniment. Then as we enter bar 7 a scale passage weaves in and out of the chords which underlie the notes of the melody.

But surely something is wrong with the first chord of bar 7. Should not the lowest note be G flat? Of course it should—or so my ears tell me. But the lowest G flat on the comb is in fact the one at the top of the bass stave (and of course it sounds an octave higher into the bargain). It is not low enough to sound out as an effective bass note, so we cheat and use a second inversion chord. It looks wrong, but craftily deceives the ear, and is certainly preferable to leaving a chord on a strong beat without an effective bass.

In bar 8 skipping thirds dance between the chords and lead on to the repeat of the first section of the tune in bars 9-12. The fractions of course indicate where during the beat each of these dancing notes comes. Why is the final top C marked $\frac{5}{12}$ and not $\frac{3}{8}$? Because we are living dangerously here, and at $\frac{3}{8}$ it would be too close to the previous C for comfort.

In the repeat of *Ding dong!* we do it differently, of course. The beats are divided into quarters and the first chord, for a change, is a first inversion. Surprisingly the highest note is F, not D flat. This F is the highest note on the comb, and it completes triumphantly the pattern of skipping thirds. The D flat which should be here has in fact just been sounded an eighth of a beat beforehand, and it is confirmed on the second beat of the bar. The principle to notice here is that the melodic notes are not necessarily the highest notes you hear, and that one wants to make good use of the highest notes on the comb even when the melody is relatively low lying. These high

notes add brilliance and sparkle, and have the advantage of the possibility of rapid repetition.

A subtle change of harmony is indicated by a couple of G naturals halfway through bar 9, and attention is drawn to this by a very rapid group of four notes leading up to the chord in question.

Skipping pairs of notes again at the end of this section (bar 12), but this time leading us downwards to the opening of the *Gloria*, where for a couple of bars the melody has to be placed in a lower octave.

Gloria

This famous *Gloria* (which has you standing tip-toe at the beginning and leaves you gasping for breath at the end) consists of a number of long notes each followed by a group of quick ones. In order to sustain these long notes we will try what I call the 'big dipper' effect. (Memories of an unforgettable experience in Battersea Park in Festival of Britain year!) There is a big dipper—that is, a rapid down and up using the notes of the appropriate chord—at the beginning of bars 13-18. Notice that the big dipper does not have to stop dead when it regains the note on which it started; it often just passes that note and then returns to it.

At bar 15 it is possible for the melody to return to the higher octave, so the big dipper here serves to take it back up, and it can remain 'in excelsis' to the end of the *Gloria*. It should by now be apparent why there are often two or even three adjacent teeth tuned to the same note where this is likely to be required frequently. You could not do big dippers or indeed much else otherwise.

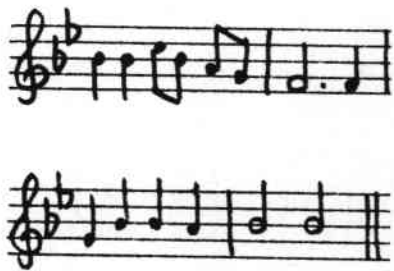
A run lasting a complete bar (20) leads to a repetition of the *Gloria*. (Take heart, dear reader; the end is in sight!)

We will not do big dippers the second time round but vary the ornamentation and also the harmony, exploring some chromatic possibilities which Charles Wood would not have liked and David Willcocks would not have admitted to liking. Why do it then? Partly because my taste is so vulgar that I do like it. (Christopher Robin does not see why anybody should be ashamed of liking it.) But the more important point to make here is that each time one does a new arrangement one wants to explore fresh possibilities.



A new disc is titled with contact lettering by Andrew Leach. Andrew is an expert calligrapher and has designed several new styles of lettering.

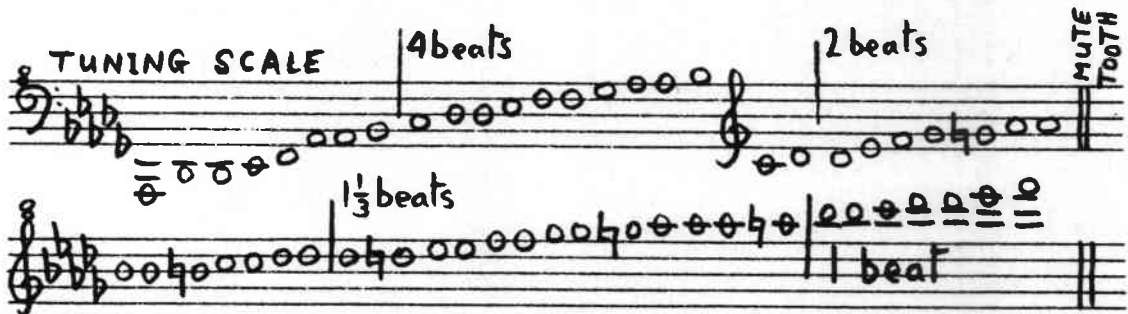
A



B



Ding Dong! merrily on high, In Heav'n the bells are ringing .



Handwritten musical notation for the first system, featuring a treble and bass clef with various notes and accidentals. A '4' is written below the bass clef.

Handwritten musical notation for the second system, including a treble and bass clef. A '(bar 3) 8' is written in the bass clef area.

Handwritten musical notation for the third system, with a treble and bass clef. The bass clef contains the numbers '(4) 8 4 24 2 4'.

Handwritten musical notation for the fourth system, including a treble and bass clef. The bass clef contains the number '(6) 2' and a complex chord diagram: $\frac{3}{8} \frac{1}{2} \frac{7}{8} \frac{3}{8} \frac{1}{2} \frac{7}{8} \frac{3}{8} \frac{1}{2} \frac{7}{8} \frac{5}{12} \frac{1}{2} \frac{7}{8}$.

Handwritten musical notation for the fifth system, with a treble and bass clef. The bass clef contains the numbers '(9) 4 16 4'.

(bar 11)

8/2 7 8/2 7 8/2 7 8/2

(13) 10 8 1/2 3/4 4 10 6 3/4 4

(15) 9 8 1/2 3/4 4 9 8 1/2 3/4 4

(17) 10 8 1/2 3/4 4 10 8 1/2 3/4 10 1/4 1/2 3/4 4

(19) 6 6 6 7/8 1/8

Handwritten musical notation for measures 21-22. The system includes a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a bass clef staff. The notation features various rhythmic values and accidentals. The measure numbers and their corresponding time signatures are: (bar 21) 12, 1/2 6, 1/2 3/4 12, 1/4 4, 16, 4, 1/2 3/4 7/8 4, 20.

Handwritten musical notation for measures 23-24. The system includes a treble clef staff with a key signature of three flats and a bass clef staff. The notation features various rhythmic values and accidentals. The measure numbers and their corresponding time signatures are: (23) 4, 16 4, 16 4, 20, 4, 20 4, 16.

Handwritten musical notation for measures 25-26. The system includes a treble clef staff with a key signature of three flats and a bass clef staff. The notation features various rhythmic values and accidentals. The measure numbers and their corresponding time signatures are: (25) 4, 16 4, 16 4, 12, 4, 20 4, 12, 1/2 3/4.

Handwritten musical notation for measures 27-28. The system includes a treble clef staff with a key signature of three flats and a bass clef staff. The notation features various rhythmic values and accidentals. The measure numbers and their corresponding time signatures are: (27) 12, 16, 16, 12 4, 12 4.

GAVIOLI—ORGUES & PIANOS

SHANE SEAGRAVE was delighted to see the Gavioli pictures in VOLUME 10 No 1.

“How delightful to see re-printed in the last issue (Spring, 1981) of *The Music Box* one of the catalogues of that most revered of all mechanical organ builders . . . Gavioli.”

Shane then goes on to give some most interesting information about the pictures. There will be members who know all this, but there will also be members who will be pleased to learn something about the artist behind the pictures.

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... the scantily clad young lady.



... patting a fond farewell to an old lady.

"**THE LAYOUT** of the catalogue is a true reflection of the approach to their craft, the Gavioli family had. Here were true artists and enthusiasts, not hard headed businessmen just earning a living.

This particular catalogue is c. 1902 and is a marvellous example of how every picture tells a story.

On the cover the scantily clad young lady has her right hand patting a fond farewell to an old lady with a Gavioli barrel organ (cropped off the page, VOL 10, No 1, but visible in the advert on page 28). On the barrel organ a monkey dressed in a red cap and blue jacket is smoking (!) a pipe, out from the bowl of which curls a plume of smoke forming, as it drifts upwards, the name "Gavioli".

The daring young lady previously mentioned has upon her lap a book of punched card music the title of which is *Cheerio and Thanks* in remembrance of the times spent listening to the barrel organs. But now times have changed and she turns her head to listen to the strains from the large orchestra behind her.

Page 21 had 3 absorbing photographs which are a superb comment on working conditions of the era and will repay careful study. Tumbling down the page is another book of music folding its way around a violin pipe with the *fréin harmonique* patented (and much copied by others) some years earlier.

Page 24 has another cryptic message.

A rather disgruntled barrel piano operator has turned his back on the limited repertoire his instrument can play, as the public has turned its back on him and gone to hear the organ in the carousel across the street.

As if to add insult to injury one of the company's ubiquitous damsels is weaving the Gavioli name in ribbon through the air. She clutches a song sheet entitled *The Dream of Gold*. Note, also, the glimpse of the *art nouveau* gateway to the Paris Metro just visible behind the showman's wagon. Very contemporary!

Finally, page 27 is a splendid example of man being made superfluous by a machine.

The top-hatted violinist has been replaced by Gavioli's *Piano - Quatuor*, a coin-freed piano - orchestra. The Ma'm'selle here has her head lying sympathetically on the redundant musician's shoulder whilst he gazes at the "Damned machine" almost resigned to his fate.

Again a cunningly worded song title has crept into the illustration, the girl clutching a song-book entitled *The Song of the Past*.

Alas we see nothing of the mouth watering organs Gavioli had to offer (Well, space allows me to show one, Ed.) ... I hope we may see that cheerful little cherub closing the proceedings with the words "Ce Catalogue annule les Précédents". No need for translation here. (Cheerful little cherub enclosed herewith. — Ed).

Au revoir at Merci Gavioli, facteurs d'orgues par excellence et qualite.

