

THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 10 Number 5 Easter 1982.



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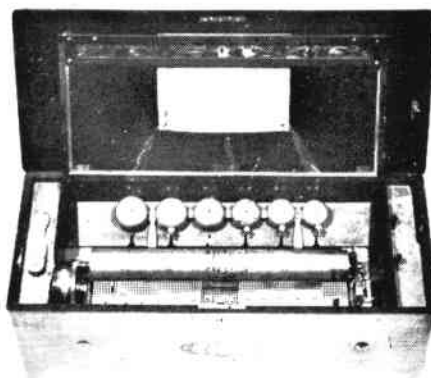
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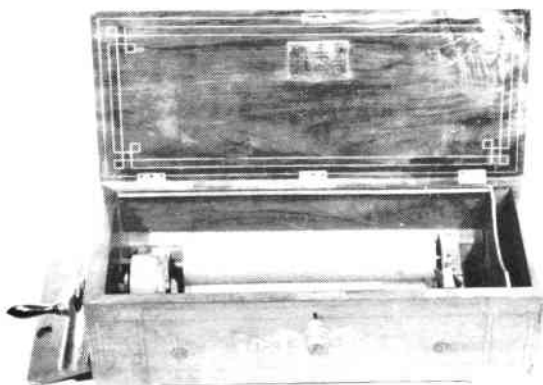
SALES OF MECHANICAL MUSIC



A "Victoria" coin-slot musical box with bells, dancing dolls and curtain— 18in wide.
Sold 2 April, 1981, for £1,700.



An early orchestral musical box by B A Bremond, playing ten airs— 30½in wide.
Sold 6 August, 1981, for £1,800.



A key-wind overture box by Nicole Frères, No 25226, 27in wide. Sold 8 October, 1981, for £3,800.

OUR SALES ARE BI-MONTHLY

Projected dates for 1982:

April 1	September 23
June 3	November 18
July 29	

Entries close nine weeks prior to the sale date.

For Further information please contact Christopher Proudfoot.

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THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

OFFICERS OF MBSGB AND THEIR DUTIES

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VICE-PRESIDENT: **Stephen Ryder**, 495 Springfield Avenue, Summit, New Jersey 07901, USA.

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Tony Maslen, 17 Walmer Gardens, Ealing, London, W13.
Bill Nevard, The Armoury, West Bergholt, Colchester, Essex.

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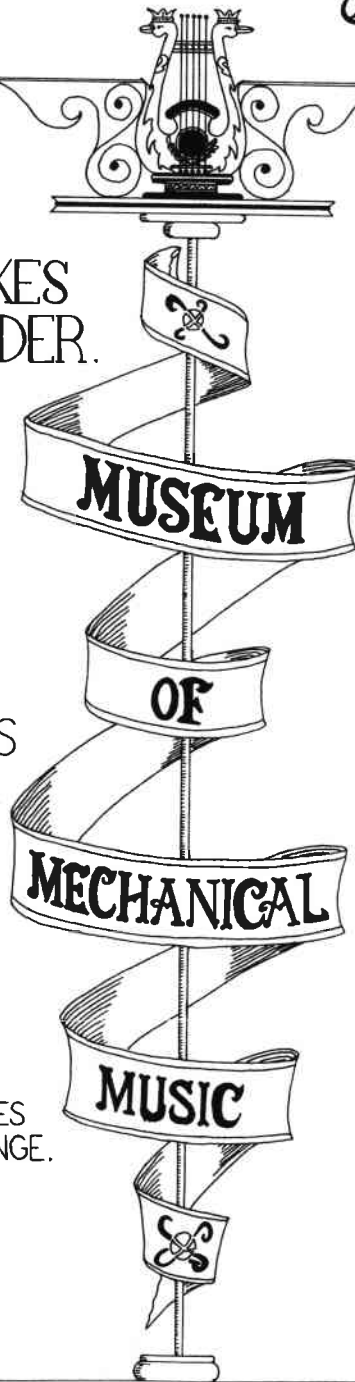
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PENNY IN THE SLOT.



THE CHRISTMAS MEETING in London was bedevilled by bad weather, the worst weather for a million years or something. The **MAGIC CIRCLE HQ** had not been picked as a venue for nothing. By magic, the 'Thirty below Zero, Gosh, what a night!' of Friday December 11th, when it was not possible for your Editor to move from one part of London to another to attend a Committee meeting (Our President got to the meeting from Yorkshire, and our Vice-President even made it from America; well! they're young!); Saturday December 12th saw the sun shine, and things began to move again. It depended what part of the country one was in if travel was possible that morning. We expected, at best, about 20%. More than 80% were able to make it; the lucky ones were: W L Band, R E Brown, N Bruce-Kingsmill, H A V Bulleid, F D M Bullock, P Byrom, A K Clark, W G Clarke, E Dawes, P L Dayson, J G Fox, A M Godier, C de Vere Green, D Heeley, C Hess, R R Holden (and Mrs Holden), (also Mrs Heeley), Amy Dawes, L Cole, P A Hopkins, J Howard, R C and D P Leach, J Mansfield, P Murray, B D Nevard, D Pilgrim, Steve Ryder, D Shankland, P and L Sidaway, Mr Simons, D Snelling, S Metzner, R Snelling, H Metzner, K Thomson, A R Waylett, A and D Wyatt, Mr and Mrs K Dickens, R A Benton, C Burnett, F A Oliver, H Kay, Kay Brown, Bob Roberts, D Waylett, and last but not least, the organiser himself, Jon Gresham.

The meeting began at 10.15 am with Jon introducing **JUDITH HOWARD**, who talked about 'De Klok', her favourite Dutch Street Organ. Judith speaks Dutch, and German (as those who visited Hanover in 1979 will remember). As a student it was her ambition to restore this organ. Judith reminded us that the organ was built for the damp European climate and not for the heat of Australia, where it now is. The idea of Dutch exiles in

Australia having a bit of their homeland is commendable but there was some question about a proposed sale of the organ (fully covered in VOL 10 No 4 issue). There was truth



Jon Gresham

in Judith's statement that the organ was restored for posterity, and not for instant profit!

When a figure of £70,000 was mentioned Judith raised more than just her eyebrows.

JOHN MANSFIELD was the next speaker, and he told us something about the Easter meeting to be held at **ARUNDEL**. Printed information sheets had been ordered, but the printers sent them to Arthur Heap in Chester. Still, it was only a copy of page 159 in the Christmas edition. Just make sure you get your reservation off to John if you have not already done so. The castle, one of the finest in the country, is being opened specially for our members. The season when it is open to the public does not begin until after our visit to Arundel.

ALAN WYATT, our new Meetings Secretary, was then introduced by Jon, and Alan praised the part his wife Daphne played in helping his MBSGB activities. Alan asked the members, "Can you assist in arranging a meeting in *your* area? Can you give a talk at a future meeting?" He is taking over from Hilary who is now travelling all over the world on behalf of Sotheby's. There was one month when she spent only 3 days in the UK.

Notice was given that the AGM would be held at **THE PRESS CLUB**, London, on Friday June 4th. 7.30 pm, admission free, restricted to paid up members of MBSGB. The Summer Meeting will also be held at The Press Club, 76 Shoe Lane, Ludgate Circus, EC4, on **SATURDAY JUNE 5th**. Bar and Buffet available.

Last year, members who had travelled from afar to reach London asked if something could be done to fill in Saturday night. If sufficient members are interested we can stay on at The Press Club if we give advance notice. We could arrange our own entertainment, there's a bar, a piano, one-arm bandits, what more do we need? If you want to stay on during Saturday evening please let Alan know. If we have, say 50 revellers, then it will be worth while keeping the club open. The barmen change over at 8 pm, so anything after that time has to be worthwhile in bar takings. Send £5 Registration Fee (and sae) NOW, to Alan Wyatt.

TED BROWN was the next to be introduced. He is taking over the daunting task of Subscription Secretary. He has to deal with a 1,000-member-plus spread all over the world. Once again we have a man nobly supported by his wife, Kay. She only showed one slight touch of apprehension, "He won't be bringing a lot of equipment into the house, will he?". "No, No, No!" we all lied. Kay has shown remarkable compassion for Ted's collection of Music Boxes. She's a lovely lass!

Jon introduced **MATT WILSON** of the Magic Circle, who began his talk with a picture of the Pyramids and Sphinx, that's where it all began, Galli galli men and Dancing Girls, thousands of years ago. That's where magic began.

The Prince of Wales is a member of The Magic Circle. His Royal Highness is also a honorary member of The Press Club. We choose only the best venues!

Next we were introduced to **FRANCIS WHITE**, President of the Magic Circle. He did some tricks for us and, unlike Tommy Cooper, his tricks worked. It was all great stuff. One thing we did learn... there is no such thing as 'The Indian Rope Trick'. It's just a white man's fantasy. Now we're back to dancing girls!

Hilary Kay was to have spoken next but she was taken suddenly ill and Ted Brown rushed her to hospital. The latest news is that she is fit and well. It's all that rushing round the world. Take it easy, Hilary. Anyway, it was lunch time so we retired to the local hostelry for a very reasonably priced pub lunch.... hot, of course.... we were still knee-deep in snow and ice.