Yours sincerely,

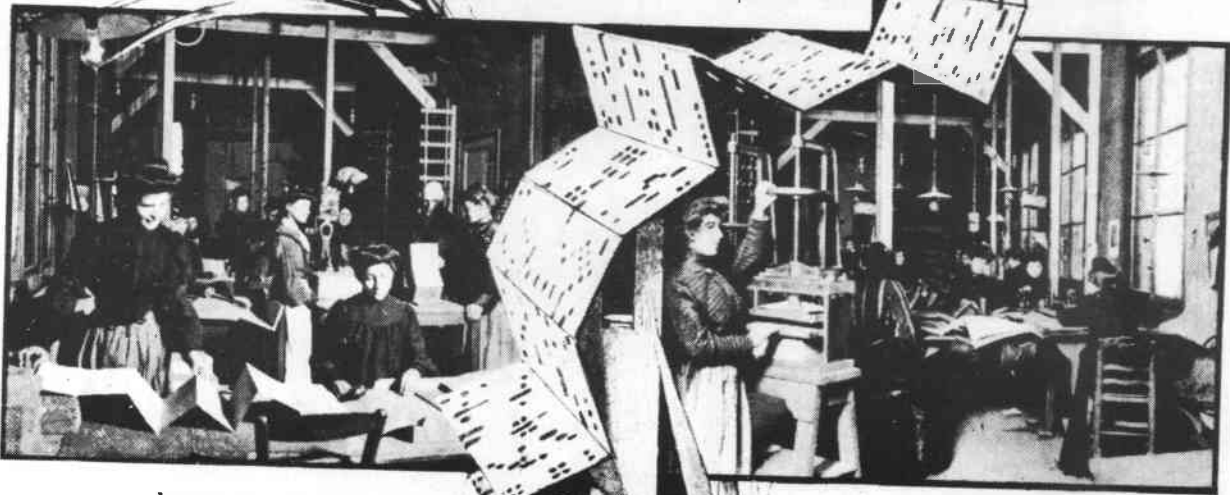
SHANE SEAGRAVE.

Gavioli. C'est pendant

cette période que fut



Atelier des Cartons perforés.



Impression.

Percage.

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

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

GAVIOLI & C^o

permettre à cette nouvelle industrie d'alimenter les nombreux

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



GAVIOLI & C^{ie}

NOTICE SUR LE

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

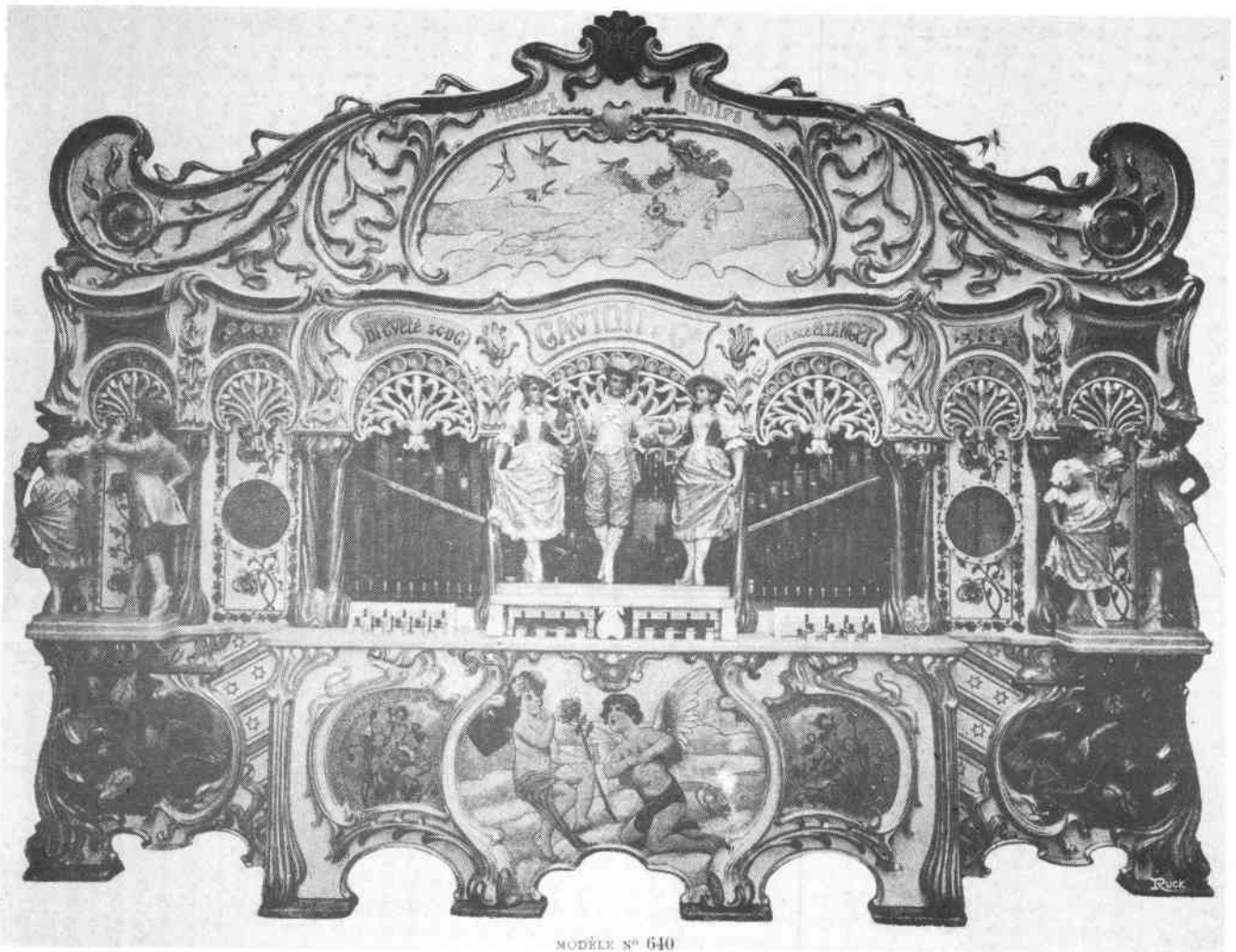
qualités nécessaires à ce nouveau but.

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}

GAVIOLIPHONE A CARTONS

89 TOUCHES



Instrument très puissant et en même temps Symphonique, spécial pour Établissements forains.

Effets de : Contrebasse, Basse, Bombardon, Trombone à coulisse, Violoncelle, Alto, Violon, Baryton, Basson, Saxophone ténor, Clarinette, Petite Clarinette, Grande Flûte, Flageolet, Piccolo, Caisse roulante, Grosse Caisse, Cymbale. Soli, Duos, Contre-chants, par combinaisons de registres.

Orchestre de 50 musiciens environ

N° 431.— Modèle spécial, sans façade sculptée, Décoration peinture, Batterie sur consoles.

PRIX NET à Paris 9.500 fr.

N° 640. — Style art nouveau, Batterie sur consoles derrière la façade, 7 Statuettes en 3 Groupes, Xylophone.

Longueur. 4m85 | Hauteur 3m80

PRIX NET à Paris 12.500 fr.

Nous donnons gratuitement 100 mètres de cartons-musique avec chaque orgue.

GAVIOLI & Cie

AVIS IMPORTANT

La Société des Anciens Etablissements **GAVIOLI & C^{ie}**

Se charge de fournir, pour **devantures** de Cinématographe ou de tout autre établissement forain, des **façades sculptées** en rapport avec le style de la façade des orgues qu'elle fournit.

Elle applique également l'**éclairage électrique** par incandescence selon la demande des clients.

Elle entreprend toutes **réparations** ou **transformations** d'orgues de toutes provenances et à des prix très modérés.

Elle tient à informer sa clientèle que par suite de perfectionnements récents, elle a pu obtenir que la **dureté** de l'excentrique soit **diminuée d'un quart environ**.

Elle est disposée dans toute affaire à **repandre en échange** un orgue de sa marque.

Elle accorde des **facilités de paiement** après examen des références.

Les soins qui sont apportés à la fabrication lui permettent d'offrir à ses clients toutes les **garanties désirables**.

Les morceaux donnés gratuitement sont **pris dans le répertoire**.

Le prix des morceaux des différents modèles est **doublé** lorsque ces morceaux ne figurent pas dans le catalogue des airs.

Toutes les dimensions ne sont naturellement qu'**approximatives** et peuvent varier de quelques centimètres.

Toute marchandise est vendue **prise** à Paris, elle est emballée et expédiée **aux frais et risques** du destinataire.

Sauf avis contraire, les expéditions jusqu'à **50 kilogs** sont faites par **grande vitesse** et **au-dessus de 50 kilogs, par petite vitesse**.

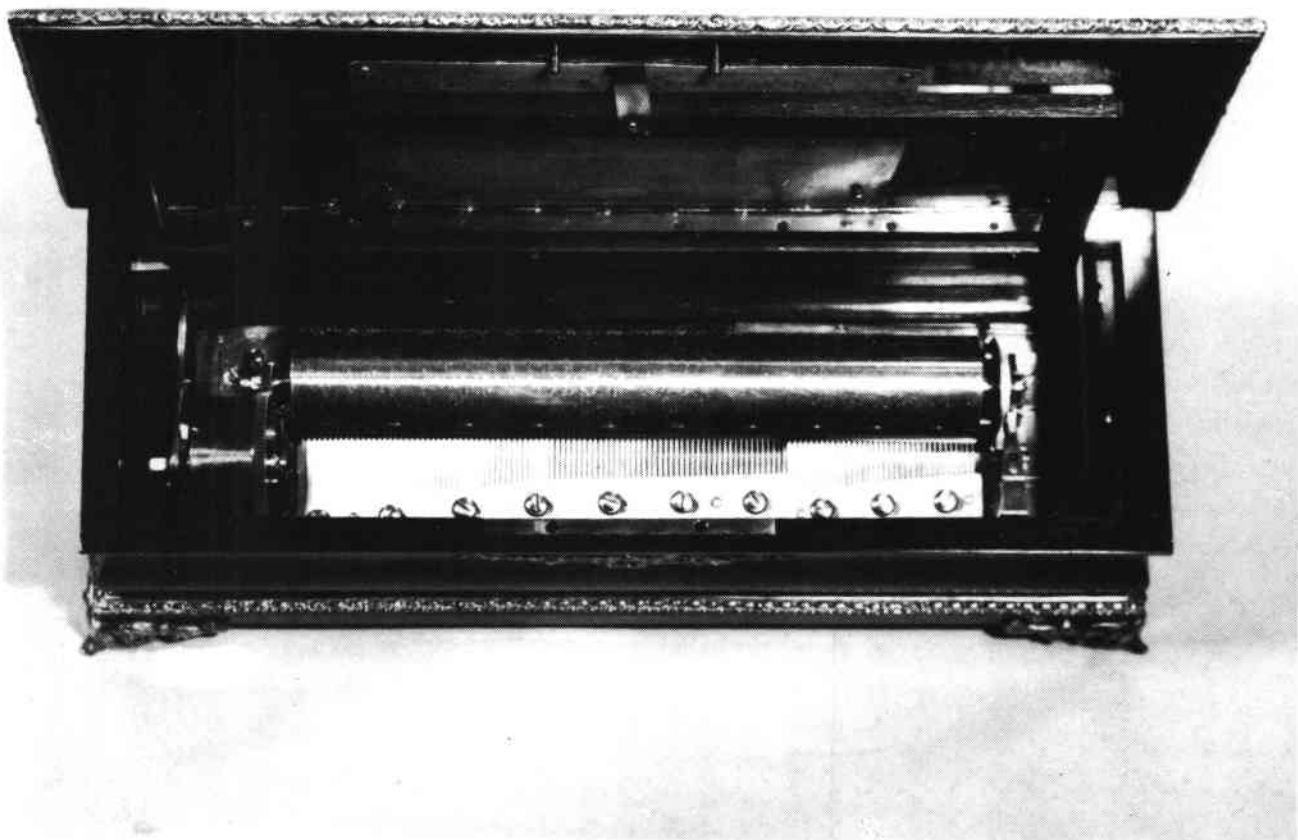
Aucune commande n'est **prise en considération** si elle n'est accompagnée de **tout ou partie** de son importance.