CHRISTMAS MEETING

1981

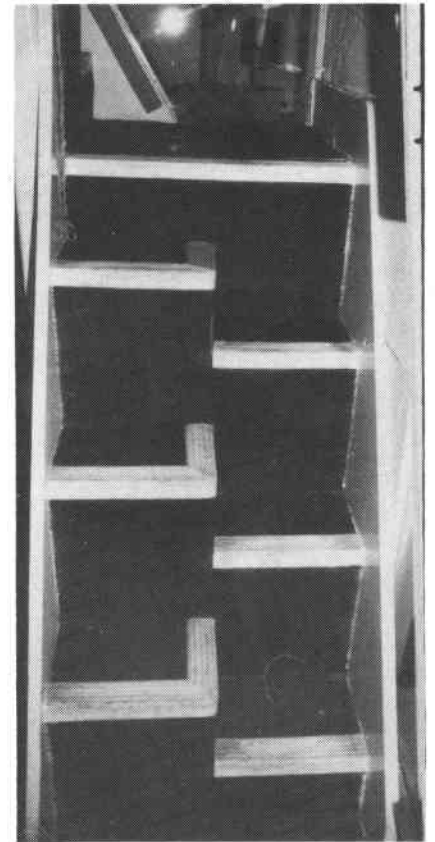
Our President, Jon Gresham (left) welcomes the members who braved the weather and got to The Magic Circle H.Q. in London; Dec 12th.

Lecturer Anthony Bullied appears to have a 'Magic Circle Black Halo' hovering round his head. (right).



In the Club Theatre

The Magic Circle Staircase.



No-one ventured up . . .so we'll never know what lurked at the top!



. . . . in the Club Restuarant.

After lunch our regular contributor to the Journal, **H A V BULLEID** was the speaker. Anthony had been an Engineering Director to ICI and he needed an indoor hobby when he retired. His grandparents gave him a music box. It needed maintenance so he asked MBSGB members for advice, and that is how it began for him. He mentioned two who had helped him at the start; **GRAHAM WEBB**, and **KEITH HARDING**.

For his articles in *The Musical Box* Anthony goes to the trouble to obtain a second opinion on points of controversy as they arrive. This makes his *Musical Oddments* such valuable items in our Journal. During the past eight years of his retirement he has discovered that the Music Box is an instrument in its own right. It needs a trained ear to appreciate its music, therefore it is subtle music. Perhaps the media have not put over what a fine instrument the Music Box is. Its place in history is underestimated. Popular classics and popular music of the day are all there in music boxes. No two music boxes are alike. A member once mentioned that he had 'two identical L'Épée boxes', but Anthony raised the question, "Were they really identical?". Music boxes were made individually. They were not mass produced. A cosmetic overhaul of a music box is a worthwhile occupation. Try to restore it to what it once was, the case, the mechanism, the cylinder.... most rewarding.

Antiques are valuable, but so many are useless. The Music Box gives us value for money. Repinning and new teeth are almost beyond the capabilities of the modern repairer. It is easier for a dentist to crown a human tooth than for a repairer to re-pin the comb of a music box.

And the mechanism is so ingenious. Some experts have still not realised that a music box is an instrument in its own right. The arrangers of music for the music box were just as skilled as the arrangers of the score for opera or ballet. From music boxes we can hear the music of the great composers of the period; Rossini, Bellini, Donizetti, Auber, Weber, Meyerbeer, Heller, Gounod.....

A box with a good bass is best.... rather like a good choir.... work from the bottom up. Boxes were treated with great respect in the late 19th century. Papa would lift the glass lid, Papa would wind it up, Papa would get the box out and put it away.... the family recognised that it was a special treat just to hear the music.

When Anthony had finished his talk he received an ovation. **JON GRESHAM** said that those who had mentioned that not much had been lately said about Music Boxes must now surely be satisfied. Never had he heard a better-prepared talk.

CYRIL DE VERE GREEN later said that he had never seen such well-taken colour slides. **H A V Bulleid's** talk occupied two hours, but it sped by like two minutes.

Cyril told us some interesting facts about the foundation of the MBSGB, and mentioned many 'interesting' characters who had come, and gone, during the Society's lifetime. He mentioned how the Journal had grown thanks entirely to the prodigious efforts of **ARTHUR ORD-HUME**, the Founder-Editor. **REG WAYLETT** had played a major part in building up the membership of the Society (a task he is still performing to our benefit).

Finally, **JON GRESHAM** introduced the star of the show, our American visitor and Vice-President, **STEVE RYDER**.



Steve Ryder

Steve had flown over from the States especially to be with us. He left very bad weather in America, but ours was no better. But our welcome to him was warm. He told us that the American Music Box industry took place within 5 miles of where his family lived. Steve was treasurer of the East Coast Chapter, which had about 370 members. With his brother Gerry, Steve operates a business in music boxes. Gerry has done much research in Paris, especially about taking out of patents. His group in America had formed a Museum. He had noticed how interested children were in maintaining music boxes, so there was an Educational Group. The Museum gave an outlet to show the public the boxes. Some boxes had been given to this Museum put together by the East Coast Chapter. The translation of the Chaplis book had taken 3 years to translate the French into English. Part of the tremendous task had been obtaining the necessary permissions.

Steve Ryder is also a historian who does a lot of research, and his home is used by research groups, especially students. Gerry Ryder has been to Utrecht College and Steve would like to go there too.

In September 1982 the American Meeting is to be held in San Francisco.

It was 5 pm, and rather cold, and Steve was talking quietly to one or two questioners. The Magic Circle HQ was ready to close. One sensed a common thought growing in everyone's mind. **JON GRESHAM** was about to close the Meeting. How? What would he do? What would he say? He had 'trod the boards', surely he would produce an act or something, would he Fire-eat? It is strange how a mass of people can gradually become aware of the same thought. Would Jon Gresham do his Fire-eating act? You can feel the excitement growing. This relationship between performer and audience is the magic of the professional. It is something a performer has, or hasn't. Jon has it. And so we waited. His timing was perfect. He had us, without saying a word, waiting on his whim. Would he do his Fire-eating act? He did! Of course he did. Once a professional, always a professional!



At the Christmas Meeting we were told, "Magic started in Egypt!"
 (Picture by permission of Imperial War Museum). Is that John Mansfield on the Camel?

THE Big Sale at Christie's on November 14 1981, The Claes O Friberg Collection, **MEKANISK MUSIK MUSEUM**, was due to go under the hammer at 11.30 a.m. A few days before the Sale there was television coverage, a commentator becoming rhapsodic over the 'nostalgia for the past; the anti-Industrial Age feelings at the end of the 19th century; and the then great surge for a revival of Arts and Crafts'. Viewers heard a barrel piano of the 1840's, a reed organ, a set of 3 mechanical violins, Leipzig, circa 1846, and with piano accompaniment. There was a piano roll of Paderewski playing a Liszt Hungarian Rhapsody. Great appetite-whetting publicity designed to attract a public beyond the usual crowd of enthusiasts, dealers, and collectors.



Steve Ryder at 'The Magic Circle'.

And so it turned out. **CHRISTOPHER PROUDFOOT** could not begin on time because the people crowded into other rooms and internal television had to be used to accommodate the horde of bidders and make simultaneous bidding possible from different locations. It worked. But it began late.

First item due under the hammer was an item dear to the heart of Christopher; a horn gramophone with oak veneered case. It fetched £130. Lot 54 brought £35,000. This was 'A rare Hupfeld Model C Phonoliszt - Violina piano and violin orchestrion'. Restored in 1978 it is the only Model C known to exist.

Lot 273 brought even more money in; a final bid of £58,000. This was for a 'Rare Weber Maestro Orchestrion with piano, mandolin, xylophone, cello, flute, trumpet, drums and castanets. This instrument was developed by Gebruder Weber in the 1920's, and is one of only seven known to survive.

The tremendous variations in cash values in the Sale was evident in the two final items. Lot 505 which went for £80 (9 Lochmann 31³/₄ in discs) and Lot 506, an Imhof and Mukle Barrel Orchestrion, which fetched £27,000. (See front cover).

BIBLIOPHILE BOOKS, St. Anne's Trading Estate, St. Anne Street, London E14 7HJ (Tel: 01 515 3144) have (item A1169) **COLLECTING PHONOGRAPHS AND GRAMOPHONES,** by Christopher Proudfoot, on sale for £3.95. Having obtained a copy of this (normally £6.95) book it is possible to recommend it thoroughly. The chapter on 'Repairs and Restoration' is alone worth the price. Christopher's book is one from the 'Christie's Collectors' series'.



Christopher Proudfoot.



Hupfeld Model C Phonoliszt-Violina Piano and Violin Orchestrion.

SOTHEBY'S are not a firm to be left in the lurch, and what our **CHRISTOPHER PROUDFOOT** is to Christie's, **HILARY KAY** is to Sotheby's. They had a very interesting Sale last April (1981), and the items included Radios, Talking Machines, Mechanical Organs, Cylinder and Disc Musical Boxes, and Related Material. This was, of course, only one of their prestigious sales and it had the same excitement as the Christie's affair.

Hilary has also been appearing on the Sunday Radio programme dealing with aspects of the antique

trade. In one talk she advised people who had an item which required valuation to photograph it carefully, and then send the pictures and a full description to the Auction Room and a valuation could probably be made from that. This would save the expense and time of a journey. In addition to her travelling, her radio work, and her MBSGB activities Hilary has appeared several times on Television's 'Antique Road Show'.

On top of this she has moved to a new address.

I wonder what she does in the afternoon?

Hilary's broadcast included points of view on the 10% Buyers' Premium. Although the premium was attacked it stays put and there is an uneasy truce with the dealers. The latter complain bitterly about 10% being added to the hammer price of an article. The premium is not illegal but, many claim, it is unethical. The Society of London Art Dealers think it unfair to buy an item for a £1,000 and then get a bill for £1,100. To do away with the Buyers' Premium the law will have to be changed. If continued, argued Graham Llewellyn, it would damage confidence in the Antiques Market. People outside the U.K. would be reluctant to send goods here for sale. This might damage the export trade and many dealers rely on the export trade for their survival. Large consignments are shipped to U.S.A., Japan, Australia, and the Middle East. When the dollar is strong Americans buy more here. When the pound is strong English people buy more in America. Either way, business is good. The Buyers' Premium doesn't help it. Timothy Clifford of Manchester Art Gallery, however, is very disturbed at our system which allows so much to go overseas.