Par suite de notre genre de fabrication, les **dates de livraison** ne sont jamais données qu'**approximativement**.

Nous vendons sur demande spéciale nos grands modèles d'orgues **expressifs**, c'est-à-dire traduisant fidèlement les nuances — **piano et forte** — telles qu'elles ont été indiquées par l'auteur.



Keith Harding



Langdorf 6 air forte piano No. 12746 with 33cm × 5,5cm cylinder in bombé case.
This box had been "repaired" by a clock shop with appalling results. The comb had been polished so as to ruin the tuning, and a very long time had to be spent in restoring the correct alignments so that the box once again played beautifully.
Ordinary clockmakers should not tackle musical boxes unless they have specialised knowledge.

Keith Harding



A six Overture musical box with an exceptionally fat cylinder measuring $19\frac{1}{4}$ inches \times 5 inches (49.5cm \times 12.5cm), numbered 21890 and signed on the heavy brass bedplate "B.B & Cie" (for Berens, Blumberg & Co). In rosewood veneered case with inlaid lid and front and beaded edges. The large number of comb screws and their arrangement in two staggered rows is interesting. It occurs on a similar box in the Utrecht museum, which sadly does not play as well as it should. It has also been found on a large musical box with bells in an American collection, which bears the label of Charles Lecoultre in the shape of a diamond. BB & Cie were known to be distributors of musical boxes made by Lecoultre, and so this box is apparently by that maker.

This musical box appears to have been conceived as a keywind with endflap concealing the winding hole and three control levers at the left. Provision was made for a key storage space at the right hand end, but the grooves for the divider appear to have been filled by the maker, and the rests for the full width glass lid pass over them. The winding lever appears to have been made from a ratchet winding lever as found on high quality keywound boxes, the steel lever being fitted with a wooden handle with a groove turned in it so as not to foul the end of the cylinder.

Another unusual feature is the governor cock, which is supported at the extended inner end by a turned strut.

We purchased this musical box at Christies on 4th June 1980 for £3,400, and it has taken us more than a year to restore it to our own satisfaction and achieve the degree of musical perfection which we considered possible. More than three hundred hours of highly skilled, experienced work went into this restoration, and it is surprising that the box reached such a high price in view of its poor condition as bought. Presumably the under bidder had not heard or seen the box, and was guided only by flattering photographs and descriptions in the catalogue.

The restoration of this musical box involved some highly sophisticated techniques which taxed our skills to the utmost even after twenty years experience. Perhaps the under bidder did not intend to attempt restoration, but only to buy it as an investment. It is said that so many beautiful things are bought purely for investment, thus pushing their price up way beyond the reach of those of us who would like to buy them for enjoyment.

Keith Harding



Antique musical box by Paillard number 1715 playing eight airs on music combs accompanied by an eight stick snare drum and six bells, the cylinder 27.8cm × 5.5cm.

In spite of an original maker's fault so serious that this musical box could never have played properly, it had obviously been played a great deal as it was worn out. As the result of a run it was necessary to repin the cylinder, replace three comb teeth and ten tips, and rebuild the governor before the box could be played at all. In addition, extensive rebushing of bearings was necessary as a result of wear, including the barrel, and new clicks had to be made. The existing barrel arbor was much too thin for the heavy spring, and a new barrel arbor sleeve had to be fitted.

The normal full restoration was completed to the usual high standard, and the musical box was then playing as well as it ever had, and was in the condition in which it had left the maker's factory.

Unfortunately, when we got to the final setting up stage after all other work had been completed, we found an original maker's fault which made it quite impossible to set the drum and bell combs correctly, and had caused some of the pins always to pluck the wrong teeth.

When the musical box was first made the music comb was originally in one piece. It was necessary to cut it into two pieces in order to put the drum and bell combs in the centre. Unfortunately, someone cut the comb in the wrong place, so that there was one too many teeth on the bass comb and one too few teeth on the treble comb. The result was that the drum and bell combs were set too far to the right by one tooth width, with the result that the pins on the cylinder lined up with the wrong teeth. The lowest drum tooth lined up with the pins for the second drum tooth. The pins for the lowest drum tooth actually play on what should be the lowest tooth on the treble comb. All the drum and bell teeth play on the wrong pins all of the time, meaning that the bell teeth play a meaningless jumble, and the top bell plays what should be played on the lowest tooth of the top comb.

It was necessary to move the top tooth off the bass comb onto the left hand end of the treble comb, (actually we made a new tooth), and to reposition the drum and bell comb, having cut away the iron bedplate as necessary to clear the linkages.

This musical box appears to have been conceived as a keywind, with endflap concealing the incredible thing is that no one had ever noticed that it was playing so badly, it missed Paillard's inspector, assuming they had one, and it must have gone through the hands of wholesaler, retailer and customer. The customer must have been both pleased with his purchase and tone deaf, as the musical box had been played so much as to cause extensive wear.

Obviously such drastic alterations must not be carried out by the restorer unless he is absolutely certain that they are both justified and unavoidable. In this case, we established beyond doubt what the fault was and how it could be corrected. We decided that it was ethically justified to correct a workman's fault and to restore the musical box to what the designer intended.

The musical box has now been transformed, and been returned to its delighted new owner in Australia.

"BEST COCOA for WINTER USE."

DUNN'S ICELAND MOSS COCOA.



NO OTHER COCOA IS SO EASILY DIGESTIBLE.

Contains all the Natural Fat of the Cocoa Bean, and is consequently a **PERFECT FOOD in Damp or Cold Weather.**

TRADE MARK. **DUNN & HEWETT, PENTONVILLE, LONDON. Est. 36 Yrs.**

BARGAINS! BARGAINS!!

LACE CURTAINS, ETC.

20/- SPECIAL OFFER to effect a Clearance to enable us to make room for Spring Patterns. **20/-**
BARGAIN PARCEL

Lot No. 612 contains 2 pairs choice Dining-room Curtains, very strong and durable, full width, 3yds. long, heavy; 1 pair elegant Drawing-room Curtains, 4yds. long, nearly 2yds. wide, this pair alone is worth half the money charged for parcel; 3yds. Curtain Net, sufficient for making 1 pair Bedroom Curtains; 12yds. White Washing Lace; 11yds. Black Silk Veil Net; 1 Lace Antimacassar; 1 pair effective Bedroom Curtains, 3yds. long. Phenomenal value never before offered. Customers will find it very profitable to avail themselves of these Special Clearance Parcels while they remain.

Money returned if full satisfaction is not given.

Sent Carriage Paid, £1 Os. 10d.

Special Novelties in Fichus, Collarettes, Flouncings, Dress Nets, Matras Muslins, Lace-Edged Roller Blinds, Lace Curtains, &c. Price List post free. Prize Medals Chicago, 1883; Toronto, 1892. P.O.'s and Cheques payable to—

S. PEACH & SONS, LISTER GATE, NOTTINGHAM. (Est. 1867.)

HAVE YOU A COLD?



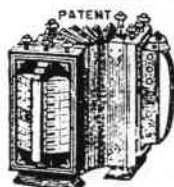
DR. MACKENZIE'S CATARRH CURE SMELLING BOTTLE
Cures Cold in the Head, cures Nervous Headache, instantly relieves Hay Fever and Neuralgia in the Head, is the best remedy for Faintness and Dizziness.
Sold by all Chemists and Stores.
Price ONE SHILLING.
Post free 15 stamps from Mackenzie's CURE DEPOT, READING.
Refuse Worthless Imitations.

THE PARKER UMBRELLA (Registered), PATRONIZED BY ROYALTY.

5,000 SILK UMBRELLAS, 2s. 6d. each.

Direct from the Manufacturer. Ladies' or Gent's Plain or Twill Silk. PARKER'S hollow-ribbed frames. Beautifully carved and mounted sticks. Parcel Post free 2s. 9d. (or 36 stamps). 20,000 sold in 12 months. List and Testimonials free. Re-covering, 2s. 6d. each. Plain or Twill Silk. Ladies' or Gent's returned next post. J. B. PARKER, Umbrella Works, Brown Close, Sheffield.

CHEERFUL WINTER EVENINGS.



CAMPBELL'S Gold Medal MELODEONS

Will Cheer and Brighten the Home Circle. They have Organ and Celestial Tone, and Sweet Bell Accompaniments. No Home should be without one. The solemn Psalm, the soul-stirring Hymn, the cheerful Song, and the Merry Dance, can all be played on these charming Instruments. No Knowledge of Music required. 100,000 TESTIMONIALS.

Special Offer to the Readers of "THE STRAND MAGAZINE"
Campbell's "Gem" Melodeon Price only 6/9
Campbell's "Miniature" Melodeon " 10/6
Campbell's "Paragon" Melodeon " 14/-
Campbell's "Favourite" Melodeon " 16/6
Cut out this and send P.O.O. for the amount.
Either sent carriage paid to any address in Great Britain & Ireland.

All lovers of music should at once send for our New Illustrated Privilege Price List of all kinds of Musical Instruments, for 1897, now ready. 150,000 sent out yearly. Send Penny Stamp to—
CAMPBELL & Co., Musical Instrument Makers, 116, Trongate, GLASGOW.
Established 30 Years. BEWARE OF WORTHLESS IMITATIONS!

OSBORNE, BAUER & CHEESEMAN'S
WORLD-RENOWNED
"GLYCERINE & HONEY JELLY"
For Chaps, Roughness of Skin, &c.
It Softens and Improves the Hands, Face, and Skin generally. Still growing in popular favour after 30 years' use. Beware of Spurious Imitations. Sold by all Chemists and Stores in Metallic Tubes, 6d. and 1s. Post free for 6 or 12 stamps.
"CHILLILINE," or Chiliblain Jelly,
is the Best Remedy for Chiliblains. It gives immediate relief. A few applications will effect a cure. In Metallic Tubes, 1/11, post free 14 stamps. Sold by all Chemists and Stores, or post free from Sole Proprietors—
OSBORNE, BAUER & CHEESEMAN.
PERFUMERS TO THE QUEEN
19, GOLDEN SQUARE, REGENT, ST. LONDON W.

Don't Cough - use
They at once check the Cough and remove the cause.
The Unrivalled
One Lozenge alone relieves.
Sold everywhere, Tins 13d. each.
Keating's Lozenges

30 YEARS' SUCCESS AMONG THE DEAF.



REV. E. J. SILVERTON, Specialist of Imperial Buildings, Ludgate Circus, London, will be happy to send his book on the Ear, "How to Cure without the Use of Instruments or Operation." Price 6d. Sufferers from Deafness, Noises, or Discharges in the Ear should obtain this work, or write or call at the Consulting Rooms. Free Consultations daily, 11 to 4. (Saturdays, 11 to 1). Wonderful cases: A person cured after 40 years' deafness, and one at the age of 90. A gentleman after 17 years' deafness cured. A remarkable case of a lady at Lincoln substantiated by a Clergyman. Addresses on application. All communications as above. The good being done warrants a trial by any sufferer.

HOW WHY?

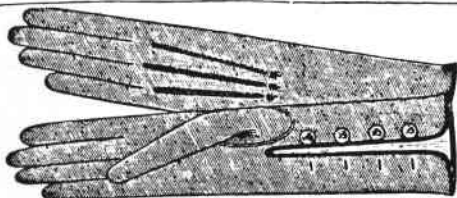
Suffer from **CORNS and BUNIONS, or ENLARGED TOE JOINTS** when a packet of **THOMPSON'S CELEBRATED CORN PLASTER** **WILL CURE YOU.**

It is as thin as silk, and can be worn with tightest boots. No pain. Instant relief. Packets from best Chemists, or Post Free for 14 stamps from—
M. F. THOMPSON,
HOMOEOPATHIC CHEMIST,
17, GORDON ST., GLASGOW.
Beware of Imitations.



One of the many over-descriptive advertisements of the 1890s from 'The House of Campbell' Glasgow, Agents for the Paillard AMOBEAN cylinder box and GEM roller organ.

This one describes a MELODEON and gives four models with their prices. Found in 'The Strand' magazine of February 1897 it is yet another instrument that 'No home should be without. With the legend 'No knowledge of music required' perhaps a member could assist with the method of operation of this inexpensive but impressive looking instrument, with its 'Celestial Tone and Sweet Bell Accompaniments', or is it yet another of the cheap manually operated instruments of the era?



THE LONDON GLOVE COMPANY'S GLOVES
For Ladies', Gentlemen's, and Children's Wear.
SINGLE PAIRS AT WHOLESALE PRICES!

Supplementary Departments:—
HOSIERY, HANDKERCHIEFS, FANS.
Send Post-Card for Detailed and Illustrated Price List (56 pages).
THE LONDON GLOVE CO., 45a, CHEAPSIDE, LONDON, E.O.
Branch Warehouse: 83, New Bond Street, W.

“RIDGE'S PATENT COOKED FOOD”

“Makes them strong to push along.”

Contains all the essentials of a Pure Dietary necessary to secure a Healthy and Natural Development of Bone and Muscle—a vital necessity to growing infants.

SOLD EVERYWHERE.
Refuse all imitations.
Send for pamphlet on the Management of Children. Post Free from Ridge's Food Mills, London, N.

A JEWEL OF A PEN

3/- Gold Mounted and Chased, **5/-**

In choosing a Pen everyone wants the Best—that is they want the **“CALTON” STYLOGRAPHIC PEN.** It is the Simplest and Cheapest of its kind on the Market, and is praised by all who use it. We send it Complete in Box, with Filler and Directions, post paid for 3s. All kinds required.

“JEWEL” Fountain Pen, fitted with 9-carat Gold Nib, 5s.
DEPT. S.M., JEWEL PEN COMPANY, 58, FENCHURCH STREET, LONDON, E.C.

“PLATINUM” ANTI-CORSET

LACES DOWN BACK. LOW NECK STYLE.

The **“VERY THING”** for Cycling. The **SUBSTITUTE FOR STAYS.**

HIGH AND LOW NECK.
4/11, 6/11, *8/6, 12/9, &C.

*Specially recommended in White, Fawn, Dove, Black.

Every Bone Removes for Washing.

Ask your usual Draper for Explanatory Pamphlet or Samples ON APPROVAL.
HERTS SON & CO., LD., Wood St., London, E.C.

THE WATCH FOR YOU!

TRULY WORTH **£8-8-0**

H. White's 'Strand' watch is a superb 4-plate Lever Centre Seconds, admirably adapted for Home or Colonial Wear. It has a fine movement of superior finish, jewelled in every action—10 holes—fitted with a *Break Hair-Spring* (over coil), and a real *Chronometer Balance*—adjusted for variations in temperature—in a heavy 14-ct. gold case (stamped), polished plain, upon which an elegant monogram (full size) can be engraved for 5/- extra.

The **Maker's price is £4-17-6.** It is honestly worth £8-8-0.

Supplied in a **Heavy 18-ct. Case at £7-15-0.**

A Wonderful Testimonial.—An esteemed client writes: “24, Power Square, London, W., July 20, 1896. Sir,—Last year I sent one of your ‘Strand’ watches to my son, who is in the North-West Mounted Police in Canada, and he sends me word that the watch is a **PERFECT TIME-KEEPER.** He purposely gave it a very severe test last winter; he left it in his coat pocket hanging outside on the open air for the whole night, when the thermometer registered 30 degrees below Zero (freezing point). The watch was going all right in the morning, and was none the worse in any way. I thought this information would interest you. My son is stationed at *Muske Creek in the far North-West—1 mi., etc., ALASKAN P. COAST.*”

The above watch will be sent carriage paid at H. White's own risk on receipt of remittance (Cheque, P.O.O., or Cash).

COLONIAL ORDERS receive careful personal attention from a member of the firm, and are dispatched by return mail, in perfect good order. Insured postage abroad (British Possessions) 2/6 extra; elsewhere 5/-.

FREE.—H. White will forward every applicant his Guide-Book of Ladies' and Gentlemen's Watches, Rings, Jewellery, etc. It is beautifully illustrated, and may save you pounds!

H. WHITE Watch Manufacturer,
104, MARKET STREET,
Corner of Fountain Street (next to Lewis's), MANCHESTER.
(Established 1840.)

IMPORTANT.—No connection with any other firm in Market Street. Only first-grade goods supplied.

Direct from the Patentee and Sole Manufacturer to the Customer at Wholesale Prices.

THE WONDERFUL ORCHESTRAL ORGANETTE

SPECIAL OFFER—A FOUR-QUINEA ORGANETTE for 35/-

3 Stops. Vox-Humana Expression and Flute. Two Complete Sets of Reeds.

The very acme of musical invention, an instrument with as much variety of tone as a £25 organ. Every Organette has 28 full-size American Organ Reeds, controlled by three stops, viz.: Flute, Expression, and Vox-Humana, furnishing the grandest orchestral effects. The range of music and tone is practically unlimited. For home entertainments they are unsurpassed. We refund the money and pay carriage to anyone not entirely satisfied after receiving it. Any tune can be played with artistic effect by anyone, young or old. We will give a selection of Music Free with each instrument. Send money by Registered Letter, Crossed Cheque, or Money Order. For 2/- extra the Organette will be sent carriage paid.

J. M. DRAPER, Organette Works, BLACKBURN.

EASY PAYMENTS

We have decided to sell a limited number on following easy payments: 10/- deposit and 5/- monthly. Price 40/-. Full particulars on application.

By Royal Letters Patent. A MERE CHILD CAN PLAY IT.
Size 14 1/2 in. long, 13 1/2 in. wide, 9 1/2 in. high, weighs 8 lb.

Another slight variant on the advertisement for Drapers Organette, this one from The Strand Magazine June 1897.

Joseph Mark Draper of Lower Audley Street, Blackburn, Lancs appears to have patented the complete instrument on September 19, 1887. Although furnished with 28 reeds, they were in pairs, giving it a fourteen note scale. It had two flaps above the reeds and three ‘Stops’, Flute, Vox Humana and Expression. The first stop covers the lower tuned reed in each pair, raising the tune by an Octave. The second Stop covers the higher tuned reed of each pair and thins out the tune. The third Stop partially covers both reed inlets and quietens the tune. Obtaining ‘the grandest orchestral effects’ would be a slight overstatement. They were made of thin painted soft wood, wire and stiff card which was used for the bellows cranks, but are still found in working condition after over 90 years.

Society Affairs

ONE of the pleasant duties of an editor is that of travelling to meet people associated with the magazine. An earlier edition of our journal records the trek made by **ARTHUR W G J ORD-HUME** to interview that distinguished founder-member **J E T CLARK**. This came to mind on 27 May, 1981 as I motored from London through the charming towns and villages of Sussex to meet an important contributor to our journal, **H A V BULLEID**.

I knew he would turn out to be a quiet polite gentleman because previously I had telephoned him asking if he would prefer 'Anthony Bulleid' to 'H A V Bulleid' attached to his articles. The manner in which he declined was gracious, yet firm. After all, writers seem to like the use of initials; A P Herbert, J B Priestley, H G Wells, D H Lawrence, T S Eliot, W H Auden, J M Barrie, G K Chesterton, and so on.

In conversation, however, 'H A V' becomes 'Anthony', and thus I addressed him when I reached his home. Circling his house was a narrow-gauge railway line and beneath a cabinet in the lounge I noticed a gleaming miniature steam engine, about 3 feet in length, and in full working order.