Hilary took part in a Question and Answer session:-

Q. Do Auction Houses charge for the initial valuation?

A. Some will charge at fixed fee, some will charge a % of the overall value. First of all find that out. Then find out the cost of carriage, are you going to be charged for storing it, is it going to be insured while with them and later in transit. The auctioneer will be able to say, 'the charges will be as follows...'

Q. What charges are there on an object of, say, £100?

A. One object?.. much cheaper to send a photograph...

Q. What % must you think about in deducting from the price you have in mind?

A. The commission for selling the item could be 15%, 10%, or 5%. Find out beforehand. If the item sells for £100 you will probably have between 12% and 15% charges. Some Auction Houses will make a charge if the item is 'bought in'.

Q. 'Bought in', what does that mean?



Hilary Kay.

A. If a reserve is placed on an object...

Q. Below which you will not sell it!...

(HK) exactly! The bidding in the room and from absent bidders does not reach that reserve figure, the auctioneer acting on behalf of the vendor will 'buy in', that is, buy it back on behalf of the vendor who doesn't want to sell it below the reserve. That's what 'bought in' means.

A. In that case, why have a 'bought in' system?

A. You mean, why not just shout 'Unsold!' Basically because the reserve is a confidential reserve and the vendor would not like the public to know whether his item was sold or not. Also, it's not very good for the actual 'feeling' in the auction room if, for a variety of different reasons, there is an awful lot of unsold property. Hilary Kay was talking to Glyn Worstead. BBC.

The following Tuesday Sotheby's was involved in a 'Rock 'n' Roll' Sale of Beatle Memorabilia.

Last year several members asked if it would be possible to have FREE entrance to our AGM. This year it is possible, and the AGM will be held at The Press Club, in the Churchill Room, at 7.30 p.m., on Friday, June 4th.

The Summer Meeting will take place at The Press Club all day Saturday 5th June, 1982. Parking is available in a car park behind the International Press Centre, and many cars park in the side roads. The Auction will take place in the Churchill Room. The MBSGB is responsible for its own security, but there is only one door into the room so a rota for 'guard duty' is all that is needed. Volunteers, "You, you and you, get fell in!" please submit your request for guard duty to Alan Wyatt, who will be pleased to contact your old Sergeant Major for a reference. Volunteers are also required to sit at the main door to receive arrivals and distribute name badges (and £5 Registration Fees from anyone who has not paid beforehand).

Please send your £5 NOW, to Alan Wyatt.

Midday lunch will be available at the Club (£4 to £5) according to taste, and the Bar will be open.

At the time of printing we do not have the full list of speakers, but the talks will take place in the morning and early afternoon.

The Auction will take place in the afternoon.

Coffee/Tea and biscuits will be served gratis a.m. and p.m. Now then... last year a number who had travelled to London complained, with good cause, that at 5 p.m. there was nothing to do. We had to be out by 6 p.m.

We don't have to be out of The Press Club by 6 p.m. **IF WE CAN STAY IN SUFFICIENT NUMBERS TO WARRANT THE BAR STAYING OPEN.** Do we wish to stay behind in the Club for, say, a Singalong? a chat? a quiet drink? If 40 or 50 members wish to stay on then it can be arranged for us to stay more or less as long as we like.

What do we have to do about this? Easy. All we have to do is tell ALAN WYATT that we wish to stay on during Saturday evening. If the number is worthwhile, then we can arrange with the Club Manager to stay on for a convivial evening and under our own arrangements.

Send your £5 Registration Fee to Alan NOW, and tell him if you wish to stay on at the Club on Saturday evening.

If the number is large, then we will arrange something.

· from JON GRESHAM.

IT IS my pleasure to welcome, and thank, two committee members who have volunteered to take on additional duties.

Ted Brown is our new Subscription Secretary, a daunting task that he has cheerfully undertaken, and Alan Wyatt is our new Meetings Secretary, the success of our Cambridge meeting, for which he was regional organiser, being a good omen for our future meetings.

In expressing the thanks of all the membership to the new occupants of these offices, we must also thank those who have relinquished them. Frank Vogel was a tower of strength to the committee and volunteered to do not only the jobs of Subscription Secretary and Recording Secretary but was always ready and eager to assist in many other directions. I think the description of workaholic would fit Frank aptly and he has devised many systems and instituted new procedures that will be of lasting benefit to our Society. Hilary Kay, our former Meetings Secretary, is also a workaholic and it is to be regretted that her commitments to Sothebys are too pressing to allow her to continue to hold her former office. I am grateful that she remains on the Committee where her common sense is invaluable.

Our new Subscription Secretary recently expressed his surprise to me that subscriptions were coming in so slowly, as this is being written (mid-February) only about one in five of the members have paid. Thus a request is being mailed with this Journal, together with a Banker's Order, requesting payment of subscriptions. This reminder that subscriptions are due is being sent to ALL members, which will include the minority who have paid, so if you have paid and receive this request please do not write to the Subscription Secretary saying a mistake has been made, accept our apologies.

I have written before that the Committee tries to heed the members' wishes and this we have done in our arrangements for the Summer Meeting. Elsewhere you will read that the AGM will be held on the Friday evening – admission free – and we hope that many will attend. The Saturday is thus devoted exclusively to lectures and the

auction in a location that should prove particularly interesting to our overseas members and guests being in the heart of the City of London.

Members have also repeatedly asked for the Society to organise visits abroad, in particular to the American meeting. This year our American sister society is meeting at the Jack Tar Hotel, San Francisco on 3rd to 6th September. We are not organising an official tour, as some would want to spend a longer time in San Francisco, others combine it with a visit to other places on the West Coast like Los Angeles and others stop off at New York either on the outward or return journey, it would be impossible to devise an itinerary suiting everyone.

However, there are a wide variety of American holiday packages available which include San Francisco and I would urge our European members to visit their travel agents, select a deal which includes being in San Francisco on these dates (it is not essential to stay at the Jack Tar Hotel) and look forward to a wonderful experience in a delightful setting. Let us visit our American friends in the numbers they have visited us, their welcome is overwhelming.

I look forward to seeing you at Arundel, The Press Club, Leamington Spa – and San Francisco!

Keith Harding has been elected Vice-Chairman of the British Horological Institute.

For our Society Archives Keith has been given a copy of an original Polyphon Disc Catalogue, 15½" size, from Mr Hibbard. New material for the Archives is always welcome and should be sent to Keith Harding, Archivist MBSGB, 93 Hornsey Road, London N7 6DJ.

Members coming to London on Friday June 4th 1982 for our AGM at The Press Club, 7.30 p.m. might wonder what to do in the morning or afternoon. Keith Harding is enlarging his premises and visitors are welcome. This is a facility Keith has offered in previous years and many have taken advantage of it. He and his family are moving into a 5-storey house near to his place of work. One other facility our Archivist offers is that of photo-copying material already in the Archives for members who wish to obtain copies of specialised material.

AUTUMN MEETING OF BRITISH BARREL ORGAN FESTIVAL

THE annual meeting takes place this year in Royal Leamington Spa on 18th-19th September.

The main event of this meeting will be the street Organ Festival to be held in the Victorian/Regency style town centre and is being held in conjunction with "Guide Dogs for the Blind Association".

Organ players will be accompanied by collectors from Guide Dogs team and jointly we are hoping to collect at least £1200.00 during two hours on the High Street, which will be sufficient to provide training of one guide dog for a blind person.

The event is being organised by Graham Whitehead with the enthusiastic backing of the town council, who are keen to promote the event as an attraction for visitors and are already advertising the attraction on local radio stations.

We are expecting at least twenty members to bring some form of instrument to play in the streets, but in case of bad weather conditions a site is being selected under a canopy or in a sheltered area.

The meeting is to be held in the Clarendon Hotel in the High Street and provided the management see a steady flow of early reservations, no outside bookings will be taken. It is therefore in the Society's interest as a whole that early reservations are made, which would avoid the possibility which may later be required by the Society being allocated to other persons. A locked room is being made available in the hotel for the storage of musical instruments, but members are reminded that neither the society nor the hotel can be responsible for the safety of members' property, and you should check with your insurance company to ensure that your instruments are properly insured during the period they are away from your home.

It is hoped that as many members as possible will bring instruments to play and in addition musical boxes etc. for sale or display will be on show in the hotel during the weekend.

Saturday evening's entertainment will commence with a demonstration of all the instruments that have been playing on the streets during the day. This will give an opportunity for the organisers with instruments to see and hear other members, and an attractive prize will be awarded to the owner of the instrument judged the most enjoyable by an unsighted guest.

This will be followed by the Society dinner. The evening will be concluded with entertainment by the Windmill Singers, a local Victorian Singing Group, who will include several tunes commonly heard on the music box.

Another highlight of the weekend will be a visit to the Napton Museum of Mechanical Music to see Graham Whitehead's unusual collection. The museum features several rare orchestrions which include a life size automaton accordion playing man and a Hupfeld universal orchestration with a motion picture, both this and the accordion man are believed to be the only examples in Great Britain. The museum also includes a genuine old time cinema complete with the Compton Organ from the Regal Hammersmith which will be played by one of the country's leading cinema organists. Silent films are accompanied by a Wurlitzer Photo Player, the forerunner of the mighty Wurlitzer, and this is probably the only cinema in the whole of Europe where a photo player can be seen working.

To members who visited Cambridge last year this may seem rather similar to the Cotten Collection. However, it is really something quite different and a visit that members will remember for quite a while.