We listened to several music boxes, we discussed the acoustics of music box construction, and we



Anthony Bulleid in his workshop

looked round the neat brick-built workshop built on to the side of the house. Anthony is not only a skilled engineer, and author, but also well versed in music. It was of particular interest to me when Anthony told me that the early editions of Kobbe's book on Opera contained no mention of Cherubini. I am writing a commissioned book on Berlioz and this French composer heartily disliked Cherubini, who was Director of the Paris Conservatoire when Berlioz was but a student. Hector would have applauded Kobbe's omission! Up

to 1976 40,000 operas had been mentioned, and not one belonged to Cherubini! (The 9th edition of Kobbe's book, 1976, corrected this. Cherubini wrote 14 French and 15 Italian operas.)

My next *Music Box* appointment was the AGM on June 6th. The printers had worked quickly (as ever) and had the Summer Edition of the journal ready at the end of May but the MBSGB labels could not be delivered until after the AGM. This was a shocking disappointment to both the printers and to me. To have journals ready on time and no labels! (my mistake, really). In order that members attending the AGM should have a copy I motored to Ramsgate and brought some copies back to hand out at the entrance table.

Deadline dates for copy are strictly adhered to, and are; 15 February, 7 May, 15 August and 15 October. As Volume I, No 1 page 48, reports, 'these are closing dates, so please get your copy in well beforehand.'

During the AGM my wife **DAPHNE LEACH** sat alone in the entrance hall, collecting cash, giving out labels (name labels), handing out the summer edition of the journal, entering names in the attendance book . . . and I'd promised her she could look round the shops in Kensington! Still, she enjoyed the responsibility and meeting for the first time so many MBSGB members.



Anthony Bulleid reflected in the glass lid of one of his music boxes



Hilary Kay welcomes America's Carroll Weller to the London AGM

In the afternoon a fascinating talk was given by **BILL EDGERTON, USA**, on *The Seeburg KT Special* (piano). Bill was accompanied by his wife Ann and daughter Annie. After the long AGM it was refreshing to be able to listen to a sparkling talk. The statistics of the instrument were interesting; nine months to make engineering drawings, one man taking ten months to draw the instrument, the xylophone was to have been made by an outside firm but they wanted £300 and eighteen months to make it, so Seeburg Piano Company (Chicago) made it themselves. Having finally created this replica of a 1920s instrument came the important business of salesmanship. First would be to supply the collectors' market, and second the commercial market. The original Seeburg KT Specials cost the same as a Ford car of the 1920s.

We look upon Ragtime as epitomising the 1920s, but Bill reminded us that Ragtime was not really popular in those days. It's true; can not we older ones remember the *Thré Dansants* and *Palm Court trios*? a rather refined type of popular music.

After Bill's talk, and a break for coffee, a very successful auction took place, organised by our society's Auction Organiser **ROGER KEMPSON**. His regular professional auctioneering colleague, **CHRISTOPHER PROUDFOOT**, was absent, having just become a Daddy.



Bill Edgerton, and his daughter



Annie

Christopher's wife, **KARIN**, gave birth to a son, **WILLIAM**, on the 4th June, 1981. William is a fine big bouncing lad, weighing 8lbs 12ozs at birth. A telephone call at the end of July confirmed that mother and son are doing fine. Congratulations to Christopher and Karin, and welcome to young William.

The morning after the AGM, ie, Sunday, 7th June, a large party of MBSGB members gathered at **FRANK HOLLAND'S** Piano Museum at Brentford.

Being a pianist I was pleased to hear Frank state that he called his building a 'Piano Museum' because of the high regard he has for that instrument. Frank is an expert at describing the evolution of the mechanical piano, completing his talk with dynamic piano-rolls made by such celebrities as Myra Hess. Frank told us of visits by Sydney Harrison (a concert pianist who was astonished when he heard piano rolls of Chopin's music), and an anecdote about by old Press Club acquaintance, Larry Adler, who played his mouthorgan when Frank put on a mechanical arrangement of Gershwin's *Rhapsody in Blue*, (Larry cycles everywhere, but then you can if your instrument is a 'tin sandwich', as his Chicago gangster supporters used to call it).

On June 20th my wife and I were entertained by the MBSGB *cordon bleu* chef, **FRANK VOGEL**. He supplies a personal menu for his guests. Then, after the meal, what did we do for music? Listen to music boxes? Oh no. Ever the

Menu

Escargots Bourguignonne	*
oOo	
Emincé de veau St Gallenoise	*
Petits pois a la français	
Pommes jersalaises persillée	
oOo	
Salade de printemps	
oOo	
Fraises au marsala	*
oOo	
Café, friandises at liqueurs	

Servi pour

Mme et M Bob Leach

original for our Frank! . . . We were invited to make music on a one string violin, held between the knees, and bowed with flamboyant gestures. I played *La Paloma*, but no one recognised it. Daphne, who prefers four strings on her violin, scratched about, but not well enough for me to send her out busking.

Welsh Lord of Carnarvon, etc.), German and American disc boxes, most of them made at the turn of the century, including the popular Regina. Many of these were coin-operated for use in public halls. Her collection of antiques also includes rare French musical automata, 18th- and 19th- century bird cages and bird boxes. These

antique items range in price from a few thousand dollars to well over \$50,000.

The superior quality of the shop's music boxes and careful restorations attract buyers, not only from every state of the Union, and Europe, but from countries as far away as Japan and Australia where her numerous television and radio interviews have been aired commercially and by the Voice of America. Her reputation is such that many collectors buy important antique boxes from her, sight unseen, knowing that they will be in perfect restored condition.

The sound of these antique music boxes has been captured on six long-playing albums produced by Columbia Records and distributed internationally. Each album features a special type of repertoire; opera, Christmas, sacred or folk-song. Combined sales of these recordings have passed the million mark.

In addition to antique boxes, Rita Ford offers a wide selection of new music boxes to a clientele in every age and economic bracket, ranging from the not-yet-born to grandparents, and many of whom have become collectors through repeated visits to her shop. She has developed a market of repeat customers for new music boxes at all levels from \$15 up, all carefully chosen for special appeal and quality.

Her location; the present shop on 65th Street just off Madison Avenue; and former premises on



Congratulations are in order for **KEITH HARDING** and **EVA** who, at the Worshipful Company of Clockmakers Banquet on 6th May announced their engagement.

What an attractive couple they make. . . Ah! Every happiness to them both.

The following is a report from **RITA FORD**, one of our popular American members.

'Rita Ford is known nationally and even internationally as an authority on the many varieties of musical boxes and related items. Rita Ford Music Boxes, as her shop is known, is synonymous with highest quality and integrity.

Her collection includes antique Swiss cylinder boxes, often in exquisitely inlaid wood cases, some made to order for collectors in other countries (Scottish Earl of Lisborne with eight cylinders;

Frank Holland's Piano Museum,
Brentford



THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN



NOTICE: It is possible that no further details will be sent to members reference the 1981 Christmas meeting.

Send £4 registration fee NOW to:

**Jon Gresham,
Westwood House,
North Dalton,
Driffield,
North Humberside,
England.**

The meeting will be held at:

**84 Chenies Mews, London
(See map on page 97)
Saturday, 12th December
9 a.m.—5.30 p.m.**

Madison at 68th Street, and at the corner of 57th Street and Park Avenue, have always been accessible to the carriage trade as well as to tourists and other passersby. Her shop is also frequently visited by groups of children brought up on television to whom music boxes are a delightful novelty.

Mrs. Ford's ambition is to see her present collection become the nucleus of a museum of mechanical music similar to those already operating in other major cities.

In the contemporary department, Mrs. Ford has been responsible for launching into the world of music boxes such popular songs as *Lara's Theme* from the motion picture, *Dr Zhivago*. Such recent items especially made up at her request are music boxes which play four original rags by Scott Joplin a collection of Stephen Foster songs and the rediscovered classical favourite Pachelbel's *Canon*. Where formerly, classical music was limited to the larger more expensive boxes, Rita Ford has induced the manufacturers to develop a classical repertoire for moderate-priced boxes which now play short passages from Bach, Beethoven, Brahms, Boccherini, Handel, Haydn, Schubert, etc.

Mrs. Ford also has music boxes made up to order in Switzerland of special tunes not commercially available. Her clients for such special orders have included the White House, State Department and overseas royalty. She now employs young artists to fashion small, custom-made, hand-decorated musical carousels with lights, designed by her, and finely detailed articulated musical automata in the French tradition, collectibles of the future, as she calls them.'

This morning a letter from **ARTHUR ORD-HUME** arrived and contains this paragraph; 'Will you be covering the Utrecht Festival on September 3rd - 4th? It should be a very good weekend with new music for street organs being presented plus recitals on the major classical organs. Sadly, I will be in Berlin that weekend for the Funkhausstellung.' I shall not be there, either, so will any member attending please send me a report to publish in the journal (Ed).

Arthur Ord-Hume also informs me of the passing of Cyril Grainger, PPG editor for very many years. Arthur adds, 'Cyril de Vere Green and I had a long discussion with him years ago about the unifica-



Will my grandsons, Keith Russell (2 months) and David Leach (9 months) prefer the Bluthner at home . . .



. . . or the Bluthner at Frank Holland's, which plays Bach, Mozart, Honky-Tonk, or Debussy at the twitch of a switch !

tion of our two journals which sadly came to nothing.' There was also another snippet from Arthur telling me that Jose Iturbi of piano roll fame died at the end of last year.

The following Saturday, June 27th, was the Saturday Seminar, hosted by **JOHN** and **KAY MANSFIELD**.



John Mansfield

There was a jolly crowd, including **JACK SHAYLOR**, our mechanical piano enthusiast, **CYRIL HESS**, **REG MAYS**, **TED BROWN** and his wife **KAY** attractively recovering from a wedding party the night before, **DAPHNE** and **ALAN WYATT**, all the way from Cambridge, and **PETER** and **LILY BYROM**. John began by reading a telegram from our President **JON GRESHAM**.

John Mansfield has a delightful off-the-cuff manner in talking about musical automata. About a year ago I recorded one of his informal talks and listened to it as I drove back to London. I think I'll transcribe it and publish it in a later edition of our journal. His all-round knowledge of Music Box history is quite remarkable. One or two 'asides' remain in my memory, viz, 'Music has to be arranged for the music box, just like for any other instrument', and, to your acoustically-minded Editor, 'the box is straight veined pine base, not glued in because that would kill the resonance'. That's why jewellery boxes are material-lined and music boxes are not, of course.