There is a touring caravan site within a mile from Napton Museum, and members wishing to take advantage of this facility should contact Graham Whitehead for details, who will also be pleased to answer queries on any other matter. Please remember to book early.

Hanover, 1982.

Finally, from Germany we have details of the Hanover Meeting for 1982 (subtitles in German for the hard of hearing).

Donnerstag, den 6. Mai 1982

– Sammel-Tag – Eintreffen der Instrumente. Spiel der größten Orgel auf dem Platz des Hauptbahnhofs. Aufstellung und Konzert der großen Orgeln auf den angewiesenen Plätzen.

12.00 Uhr Deutsche Grammophon Gesellschaft mbH, Podbielskistr. 164, Tel. 0511/69681 Führung durch das Grammophon-Museum, Werksführung: Demonstration der Schallplatten-Herstellung, Imbiß und Erfrischungen, Überreichung eines Präsentes an die registrierten Teilnehmer. Wegen der begrenzten Teilnehmerzahl von 80 Personen erbitten wir Ihre Meldung jetzt sofort.

18.00 Uhr Treffen im Musikwissenschaftlichen Museum, Bronsartstr. 32, Tel. (0511) 31 77 06. Führung und Imbiß. Verleihung der Teilnehmermedaillen an die registrierten Teilnehmer; Überreichung eines Präsentes an die registrierten Teilnehmer.

20.00 Uhr Erstes nächtliches Drehorgelkonzert auf der Georgstraße – Hannovers Prachtstraße – in Zusammenarbeit mit dem Opernhaus. Bitte nehmen Sie Ihre Handdrehorgeln mit!

22.00 Uhr Für späte Gäste: Ein letztes Bier im "Hotel am Rathaus", Friedrichswall 21.

Am Donnerstag, dem 6. Mai 1982, gibt einer der weltbesten Pianisten, Herr Alfred Brendel ein Konzert. Karten müssen jetzt bestellt werden bei Herrn Voorhamme, Klavierhaus Döll, Schmiedestr. 8, 3000 Hannover 1, Tel. (0511) 1631-1

Freitag, den 7. Mai 1982

– Familientag –

10.00 Uhr Spiel der großen und kleinen Orgeln auf den angewiesenen Plätzen.

12.00 Uhr Empfang beim Oberbürgermeister Herrn Schmalstieg in Neuen Rathaus mit Imbiß und Erfrischungen.

14.00 Uhr Fahrt mit Europas einzigem Schrägfahrrad zur Aussichtskuppel des Rathauses (Fotoapparat nicht vergessen). Stadtrundfahrt für Familienangehörige.

15.00 Uhr Konzert auf den vorgesehenen Plätzen.

20.30 Uhr **Lustige Seefahrt** (ohne Instrumente) Abfahrt mit

dem Schiff vom Nordufer des Maschsees. Büfett auf Einladung des Verkehrsvereins der Landeshauptstadt Hannover an Bord bei Drehorgelkonzert.

Wegen der begrenzten Teilnehmerzahl von 170 Personen für die Schiffspassage erbitten wir Ihre Meldung jetzt **sofort!** Zu spät eingehende Meldungen können nicht berücksichtigt werden.

Sonnabend, den 8. Mai 1982

– Sammler-Tag –

7.00 Uhr Beginn Flohmarkt am Leineufer/Landtag/Historisches Museum.

10.00 Uhr Konzert der großen Orgeln auf den angewiesenen Plätzen im Zentrum sowie der Altstadt.

10.00 Uhr Treffen der kleinen Handdrehorgeln auf dem Opernplatz für Rundfunk-, Fernseh-, Press-Interviews.

Wegen der Einteilung der Aufstellplätze erbitten wir die Meldung Ihrer Orgel jetzt!

14.00 Uhr Treffen zu einer Tasse Kaffee in der "Holländischen Kakao-Stube", Ständehausstr. 2/3, Tel. 32 07 70.

16.00 Uhr Registration im Gobelinsaal Kastens Hotel, Luisenstraße, Tel. (0511) 1 61 51. Gelegenheit zum Kaffeetrinken.

16.00 Uhr Neuheitenpräsentation im Gobelinsaal. Sammlerbörse: Bitte bringen Sie viele Dinge zum Tausch, Verkauf, Demonstration mit! Wegen Platzreservierungen erbitten wir Ihre Meldung zur Teilnahme an dieser Sammlerbörse jetzt!

19.00 Uhr Jahreshauptversammlung der MSI (nicht öffentlich) im Georgssaal – Kastens Hotel.

MSI-Mitglieder und aktive Teilnehmer des Drehorgelfestivals sind als Gäste geladen.

20.00 Uhr Büfett für die MSI-Mitglieder sowie aktiven Teilnehmer am Drehorgelfestival auf Einladung der Hannoverschen Allgemeinen Zeitung.

Zur Disposition erbitten wir Ihre Meldung zur Teilnahme jetzt **sofort!**

Programm: Moritatenang: Elisabeth Ulrich Automaten-Vorführung von Herrn Michel Marcu Gauner- und Luststücke: Her Reichinger Variationen zu "Alle Vögel sind schon da" von Peter G. Schuhknecht Meldungen zur Programm-Gestaltung jetzt erbeten.

Sonntag, den 9. Mai 1982

11.00 Uhr Eintreffen bei Herrn Jens Carlson, Braunschweig "Das Museum der Mechanischen Musik", Kohlmarkt, Tel. 0531/49 194

11.30 Uhr Führung durch die Altstadt und Besuch des Braunschweiger Doms mit dem Grab Heinrich des Löwen.

13.00 Führung durch das Carlson Haus, Präsentation der Neuerwerbungen wie automatisches Banjo, Mills-Violine, Hupfeld-Violine, Flötensekretär mit kompositionen von Polyphon-Wechsler und Stereo-Speiler Hupfeld-Helios und viele andere.

14.00 Uhr Büfett und Erfrischungen.

15.00 Uhr Konzert des Glockenspiels.

Da zur gleichen Zeit in Hannover eine Messe stattfindet, haben wir vorsorglich bei folgenden Hotels Zimmer zum ermäßigten Preis reservieren lassen:

Robert Burnett

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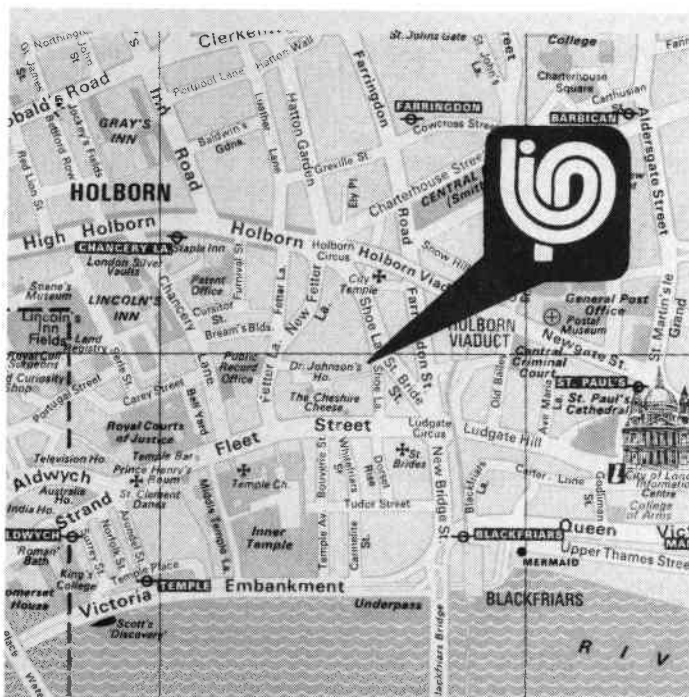
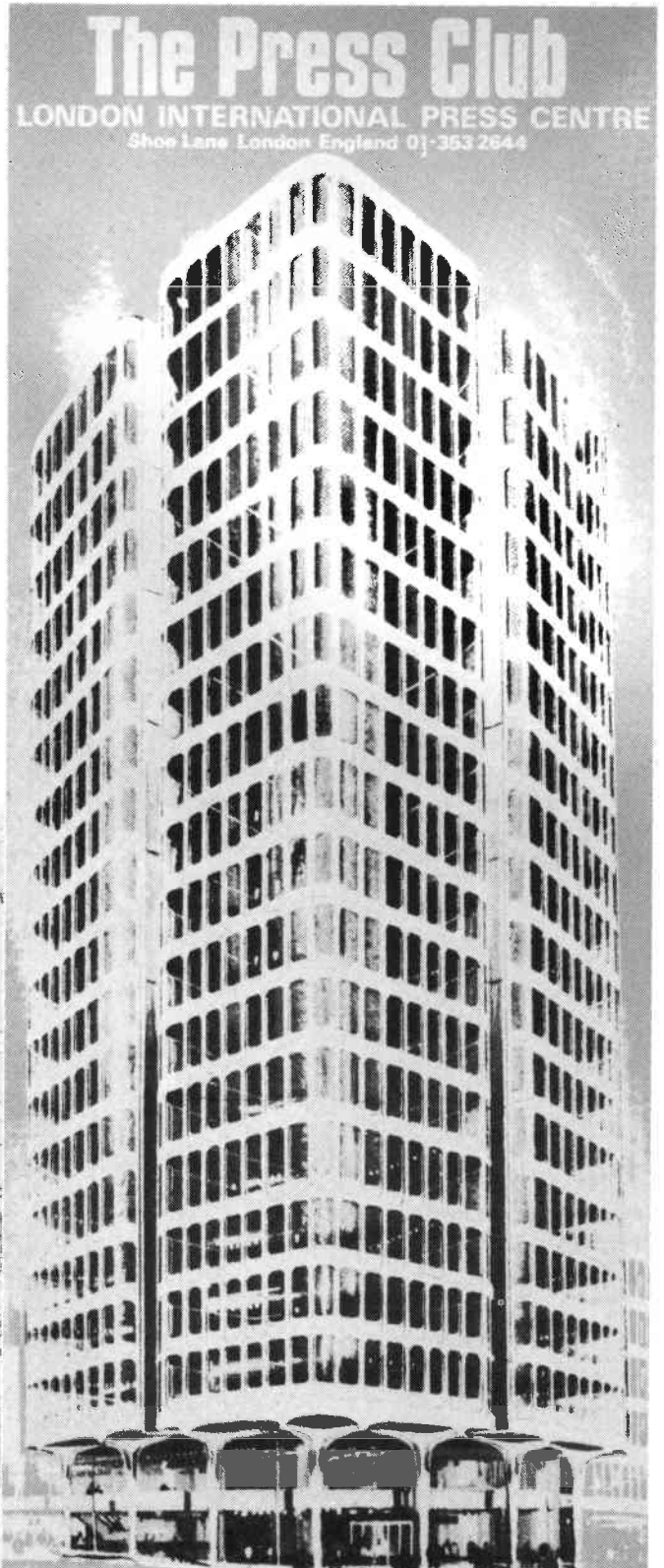
A. G. M., Churchill Room, THE PRESS CLUB, 1st floor (use the lifts)
International Press Centre, 76 Shoe Lane, London EC4 3JB.
Friday, June 4th, 1982, 7.30 p.m. Admission Free (paid up members only).

Summer Meeting, Sat. June 5th.

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Lectures in the main
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102 High Street,
Landbeach,
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the Society's overheads).



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MUSICAL BOX ODDMENTS

By H A V Bulleid

A NOTABLE fact about the selection of tunes for cylinder musical boxes is that some top class composers whose work included all types of music are represented almost exclusively by airs from their operas. Weber is a good example.

Weber

Carl Maria von Weber was born near Lubeck in 1786 into a family with several generations of musical background. Despite a rather nomadic childhood and correspondingly varied teachers, young Weber soon showed his musical talents and by 1800 was giving concerts in Leipzig. His performing and composing gained stature steadily until 1807 when Napoleon defeated the Prussians and in the aftermath Weber was glad to get a job as secretary to the Prussian King's dissolute brother. The machinations of this Duke Ludwig and the moral turpitude of some of the Court circle nearly finished Weber, but he was rescued in 1810 and, after arduous rehabilitation, he got his first key job as *Kapellmeister* of the Prague Opera with full powers to replace the entrenched Italians and to create a new, German Company.

In this he succeeded so well that in 1817 he was appointed *Kapellmeister* at Dresden with the specific task of introducing German romantic Opera to supplant the Italian product. It is generally accepted that Weber did in fact lay the foundations of a German Opera revival and that he acted as a model and an inspiration for Wagner.

Weber's numerous compositions included church music and songs and ballads. Most commonly seen on musical boxes are airs from his ten operas, particularly

Abu Hassan	1811
Der Freischütz	1821
Euryanthe	1823
Oberon	1826

Freischütz means Marksman, and its overture is said to be the first to consist entirely of tunes from the opera. The Oberon overture provides an outstanding example of how

appreciation is heightened by knowledge. It starts with a dream-like horn call, and listeners who are unaware of this fail to appreciate the skill of the arrangers in achieving just that effect on a musical box.

Weber died in London in June, 1826, less than two months after his great success at Covent Garden where he conducted the first twelve performances of *Oberon*.

Beats

If two notes of nearly equal frequencies are sounded together, a periodic rise and fall can be heard in the intensity of the sound. This effect is called beats. The frequency of the beats is the number of intense sounds heard per second.

Because the two notes are very nearly equal in frequency, they keep varying from being exactly in phase to being exactly out of phase, thus causing the loud and faint moments respectively. It can be proved mathematically that the beat frequency is the difference between the frequencies of the two notes causing it.

Take the practical example of middle C, frequency 262Hz (Hz is the accepted abbreviation for "cycles per second" and I have been rebuked for not using it and thereby perhaps insulting the illustrious Hertz). Now suppose that instead of sounding a tooth tuned to 262Hz, two teeth are sounded simultaneously, one tuned to 260 and one to 264, then the result will still sound like middle C but the sound will have a beat frequency of 4Hz.

This is the principle used both in Sublime Harmonie and in Flûtes Voix Célestes musical boxes. The latter incorporated double reeds tuned with frequencies to give a fairly rapid beat, around 8Hz.

To deduce the precise intentions of the comb tuners for Sublime Harmonie boxes is not so easy. Most such combs must have received quite a bit of attention during the time since they were new, which is seldom less than eighty years. It seems to be generally accepted that a satisfactory beat frequency is about 4 per

second, and it may not matter much, or may even be an advantage, if it varies along the combs. Sometimes these combs are code-marked with a series of repeated dots in the brass base corresponding to teeth which are of the same pitch in both combs. What else these dots signify I have been unable to discover.

Beats are also very useful in tuning. If you sound two teeth of the same pitch simultaneously, and hear no beats, then they are perfectly in tune. I have tried this on quite a number of fine-tooth combs, and have often found that some pairs of teeth, supposed to be of the same pitch, have given beats from 1Hz to well over 8Hz. Yet the boxes sound fine. But note, they are giving a Sublime Harmonie effect whenever such teeth are sounded together. The effect is also noticeable in the aftersound; and if you run the edge of a finger-nail along a comb, and can hear beats in the resulting sound, then that comb, on its own, is producing some Sublime Harmonie effect.

So one inevitably asks the question, why more than one comb for Sublime Harmonie? There is neither technical nor practical reason for using a separate comb if you merely want to tune sets of teeth to give beats. It really seems that separating the comb into two or more parts, each ranging from bass to treble, was just a gimmick; so I went and read through Charles Pailard's 1874 British Patent No. 3697, "Musical Boxes."

The Sublime Harmonie Patent

This patent consists of a Provisional Specification and the formal Specification with one drawing which is a simple plan view of a cylinder musical box having three similar combs. It runs to six pages but the meat is all contained in the following five paragraphs:-

"Prior to this Invention, so far as I know, musical boxes have been constructed with but one series of prongs, forming a comb with each cylinder. The effect of this was a

comparitively feeble and metallic sound. If more sound was desired larger, and more numerous prongs were used; but this system presented many imperfections with regard to the clearness of the melody, and in loudness of tone, richness of harmony, and beauty of expression, it will not bear comparison with my Invention."

"The said Invention consists in combining with a revolving cylinder or revolving cylinders two or more separate combs, or two or more series of prongs in one comb plate, and it has for its object to enable me to use shorter prongs, consequently producing vibrations of less duration without that confusion and indistinctness in the melody and in the harmonic accompaniments which are always observed in musical boxes hitherto manufactured, and especially those where numerous prongs are used."

"Each of the aforesaid combs is a complete and independent scale. If I simply wish to obtain a more powerful and harmonious tone than that of other musical boxes, I have only to let the same air be played completely by two or more combs, but if I wish to produce the different shades of musical expression, such as the pianos, the crescendos, the fortes, the decrescendos, I let one or more combs play together, according to the effect I wish to introduce."

The musical theory of this Invention is as follows:— I introduce a very slight dissonance in the tuning of the prongs of the various combs belonging to the same tone, and the said prongs of the same sound being separated, and having a slight dissonance, produce an infinitely more powerful and more harmonious sound than the old style of musical boxes, where prongs of the same tone are placed side by side and tuned at unison, so that the vibrations of the two or more prongs sounding together have a tendency to destroy one another instead of augmenting in volume as is the case with my new system."

"This Invention must not be confounded with musical boxes known under the name of 'forte-

piano', which have two combs, one large and one small. In these boxes the prongs of the latter comb are weakened very much in order to play the soft parts, but only two shades of expression can be introduced, the 'fortes' and the 'pianos', and in a very different manner from those produced by my Invention, where none of the combs are weakened and where the expression is contained by the use of the same sound in the different combs."

Paragraph 1 is rather hard on existing single comb boxes! Paragraph 2 claims shorter teeth but in practice these did not materialize. Paragraph 4 is interesting in that no name-tag was applied to the beat effect, so soon referred to by all makers as 'Sublime Harmonie'. Did they pay royalties to Paillard, I wonder. Also interesting is the mention of the (rare) possibility of two perfectly tuned teeth being sounded exactly out of phase and 'destroying one another'.

I think Charles Paillard was merely pushing a good gimmick, chosen to suit the popularity in the 1870's of more strident sounds than those which suited to subtler 60's.

Quality Restoration

Seeking an experienced second opinion on various oddments, I recently visited Belle Vue Box Repairs. Jim Colley, whose shop and works is conveniently situated at Congresbury, 4 miles from junction 21 on the M5, uses expert associates for restoration of cases, comb teeth, gearing, governors and disc machines, and himself handles cylinder repinning with a small team of pinners. He was very pleased when, during 1981, he chalked up his 250th re-pin.

His 'speciality is to achieve accuracy at the pin/tooth interface, and he emphasized the desirability of keeping the re-pinning wire diameter as close as possible to the original. Though one finds replacement pins of 0".015 diameter — and on lamentable occasions even larger — he never exceeds 0".013; and if the cylinder hole is too big he uses

damper wire as a wedge. During re-cementing, the cement flows into the gap between the pin and the over-size hole producing a firm bond.

He is also very particular about checking comb tooth tips against their cylinder and re-setting any teeth which may have moved slightly sideways, perhaps due to a run. Such teeth are liable to slip sideways off some pins and to interfere with pins of an adjacent tune, — both causing unwanted noises. Having achieved the ideal pin/tooth line-up, he removes traces of tooth wear by grinding, to restore the clean, sharp edges which produce a clear melody without stray noises. With badly worn combs this involves re-tuning at the treble end.