Kay Brown, Lily Byrom, Peter Byrom, paying attention at John Mansfield's 'Saturday Seminar'

Below, a large group gathers in the garden during the lunch-time break



[Left to right] Lily Byrom, Kay Brown, Ted Brown, Peter Byrom, Daphne Wyatt, Alan Wyatt, John Mansfield, Reg Mayes, Cyril Hess, Kay Mansfield, Jack Shaylor

'Lunch' was salad, meat pie, strawberries and cream, and several bottles of wine. John gave us permission to fall asleep during the afternoon session, but we didn't!

It is hoped to have further meetings at John's home with a view to forming a 'Chapter' of local members, ie, South of England. These meetings will gather every once in a while to play and discuss music boxes. Any member interested please contact John through the Editorial Office. Cyril Hess will be the sort-of-secretary for this Southern 'chapter' of the MBSGB. You get something of the cavalier atmosphere of this group when they say 'we are more of a paragraph than a chapter!'

John tells me that the **ARUNDEL** meeting is set up for Saturday/Sunday March 27/28, 1982, to be held at the Norfolk Hotel. There should be two talks in the morning, and after lunch a coach will take members to John's house for exhibition, talk, and tea. On Sunday there will be a conducted tour of the Wild Fowl Trust.



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My next 'Society Affairs' report concerns our previous editor. On Tuesday, June 14th, I had lunch at El Vino's in Fleet Street with musician Norman Hoskins, and his other guest was Arthur Ord-Hume, looking fit and vivacious as ever now that he's got rid of the *Music Box* work load.

He's writing a book about Haydn (I'm glad it is not Berlioz). After lunch I had to make arrangements at Victoria for an 8-day photographing session in Paris, the places where Berlioz lived and worked, while Arthur disappeared to make similar arrangements for Vienna. Norman had an appointment at Southern Television. We all had to hurry because our convivial lunch didn't finish until 4 p.m.

While I was in Paris I had a long telephone chat with Claude Marchal. He has supplied the front-cover picture for this edition of the journal. We couldn't meet because he was off to Switzerland in the morning and on the day he 'phoned I had an appointment at the Paris Conservatoire de Musique. Nevertheless, it was charming to make telephone contact with Claude who sends best wishes to all our members.

Information has just reached me about an Antique Fair at Shepperton, near London, on Sunday, August 2nd, 1981. A Steck (German) Music Box, dated 1860, with one cylinder playing eight tunes was valued at £3,000. The instrument was the property of John and Victoria Parr, of Chelsea, London.

I am hoping to receive obituary notices in time for publication of two people important to the Musical Automata world and who did much during their lifetime to enlarge the public interest. If these notices do not arrive in time may I briefly mention here the sad news. One is **HENK MOHLMANN**. The Dutch magazine *Het Pierement* covered this in a recent issue. Arthur Ord-Hume tells me that Möhlmann was the last surviving direct descendent of Leon Warnies and Sussanna Warnies. The last address we have of Henk Möhlmann is; Binnen Oranjestraat 9, Brouwersgracht, Amsterdam. Members who knew Henk Möhlmann might wish to write to the family. All members will wish to express their regret to the family, and pending the arrival of a suitably

full obituary notice we use these columns to convey our regret. **CYRIL GRAINGER** has also passed on, and pending a proper notice (our final date for publication is due in a few days) we, once again, use these columns to express our sincere regret and send condolences to his family.

While I was in Paris my wife was in Bexhill. She said, "I saw **REG WAYLETT**. But he didn't see me!" Now what do you make of that!

JON GRESHAM has sent the following. The Library Association, in their 1981 Librarianship Awards, have Highly Commended, **MUSICAL BOX: A HISTORY AND COLLECTOR'S GUIDE**; by Arthur W J G Ord-Hume (George Allen and Unwin). Congratulations to Arthur on yet another award.

BRIAN ORAM reports that the Windsor Park rally was a great success and extremely enjoyable. Roger Burville's famous Mortier organ was in full song. Brian took several pictures (not yet ready) including one of the Royal Barge.



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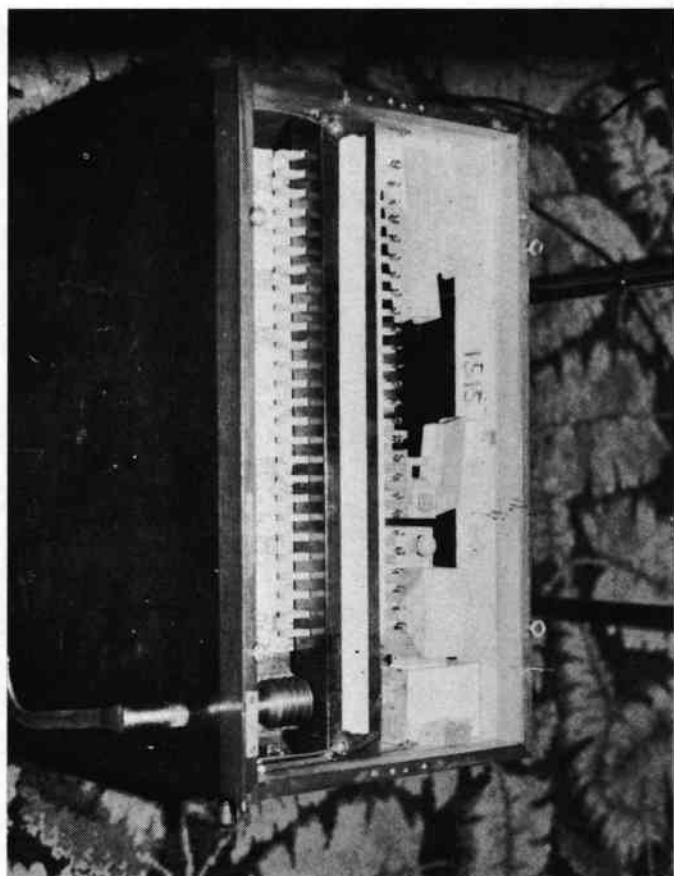
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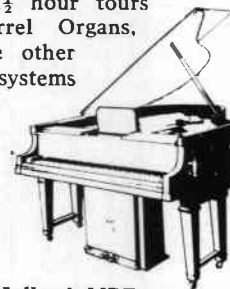
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Letters to the Editor

I HAVE just read with interest John Powell's query about the third tune on his Reymond-Nicole movement, called the *Hailstone Chorus*.

This piece was written by Handel as part of his oratorio *Israel in Egypt*, the 'hailstones' being one of the plaques to which the Egyptians were subjected in order to persuade them to free the Israelites from captivity.

F E Berry,
Disley, Cheshire.

RECENTLY, while on holiday in the Bath (city that is) area, I visited an antique auction, hearing music familiar to my ear. I discovered what seemed to be a musical tree, very similar to JOCYELYN WALKER's. At least the works are similar, playing two tunes. Strangely, each tune plays three times before moving on to the next tune. The tree is contained in a wooden box 11¼ in square. On the small brass plate is the following name: J C Eckardt . . . Patent. The so-called urn which holds the tree has no wing nuts or holes for any. As I cannot find the above name anywhere perhaps some member might be able to let our editor know.

William Cooper,
West Sussex.

I WONDER if I could use the columns of the journal to enquire if any members can offer me details of the Houdini Blooming Tree Automaton? A model of an orange tree, some 3ft high and incorporated seven 'oranges' that bloomed at a magician's command. The top orange contained two butterflies that flew out holding a handkerchief or some such. Any details or pictures would be appreciated. I will, of course, pay any expenses.

David Secrett,
Norfolk

THANK you for your letter and the introduction to the Musical Box Society. How I wish I had come across you before. I must have made many mistakes in buying automata.

I enclose herewith my subscription for the magazine and look forward to receiving my first copy.

Maria Hubet von Stanfre,
Cardiff

- Q When is a door not a door?
A When it is ajar
Q When is a barrel organ not a barrel organ?
A when it is a 26-note keyless paper roll organ as per the *MUSIC BOX* Vol 10 Number 2

After all, why not go the whole hog and call it a hurdy-gurdy?!

Shane Seagrave, CARBO
(Campaign for Real Barrel Organs)

(Having just returned from a visit to the Conservatoire de Musique in Paris I wouldn't call it a hurdy-gurdy, I'd call it *Vielle a roue*. The one I photographed was dated 1742. Ed.)

WE CLEARLY remember your visit in 1977 where you admired and played our famous street organ "De Klok".

At the time of your visit there was a big Spirit within the Dutch Community to preserve our Dutch Cultures in our new Homeland. Unfortunately the character of the Dutch Immigrants has changed over the past years and we find it exceedingly difficult to look after our precious instrument in the manner that it will be preserved for posterity.

We have been approached by the Netherlands Government to return the organ to Holland but the Trust was reluctant to do so at the time. Because of the lack of interest in the Dutch Community the Founder of the Trust, The Netherlands Society in South Australia is in need of assistance and also an Organisation called Dutch Village Incorporated is looking for Funds to assist them with the construction of a Village which will take care of the aged and disabled of those persons who have come from the Netherlands.

The Trustees, after long deliberation, have come to a conclusion to offer the organ "De Klok" so that the funds may be used for the benefit of the Founder and the welfare of the Dutch Community of South Australia and also at the same time ensuring the preservation of this most beautiful musical instrument.

We would be very happy if you could give us assistance through your many connections in finding an interested party. The valuation of our organ has been estimated at \$100,000. Mechanically, it is still in perfect condition but a refresher of the paint work needs to be done.

We trust to hear from you in the near future when you may advise us if you can assist us in this matter.

"Friends of the Organ" Trust

H. E. Verolme, *Trustee*
G. A. H. Mouthaan, *Trustee*

THANK you for your kind letter requesting information for use in the bulletin.

I think that this updated general release about the shop may be helpful since it includes news of our move a year ago to new quarters at the above address just a couple of blocks from our former location.

You might be interested to know that a few years ago I may have contributed something to the Music Box Society of Great Britain by bringing together Keith Harding and Mr. Wesson, the former owner of Fortnum Wesson, the former owner of Fortnum and Mason, a meeting which resulted in the establishment of the most elegant showcase for all types of music boxes, including clocks and automata. Perhaps one of these days, either here or in England, we might meet. I certainly hope so. Meanwhile, kindly give my best regards to Mr Ord-Hume.

With all good wishes for success with your new editorial responsibilities.