Of many interesting items on display I think the two most newsworthy were a marquetry inlay beautifully restored after suffering severe damage; and, passing from the sublime to the ridiculous, a nice box by L'Épée upon whose characteristic bedplate someone has boldly stamped NICOLE FRERES.

This sort of thing poses quite a problem to the scrupulous restorer; few buyers would relish the appearance or the cost of a plaque affixed to this box and inscribed "Some con-man or buffoon stamped Nicole Freres on this L'Épée movement." Though not wishing in any way to diminish the deserved and enviable reputation of Nicole Freres (the only name known to people who know nothing about musical boxes) I must say some of their tune arrangements seem to me a bit pedestrian compared with, for example, some by Henriot and, yes! by L'Épée.

Auction Records

How's this for a brilliant idea to answer the old question, what was the total number of cylinder musical boxes? We know the total number made by Nicole, so if only we knew the ratio of Nicole to all other makes that would give the answer. Boxes put up for auction are surely a random and typical sample, so I have tabled all cylinder boxes, with cylinders of 6 inches and over, which were listed in the London auctions of Christie's and Sotheby's during the last seven years.

If Nicole boxes started at No 1, they made approximately 47,500 up to 1880 and a further 3,000 in the 50,000 series, making a possible maximum total of about, say, 50,000 Nicole boxes, – though I think it will be generally agreed that this probably exaggerates the total as there is much doubt about serial numbers below 14,000. Some may have been very small boxes, and some numbers may not have been used. However, applying the above ratio of 16.9% Nicole to their maximum possible make of 50,000, the resulting total of all cylinder boxes (with 6 in or longer cylinders) comes to just under 300,000.

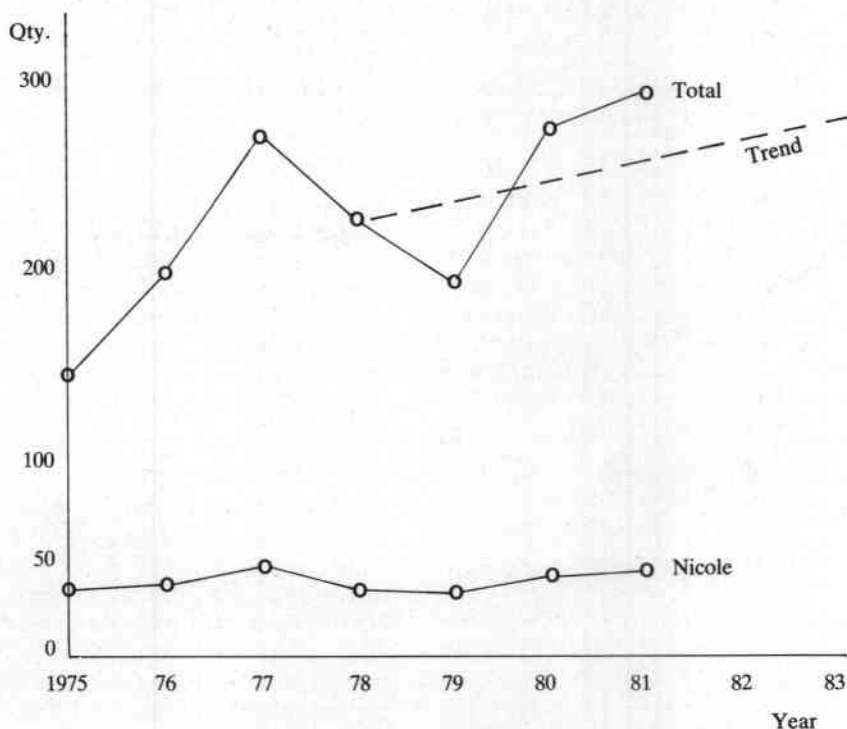
I think this is less than half the real total, because the highest serial numbers from twenty known makers add up to nearer 500,000 and the unknown makers must account for well over half the total output. So that seems to be another brilliant idea eclipsed: but if so it is an interesting aside that the proportion of Nicole boxes turning up in this Country is above average.

Even more interesting is the trend of auction offerings, plotted on the accompanying chart. The solid lines link the actual totals each year, and the dotted line is my estimate of the trend. At present it is ever upwards – merely showing that the exhortations of the auction houses to clear out attics, sheds and cellars continue to bear fruit. The high Nicole survival rate in these attics etc. is borne out by the fact that the corresponding number of Paillard boxes at these auctions was 98, making only 6% of the total, yet Paillard serial numbers run well over 120,000.

P.S. Only 6 of those 98 were Sublime Harmonie.

H A V B,
November 1981

Chart showing totals of Musical Boxes, with cylinders of 6 ins or longer, offered in Christie's & Sotheby's London Auctions, 1975 – 81, & the numbers of Nicole boxes included.



Year	Total number of boxes with cylinders 6-inch or longer	Total number of Nicole boxes	Ratio, Nicole to total
1975	144	33	23%
1976	200	38	19%
1977	272	48	18%
1978	230	34	15%
1979	196	33	17%
1980	277	41	15%
1981	295	45	15%
TOTAL	1614	272	16.9%

In response to the request of a number of members full addresses are not listed in the Journal. The Committee request that where a member wishes to contact another member for the first time he does so through TED BROWN, 207 Halfway Street, Sidcup, Kent DA15 8DE, England.

LIST OF NEW MEMBERS

- 1797 M J Loach, Abingdon, Oxford.
- 1798 Murakami Kazuo, Nishiokamoto, Japan.
- 1799 A J Sparkes, Kidderminster, Worcestershire.
- 1800 Niko Wiegman, Hilversum, Holland.
- 1801 R J Andrews, Ringwood, Hants.
- 1802 Mrs C De Leve-Heuff, Obrechtlaan, Holland.
- 1803 K E Bonnor, Stoke-on-Trent.
- 1804 R Muirhead, Wirral, Chesire.

CHANGES OF ADDRESS

- 0774 Dr P C Smyly, Dublin, Ireland.
- 1283 H J Van Velthoven, New Zealand.
- 0495 C O Friberg, Denmark.
- 1780 T Walle, Oslo, Norway.
- 0395 A G Sidebotham, Sutton Coldfield, England.
- 1565 R S De Land, Illinois, USA.
- 1507 R E Fox, Lexington, USA.

SO YOU WOULD LIKE A MUSEUM (or, How to retire gracefully)

by Ronald Leach

AFTER eight years of running the museum, which started as a small addition to a holiday complex of cottages to let, with trout fishing, I thought it time to assess the results and examine the project. The findings were quite enlightening and it may well be that members could be interested in the findings.

The museum was set up in a tourist area and bearing this in mind one had to cater for Mr Average and his family. No use being a purist or too technically orientated. It had to be remembered that 99% of the visitors would be holidaymakers out for the day and looking for entertainment. It also was apparent that the length of visit was of great importance. By experience we found one hour was just long enough for most and by the end of that time people had seen enough to satisfy them and would race across country to the next tourist attraction. Thus they could "do" four or five attractions in a day.

The type of exhibit was vital to the success of this style of museum and comparisons were vital. Therefore, size becomes something of major importance so it is not difficult to see why a snuff box is displayed with a large Mortier. This particular duo also has the advantage of tonal comparison.

The obligatory player piano was installed but sad to say, "Mr Average" is not a bit impressed if made to stand and listen to a classical piece by a great pianist on the Webber Duo Art. Thus this was removed to the house for our own enjoyment and a real honky tonk player was installed playing rag-time. Attention is riveted on this and requests to play it again are innumerable. The immense popularity of this piano has led to it being provided with a glass front so that the works can be seen in action. A short discourse on its innermost secrets leads up to the tune.

We have found that many people

are interested in restoration and we also try to provide instruments in a state of being rebuilt. This has led to many purchasing instruments for their own use and letters asking for information on materials arrive regularly.

As to the type of instruments; these are as varied as possible, but only with experience did we prune certain items. Very vital is the ability for all to see the moving parts. This factor of movement is of prime importance. Thus a Penny Piano has not only a glass front as standard but also glass over the barrel. The interest shown in the rotating barrel and its pins and the movement of the barrel as it changes tune is quite amazing.

This function of movement is well borne out by the Welte. The Orchestration is denuded during play. That is to say, all the doors are opened and the bellows exposed. In addition, the large weight is shown to visitors. A purist did once say to me, "Of course, it shouldn't be played like that and the swell shutters are not working!". Maybe, but the average visitor likes to see what goes on not just stand and look at an oak and glass case playing the overture from *Oberon*.

A similar remark was made to me by a visitor who obviously was not a Mr Average. He asked why we had not got a Vialano. Years ago we did have one but we realised that to see the works of this only four or five people could participate. When one gets two coach loads in at a time such an instrument is useless.

Just similar but in a different vein was the fair organ buff who, having been round said, "You haven't got a Gavioli then?". I replied that one large mechanical organ was sufficient. The tourist does not care if it is Gavioli, Marengi or Uncle Tom Cobby. It is a mechanical organ he is looking at and listening to.

Each week we still learn something new even after eight years at it. I often regret that instead of a degree in architecture I possessed a degree in psychology. For example, there must be a reason why an article on sale on the shop counter sells in one position but not in another. Certain coloured souvenir table mats sell readily but not other colours. The position of a book on the counter will encourage sales, but move it two feet and nobody looks at it.

Attendance figures of between 50 and 60 thousand people a year have brought pressure to bear on the accommodation but we feel that if the building is made bigger the personal aspect will be lost and during slack periods a large building with few people leads to a feeling of remoteness.