Rita Ford,

ENCLOSED is a cheque for \$25 for 1981 dues. This includes a little extra in appreciation for the pleasure we receive from your Journal.

Dale Gunnar,
Texas, USA

BEING a fanatic reader of *The Music Box* magazine (illustrated) I found your request for ideas about the contents. Perhaps I have something for you.

Don't you think there are a great number of readers, just like me, who are interested in a "Question and Answer" rubric?

I am an amateur instrument maker, and my greatest pleasure is to find old boxes in very poor condition and to restore them. When parts are missing and cases are destroyed, it is not easy to restore in the original shape without good information. These kind of problems and many others about mechanical music and instruments plus technics can no doubt be answered by the staff of the MBSGB or by members (readers).

Publishing questions and answers is interesting to many of your readers, I think.

It is possible there are people willing to help you with answers; perhaps discussions are possible.

C H KOK,
Wassenaar, Holland

Yes, I am sure our many experts will help with replies to questions, and I will be pleased to publish details of problems encountered by our members. Please send in as many as you wish. We will try to find the answers.
—Editor

UTRECHT'S MUSIC MUSEUM

IT IS amazing how the interest in mechanical music is spreading nowadays. I was surprised to come across the article which follows in, of all magazines, "The Journal of the Tramway Museum Society"!

This Society serves the body of people who have managed to create, in little more than 20 years, the National Tramway Museum at Crich, near Matlock, where 40 or more preserved tramcars are on display and operate a service of a mile or so amongst the Derbyshire hills.

The article is by John Price, who has permitted me to quote it in full:

"In the next few years, one of the most popular Continental destinations for tramway students will be Utrecht, where the first completely new tramway system to be built for many years in Western Europe is now taking shape. There is also a tramway section in the Netherlands Railways Museum at Maliebaan Station, which is always worth a visit. But Utrecht has a third attraction which is less widely known, and this is the subject of this article.

"Its name is *Van Speelklok tot Pierement* which translates as *From Musical Clock to Street Organ*. It began (like our Piano Museum at Brentford) in an old church, and was then moved to a fine old house at Achter den Dom 12 (behind the Cathedral). It is

open from 11.00 to 17.00 Tuesdays to Saturdays, 13.00 to 17.00 on Sundays, but closed on Mondays. There are guided tours starting on the hour from 11.00 to 16.00, with demonstrations of the instruments, each one seeming to be louder than the last.

"The tour begins in the Musical-box room, where you watch tinkling clocks, mechanical singing birds, a genuine musical chair, and a pianola. The next room contains mechanical music-makers made for cafés and restaurants; a Belgian Orchestrion, the Hupfeld honoliszt with three vertical robot violins and a piano keyboard, a symphonion, and so on. Then you move into the street organ section, starting with a little hurdy-gurdy held on straps around the player's neck, through the barrel-organ family pushed about on wheels, to the big Straatorgels so characteristic of Holland and so large that they need a lorry to pull them.

"Finally you enter the fair-ground organ room (Kermisorgels), where the two main exhibits (one by L Hooghuis of Grammont, and one by Carl Frei of Breda) each take up an entire wall. Each of these, when played, drowns out conversation throughout the whole building. There is a third, not often played, which may be even louder! They were made for out-of-doors, noisy enough to compete with all the other fairground noises, so the effect indoors is rather deafening, but great fun.

"For those visitors who turn up between tours, there is a cafeteria where they can drink coffee whilst they wait. There is also a shop selling records, cassettes, slides, books and postcards. A reserve collection belonging to the museum includes some organs which can be hired."

John Price finished up by asking his readers why something like this could not be started at their National Tramway Museum at Crich. Perhaps this sounds as if our tramway friends are running off their usual rails a bit?

As for Utrecht, if any mechanical music enthusiasts are there to visit *Van Speelklok tot Pierement*, a splendid Museum, can I recommend they also look in on the excellent Netherlands Railway Museum? Maybe even try out the brand new electric tramway John Price mentions, though this will resemble the tramways of our memories no more than modern music centres resemble horn gramophones and music boxes, I fancy.

LIST OF MEMBERS

- 1762 Dr H Miles Brown, Cornwall, England
- 1763 Mariano Gomez Montejano, Madrid, Spain
- 1764 Roger E Morrison, Ohio, USA
- 1765 Dr George Fraser, Glasgow, Scotland
- 1766 Davd A G Coombes, North Devon, England
- 1767 R M Maud, Pietermaritzburg, South Africa
- 1768 Sotheby, New York, USA
- 1769 Louisa Brightwell, West Yorkshire, England
- 1770 Thomas A Dimock, New York, USA
- 1771 J A De Decker, Leeds, England
- 1772 R David Leach, West Yorkshire, England
- 1773 G Harold Worswick, Kansas, USA
- 1774 R D Bennett, California, USA
- 1775 James E Friend, Humberside, England
- 1776 Paul Woollans, York, England
- 1777 Maria Hubert von Staufer, Cardiff, UK
- 1778 Miss J Gladwell, Ewell Branch Library, Surrey, UK
- 1779 C P Martin, Harlow, Essex, England
- 1780 Tom Walle, Oslo 10, Norway

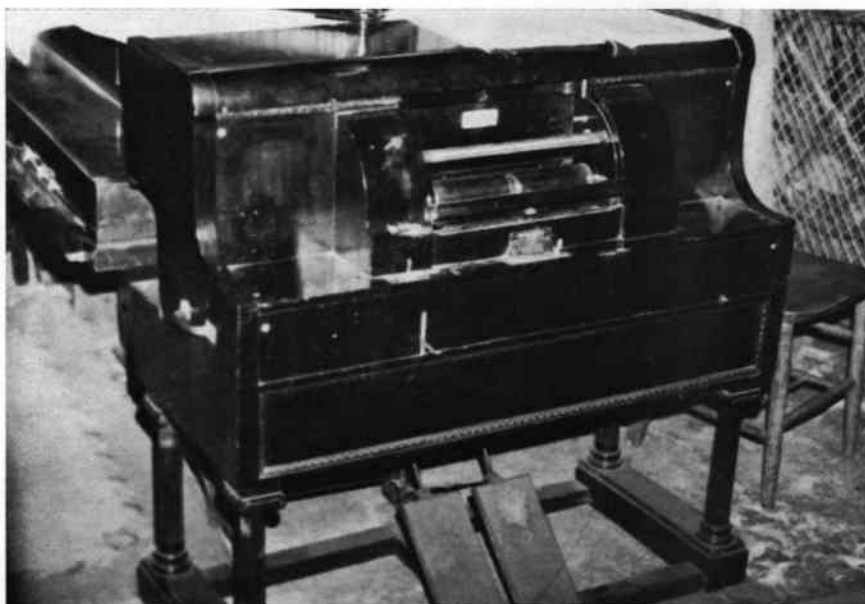
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- 0540 G C Howard, Axmouth, Devon, England
- 0574 A Choffries, Illinois, USA
- 0594 D S Wilkes, Cambridge, New Zealand
- 0639 J N B Collins, Singapore
- 0673 W L Scolnik, New York, USA
- 0745 R G Cottrell, Brighton, England
- 0866 G R Hill, New York, USA
- 0977 V E Waggoner, Colorado, USA
- 0978 G C Lomas, Tyne and Wear, England
- 0929 J Hanulec, Shoreham, England
- 1107 D G Porter, Vermont, USA
- 1137 D Secrett, Harleston, Norfolk, England
- 1157 G Wassel, Indianapolis, USA
- 1124 A Prinsen, Temse, Belgium
- 1160 Dr J M Jonker, Rotterdam, Holland
- 1206 D De Bie, Balem, Belgium
- 1214 Dr R G Stepler, Omaha, USA
- 1273 M Lock, St Austell, Cornwall, England
- 1327 M F Doyle, Weymouth, England
- 1356 R A Baffer, California, USA
- 1385 K W H Perry, South Australia
- 1666 Dr G R Bahr, Massachusetts, USA
- 1668 I A Clayton, California, USA
- 1671 R Tvergyak, Ohio, USA

CORRECTION TO ADDRESS

- 1728 D Garlick, Ruddington, Notts, England

In response to the request of a number of members full addresses are no longer going to be listed in the Journal. The Committee request that where a member wishes to contact another member for the first time he does so through FRANK VOGEL, 5 Henley Lodge, Selhurst Road, London SE25 5SE, England.



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VICTORIAN ILLUSTRATED MUSIC SHEETS, by Catherine Haill, Victoria and Albert Museum, H.M.S.O. £1.95p.

Letterpress was invented in the 15th century and, sometimes with a woodcut picture, the words of songs and ballads have been printed from as far back as then. In the 18th century metal plates, as against metal types, were used, and illustrations were easily engraved on copper plates (pewter and zinc were also used).

The illustrations selected by the author present a pleasing pictorial history of popular music during the latter half of the 19th century, into the 'Gay Nineties', and ending in the first decade of the 20th century.

Members of our MBSGB will be particularly interested in Alfred Concanen's drawing of *The Piano Girl*, which shows a gypsy-clad street entertainer with her piano organ, a familiar sight in 19th century London.

TREASURES OF MECHANICAL MUSIC, by Arthur A Reblitz and Q David Bowers. Published by Vestal Press Limited, New York. £25.

(Keith Harding had this book on sale at the AGM, so it is available at his business premises, and is also available at the other usual channels selling specialist books of this nature).

This is a generous book, and I use that description for several reasons. One is because on the inside page is printed "Permission is

hereby granted for the use of copyright material . . . so long as proper acknowledgement is made . . ."

Right away this saves the MBSGB 28p, because for use of copyright material we normally have to write for permission, enclosing a sae. Permission is invariably given, and the Post Office has gained 28p in the process (40p to and from America).

The two authors are world-experts in their own field. Arthur A Reblitz has a lifetime's experience behind him and is also a qualified musician with a BS in Music Education from the University of Illinois.

David Bowers has been involved in several business ventures involving musical automata, he is the author of a dozen books, and a graduate of Pennsylvania State University.

The Contents, with page numbers, are eloquent proof of the generosity of size of this magnificent book.

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In all, 630 pages packed with information, lists, statistics, and hundreds of pictures . . . the result of 25 years research.

In his preface Art Reblitz writes of the original Seeburg KT Special, and how appropriate after **BILL EDGERTON's** talk at our AGM in London.

Art Reblitz writes: "The first music machine I can remember was a Seeburg KT Special with a plain glass window in front of the drums. The time was 1954, and I was seven years old. It had a sign on top which read: "The Old Nickelodeon . . . See and Hear it Play . . . Lousy but Loud . . . 10 tunes, 10c." Lousy was an understatement, but Loud? . . . it was on its last legs and could barely be heard above the pinball machines . . ."