The remarks of Claes O Friberg many years ago at a society meeting always stick in my mind. He said that for a museum to be a success there were four factors to be kept in mind. They were: 1, Educate; 2, Amuse; 3, Restore; and 4, Survive.

I would, with respect, add one and alter the order as follows: 1, Survive; 2, Restore; 3, Amuse (or entertain); 4, Educate; and 5, Advertise well. Given the right attitude towards the tourist (which is sometimes difficult) there is no reason if one follows those points, why such adventure should not succeed.

How does one keep going seven days a week from Easter to the end of September, and sometimes with evening parties to contend with? At times with difficulty at other times easily. Difficulties crop up daily with almost monotonous regularity during the last two weeks of July and the whole of August. For some reason the standard of visitor drops to an all-time low during those weeks. In that time one has to keep eyes on all things, why, we even lost the two centre pages from a *Welte Cat* last year! Children? They are the best of all and a delight to have in. Many

school parties visit us and are far better behaved than the average adult. It is also very apparent that the average child's question to me is by far more deep and intelligent than the average adult. Most adults are wrapped up in, "How much is the instrument worth?". Children do not let this cloud the issue and accept that instruments have a value but that their purpose is to entertain.

The humour that creeps in every day is enjoyable but one must use a certain amount of diplomacy in dealing with it. Many of the humorous asides are worth recording. We had just taken delivery of three dozen glass piano castor stands. They were on the floor alongside a piano player. A small boy of about eight years had stood and watched the mechanical fingers at work then turned to his mother and said, "They must have smoked a lot in those days!". At the same time he pointed to the glass stands. For a moment the crowd was puzzled and then a hoot of laughter went up.

On another occasion I had got to the stage of winding-up the driving weight of the Orchestrion. As is usual at this stage of the proceedings a hush descends during this operation, when a small boy's voice was heard to say, "It doesn't make much noise when it plays, does it?".

Humour of a different kind comes from the varied descriptions one hears every day; the fond father is describing to his children how the player piano works. We have an Ibach as an interval filler and this stands and plays with the keys moving to amuse the paying customer. Often heard at this point is, "little pins come up through the paper and work the keys", or "small jets of air are issuing forth from the paper roll to make the keys move!". The endless inventions of people to describe these movements are original and sometimes bear some thought as a possible way to make a new action for a mechanical instrument.

There was the gentleman who, having bought a coloured table mat went off to the car park. Minutes later he returned with a very soggy mat and complained that he could not make it stick to his windscreen. On another occasion a dear lady rolled up the day after she had visited us and bought a record. She

presented me with a very bent and undulating record and complained that it would not play. She insisted it had not been kept in a hot car regardless of the fact the temperature was in the 80s. On further inspection I found that the record contained no grooves. Much puzzled, I commented on this aspect of things and was told that she had tried to iron the record with an electric iron to flatten it out. The situation was so priceless that we awarded her a new record free.

As my wife often says, "if only we could write a book without infringing the laws of libel and slander it would be quite amusing!". However, after seven days a week seven months of the year grinding out the tunes I make a far better organ grinder than author.

Looking back it seems that the venture is a success and whilst I regret I cannot play *Paderewski* on the Duo Art or for that matter high opera on the Welte Orchestrion, that is if I am to keep them coming in the front door, I would not wish to go back to the practice of architecture. As long as the visitors keep

coming through the front door with the necessary commodity, money, we shall continue.

Further development? There are a number of instruments I would like to include in the exhibition but we assess their inclusion very carefully and unless they are likely to appeal to Mr Average they are dismissed.

There is one ingredient I have forgotten to mention in this tale. Although I had not realised it most important is showmanship. I must be honest, I did not know I possessed this quality although many years spent as an amateur magician have some bearing. Whilst I cannot list the attributes of this aspect of things I am assured that they do exist. However, I would not wish to claim that I can emulate such giants as, for example, Mr Thurston, Bertram Mills, Barnum and Bailey, etc, or even Liberace, but there is enough of this important ingredient to help us along.

Finally, if you feel like having a go, take my advice, Don't!

©RONALD LEACH, 1981



This fine & powerful 60-key Hooghuy's organ can now be seen at the Strumpshaw Hall Museum in Norfolk. It is shown here in its previous home on the gallopers owned by Duncan Price.

[See Roger Booty's article on p.175, Vol 10 No 4]

ORGANS IN UTRECHT

by Gerrit van Dam (Netherlands)

AS NEITHER Mr Ord-Hume nor our editor were able to attend the Utrecht meeting I will try to give you an impression of what was to be seen there, with some aberrations on other things.

As you will know the meeting was organized in celebration of the 25th anniversary of our museum Van Speelklok tot Pierment (from Musical Clock to Street Organ).

The meeting was on a Sunday and because of that there was no shopping public in the city of Utrecht. Notwithstanding that and the threatening rain (which didn't actually materialise) there were many people to look and listen to the organs. Of course everyone interested in street organs was there, but also many local people came for a walk among the organs.

The organs were placed along the streets and on the bridges of one of the canals of Utrecht. Each was out of hearing distance from the others, so you did not have to puzzle which sound came from which organ.

Walking along the course of the organs you came automatically back to your starting point. You could stop at that or make another round, as most organ lovers did.

Well, let's start here for the first round. If you want to make another too, nothing stops you from reading the following twice or more! Here we go.

When you come from the railway station on your way to the museum the first organ you met was a Bruder of the Museum itself. It is an organ which has been standing in the museum for a time without proscenium. It plays on paper rolls. It is not a street organ so I cannot tell you much about it. It was standing beautifully on a bridge with a background of fine old buildings.

The next organs were also placed very suitably. You could see them through the gap at the foot of the Domtoren (Dom Tower).



Arthur W J G Orde-Hume
(at Lincoln).

Organs, in plural yes, for the fairground family HINZE was there, with a large trailer with two identical fairground organs on it. They played simultaneously . . . almost!

The next organ was De Domstad, which means City of the Dom and which is named so because it is used in Utrecht. The man who was working with this organ has used this name before for another organ, which was known before that as the Decap of Minne van Es (a former lady owner) and now De Domstad is a new organ, built by PLUER of Bossum and is only 1½ years old. It has 62 keys; violin and bourdon on melody and undamaris on counter melody. It plays in the real Carl Frei style and very well, too. It can be turned by hand very easily as was shown by the queue waiting to work it.

The organ Willem Parel, which was standing a few hundred metres

on in the same street, is called after a very popular radio organ grinder of some time ago, played by the very fine entertainer, the late WIM SONNEVELD. It is a relatively new organ, built about 4 years ago by its present owner JAN VERDONK from the Hague. It came on the streets in 1977. It has 72 Carl Freigamme with violin, celeste, bourdon and trifofoon on melody and biphone and undamaris on counter melody. It played excellently.

Somewhat hidden stood the Paardekop (Horsehead) in a small park within a block of buildings. This organ is from the old Kneine Paardekop (Little Horsehead). This was because around the Thirties there were two organs with the same painting (a girl with a horse of which latter you saw only the head) in the upper part of the proscenium.

One of them was a big 75 key Decap (and therefore Grote Paardekop... Big Horsehead) with usual range of registers. This organ was left rotting away in a barn in the years 1940-1945. Only some parts of the organ could be rescued and were used, around 1971, by MR PLUER for the proscenium of the then just rebuilt Harmonica.

The Kleine Paardekop, the organ in Utrecht, was built about 1932 by JAAP MINNING for the same owner as that of the Grote Paardekop, PIET TIMMERMANS in Rotterdam. The paintwork of both organs came from the same source in Belgium. When built by Minning it had a Limonaire gamme with 48 keys and only registers on melody (violin and bourdon). In the following years it was misused and rebuilt several times. The latest restoration was done by the firm GOSSLING of Hilversum who are the present owners. It looks and plays as new. It now has 52 keys with violin, celeste and bourdon on melody. The organ 'loopt' in

Utrecht too. The word 'loopt' means 'walked' and that is the way the organ men talk about the organ. They say, "He is walking with the Kleine Paardekop", and, "The Kleine Paardekop walks in Utrecht".

De 'Leeuw' (Lion) was standing near one of many churches in the centre of Utrecht. It is a 89 key Gavioli with a very chequered career. The proscenium comes from another Gavioli organ (that of the family PEETERS, whose organ got a Bruder front!) and it is now owned by the Lions Club in Tiel, who use it to raise money for charity. It is said to be a very difficult organ to keep in tune but in Utrecht it played very well.

Around the corner we met the Kei (Big Stone). Another new organ and again built by MR PLUER. It was completed in August 1979 and it 'walks' in Amersfoort with ELBERT PLUER, son and co-builder of Mr Plier senior. The name comes from the location. In Amersfoort they have a big stone, the Amersfoort Kei, brought into the town long ago. It is a kind of symbol and its inhabitants are nicknamed 'Keientrekkers'... Stone Pullers. The organ is of the Carl Frei type, 92 keys, with violin, celeste, bourdon, flageolet and biphone I on melody and unmaris and biphone II on counter melody. This organ too was turned by hand and there was a queue to work it. It is more softly voiced than most organs of this size. This was done on purpose to avoid quarrels with shopkeepers who complained that they could not hear what their customers were saying.

On a bridge over one of the canals in Utrecht we met the Korsikaan, well known in England too for its beautiful records. This is a real Carl Frei organ, built by Carl Frei Junior in 1974 for the Nijmegens City Organ Society and named after MR KORS, the man who was the real promoter of this project and who still works with it in Nijmegen. The proscenium was rather flat-looking so it got a new one in 1978. This looks like a Ruth front, but it is not a street organ front. There is scope here for a discussion on the Korsikaan. But, whatever you think

of the proscenium you will agree that it plays perfectly. The organ is placed on a lorry and not on a trailer as most street organs are.