Dave Bowers met Art Reblitz in the mid 1960s, and they researched and took photographs together and began the unique partnership which has produced this 'Bible' of Mechanical Music. Dave writes; 'You have the book in your hands. Art and I both hope it will help you to *learn* just as we learned when we assembled the information. Life is short. Time marches inexorably onward. While learning is fine, just great in fact, do take time also to *enjoy*'.

Reviewers owe a lot to comparison. How does this play rate with Shakespeare? this symphony with Beethoven? this novel with Dickens? and so on. The reviewer has a yardstick with which to judge.

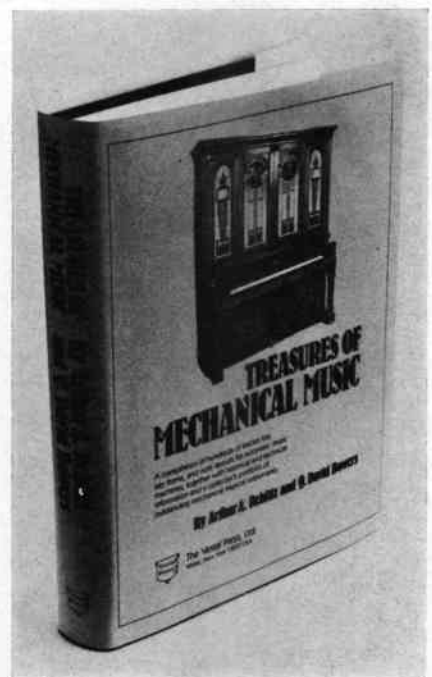
But every so often up comes a unique work which cannot be measured by known yardsticks. It is one-off and can only be judged on its own existence. It is important simply because it exists.

However, very often these 'Bibles' are difficult to read, they lack cohesion, they are repetitive, they contain many careless errors, they are too academic to be logical or lucid . . . these are the traps such a book can fall into.

Fortunately Art Reblitz and David Bowers are writers experienced enough not to fall into these academic traps. The book they have produced is lucid, clear, uncluttered, and exudes the enthusiasm of the two writers.

It is a *must* for the serious collector . . . a book of reference *par excellence*. Give yourself a treat . . . buy it!

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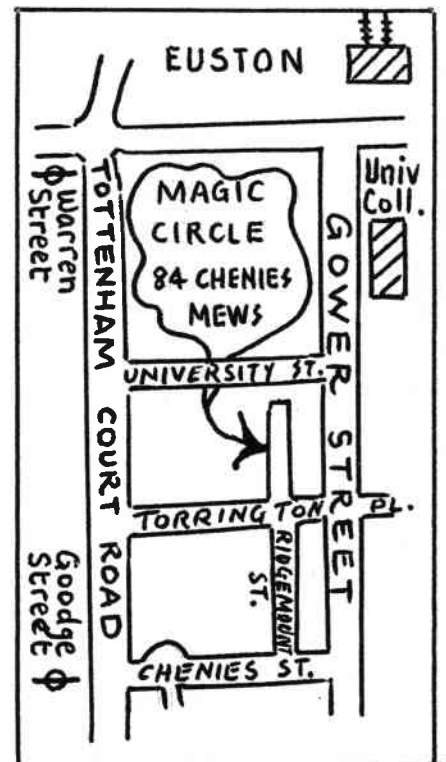
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Christmas Meeting

Owing to limitations of space, it will be impracticable to hold an auction, exhibition areas for members' items for sale and display are restricted and the number of members attending may have to be limited. Accommodation is adequate for the number normally attending our Winter Meetings, but as this very special meeting may attract an unusually high attendance **ADMISSION CAN NOT BE GUARANTEED TO THOSE WHO TURN UP ON THE DAY WITHOUT PRIOR REGISTRATION.**

Registrations at the bargain price of £4.00 per person, inclusive of tea and coffee, can be accepted now. It is possible **NO FURTHER NOTICE NOR CIRCULAR WILL BE ISSUED.** Owing to Hilary Kay's heavy commitments tickets, including a map of how to get there, are available from our president, who is helping with the arrangements for this Meeting. Please send him your applications for tickets, together with the registration fee, to:- Jon Gresham, Westwood House, North Dalton, Driffield, N Humberstone.

What an exciting end to the year! Contact Jon Gresham **NOW** — please give this venture your full support. To help you find your way a map is printed ps 97 and 142.
RCL

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



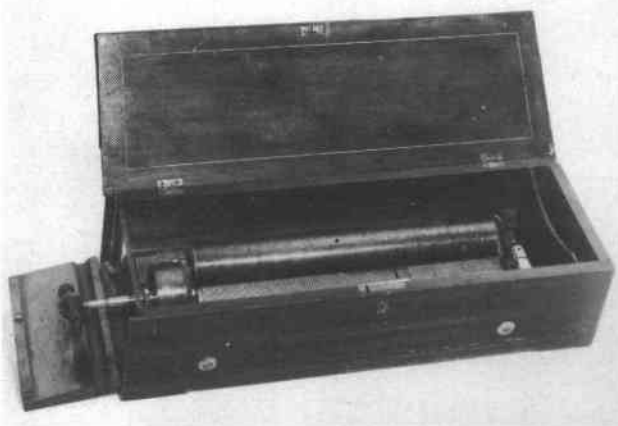
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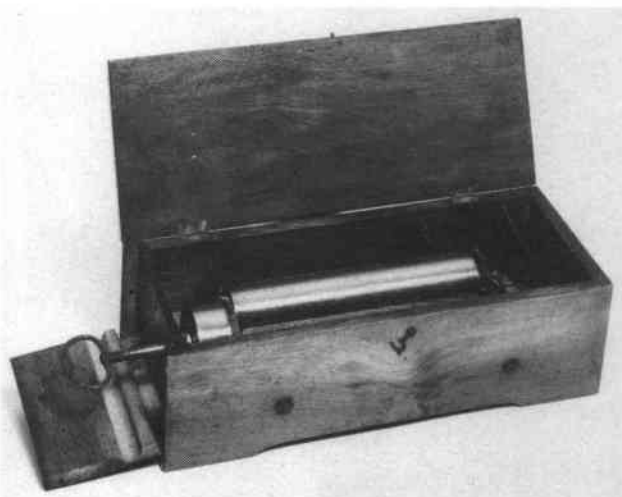
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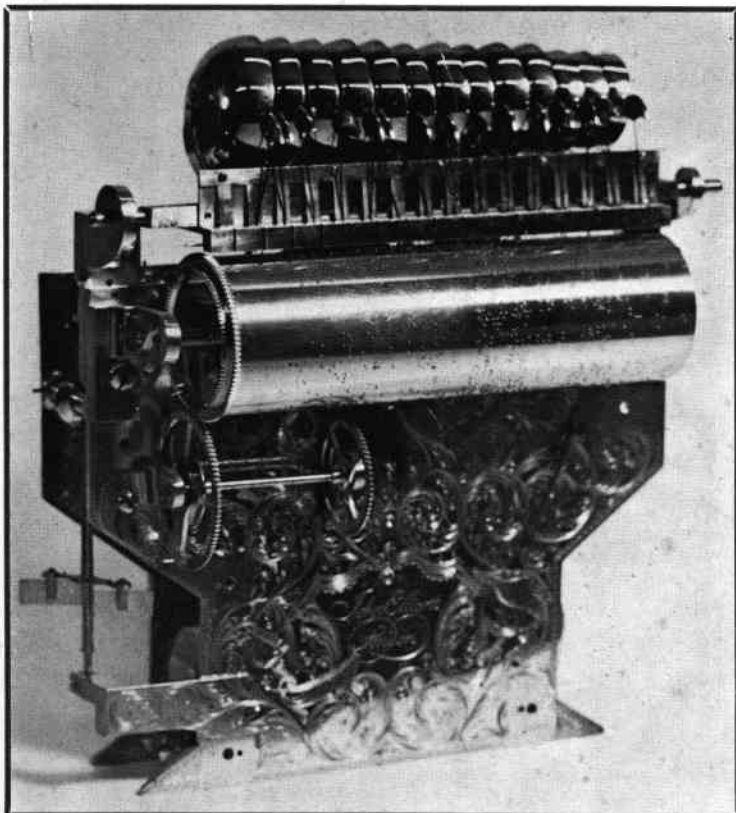
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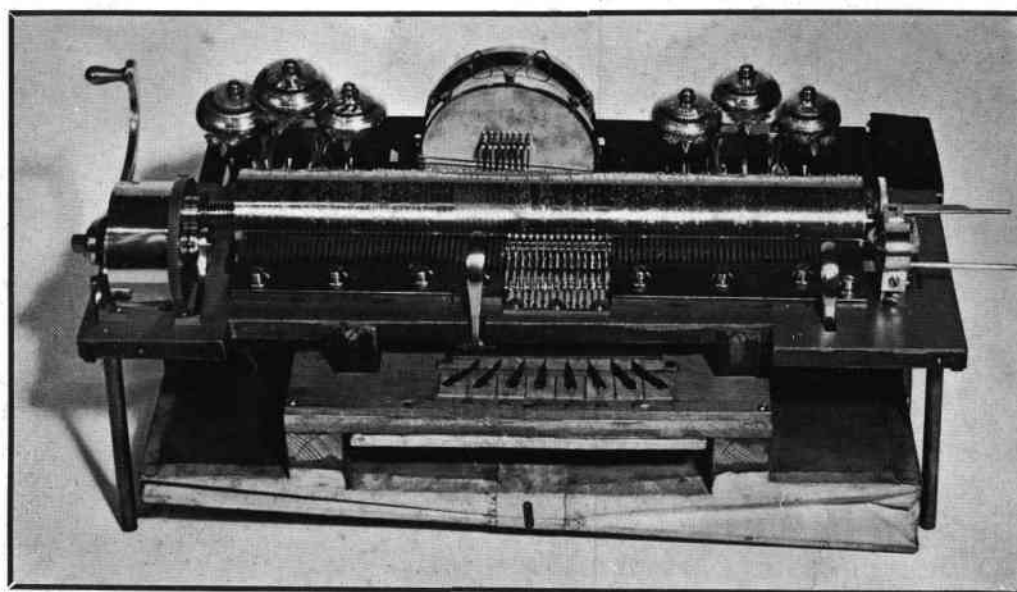
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