With 'Het Hoefie' we come back to the horses. 'Hoefie' is an abbreviation of 'Hoefijertje' which means 'Little Horseshoe'. The name comes from the outlines of the proscenium. When it came from the Limonaire factory in 1911 it had 48 keys and vox humana, and the proscenium looked like a horseshoe. If you have an old Limonaire catalogue look at nr 243. The centrepiece of that proscenium with that spiral semicircle is like the 'horseshoe' of the Hoefie. The name-giving front has been done away with years ago. In its place came the front of the Dubbeldik (which itself get yet another front).

Both organs, Hoefie and Dubbeldik (Double Fat, after a fat organ man who used to 'walk' this organ) are owned by GOSSLING. The Hoefie was first out in Utrecht after a thorough restoration. The painting of the proscenium was not to everyone's liking, but there was always a crowd round it. Some tried to turn it by hand but as everything was very new it was hard work.

The Cementmolen, on the next bridge, is one of those famous original Carl Frei 90 key organs. Built in 1934 for the hiring-out firm of van Jaaren, it is now owned by HENK ROOS, a member of a great family of organ grinders. Mr Roos bought it while it was being restored by his brother JAN ROOS. This restoration had to be because on an unlucky day when returning from a Festival by lorry it crashed against a railway viaduct in Amsterdam. It was in such a state that it needed about ten years before anyone had the courage to attempt restoration. But the ROOS family managed it. The proscenium was painted by FEITE POSTHUMUS, former editor of Het Pierement and painter of a great many fronts of street organs; Sik, Harmonica, Rosita, Broadway, Kleine Radio, Veronica, Astrid, Pluto, Willen Parel, and another 20 or so all very beautiful.

The organ got its name from a strange turning wheel which looked like the wheel of a cement mill. The wheel has been changed for a normal one but the name remains.

Despite the accident in Amsterdam the organ is still very much the same as when it was built. It has violin, celeste, bourdon and biphone I on melody, and undamaris and biphone II on counter melody. It played beautifully; a real Dutch street organ, playing a repertoire from *Frei Serenade* to *Grease*.

The last organ along the canal was a fair organ, known formerly as the Wrede van Nijman (the late owner) and now as the WREDE VAN SMEES (a son-in-law of the late NIJMAN). It had a traditional German fair organ repertoire which it played beautifully.

The 'Oranjestad' (City of Orange; Orange being one of the names of the Dutch Royal Family) is a rebuilt Mortier dance organ, by JAN GILLET. The organ got its name in Breda. The present owners of the Oranjestad are that well known firm of PERLEE. The organ walks in Amsterdam. It is somewhat different from the normal (ie, Frei) street organ, having an undamaris on melody (to play the violins) and a barythone on counter melody. On melody are further violin and bourdon and on counter melody are cello and biphone. This organ has many admirers.

The last organ in the round trip is the Arabier (Arab), well known to everybody.

Many people went round once to see the organs, and then went round again to hear them, and, then went round yet again, to talk to their fellow organ lovers. It is not possible to mention everyone I met, but mention must be made of ROMKE DE WAARD, co-founder and President of the KDV and also co-founder of the museum. He gave a comprehensive explanation to the public at large who attended the Festival.

There was non-stop music from 13.00 to 18.00.... and then there was much enthusiasm for overtime!

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HAS THE COMPTON ORGAN AT MARGATE'S DREAMLAND CINEMA RISEN FROM THE PIT FOR THE LAST TIME ?

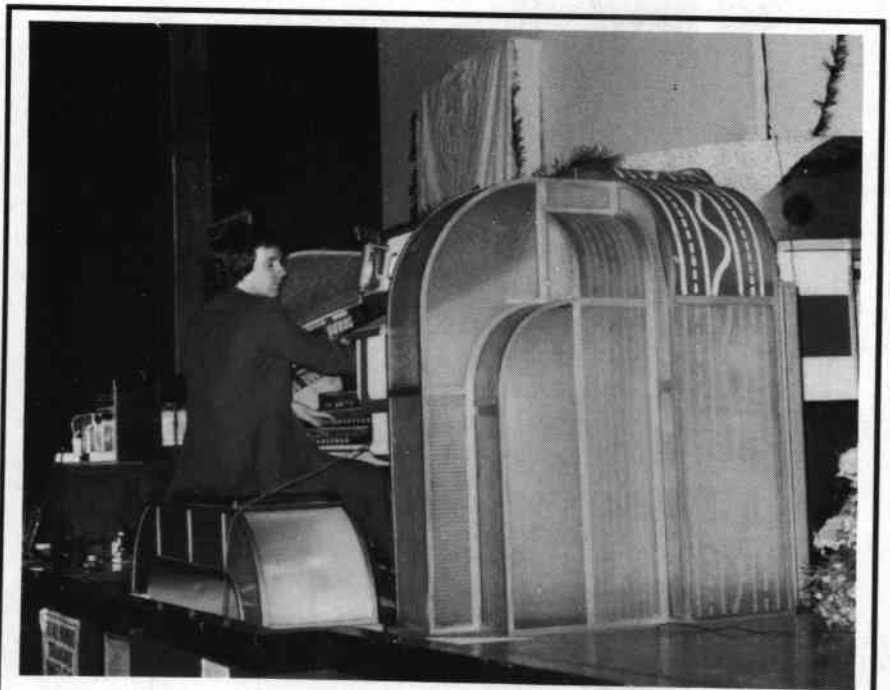
by Ashley Baldry

SUNDAY December 6, 1981 saw a large enthusiastic audience gather to listen to one of the new generation of young organists who had come a long way to thrill us all with the stentorian strains of a wonderfully maintained cinema organ in full cry.

The organist was the young man that the much respected organist Reg Dixon said of, "He is the ideal person to keep the famous Blackpool sound alive and the Tower Wurlitzer flag flying". This is of course 25 year old Phil Kelsall. The morning's music started with the well known Abba tune that Phil has adopted as his signature tune, "Thank you for the music", and, in true cinema organ style 'Phil' decided to take on the sometimes hazardous acrobatics of riding the Compton from below. This is always a very nostalgic moment as the famous Compton Cascade Console gradually comes into view with the coloured lights inside the 'Jelly Mould', either changing colour to suit the music, or set on automatic, all to add yet another dimension to the unique sound of the cinema organ. The first half of the recital was to contain almost an hour of non stop music. Marches, tunes from the musicals, hits past and present, Latin American, and Ragtime Favourites.

It was the midway interval that was to prove rather distressing to all the enthusiasts present. An announcement was made that this was to be the last recital for the foreseeable future, as no new agreement had yet been reached between the Medway theatre organ trust and the new owners of the Dreamland leisure empire - the Dutch Bembom brothers. However we feel there is room for hope because the new owners have stated that they were keen to maintain the organ but were initially going to ask their own expert to look over the organ and prepare recommendations.

Are the new owners going to recommend that the Medway theatre organ trust continue to do a



Phil Kelsall at the Dreamland Compton Margate. 6-12-1981

grand job of maintaining the organ or, as many fear, sell the organ, which would possibly mean its removal from the Isle of Thanet? This would leave the south east of England without a cinema organ and sadly yet another cinema or bingo hall, as it now is, without live music. It also robs the younger generation of the chance to see and hear one of these magnificent instruments in its intended setting. Even if it were to be installed elsewhere it is always difficult to find a building with the right acoustics. After refreshment and the inevitable purchase of several Phil Kelsall LP's it was time for the second half. As the organ began to rise yet again, suddenly all went quiet. Phil shouted for someone to turn the electricity back on. Anxious moments were ticking away. The organ had broken down. Luckily a member of the audience offered his assistance and the trouble was soon rectified - it was found that a key had come out of the motor drive shaft and, once this was put back into place, the second half was at last under way. Suffice it to say that this half included memories of Blackpool and of course "the

storm at sea". Also an audience request of 12th Street Rag which he said "he would leave till the end in case it broke the organ".

The recital ended as it started with "Thank you for the music" as the organ slowly descended for the last time amid cheers of 'bravo' from the audience, and as if in acknowledgement of this a final wave and he was gone.

He left the audience wanting more and this was after running 30 minutes over time. Indeed I believe he wanted to play more as he said he had to cut his programme quite drastically to fit into the time allowed but this would not deter him from leaving his bed at 4 am again to give 2 hours of pleasure to a 'handful' of enthusiasts. As the cinema gradually emptied we were all left with our ears ringing and wondering if this was to be the last time we would hear "our" organ. If it was the last time, the Compton would have gone out in grand style, thanks to Phil Kelsall.

A R E Baldry

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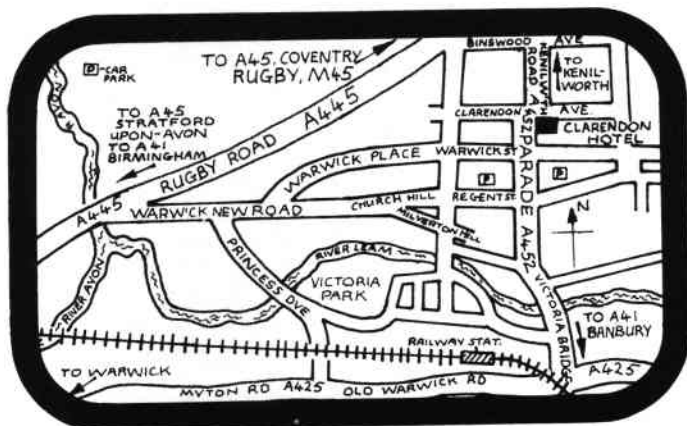
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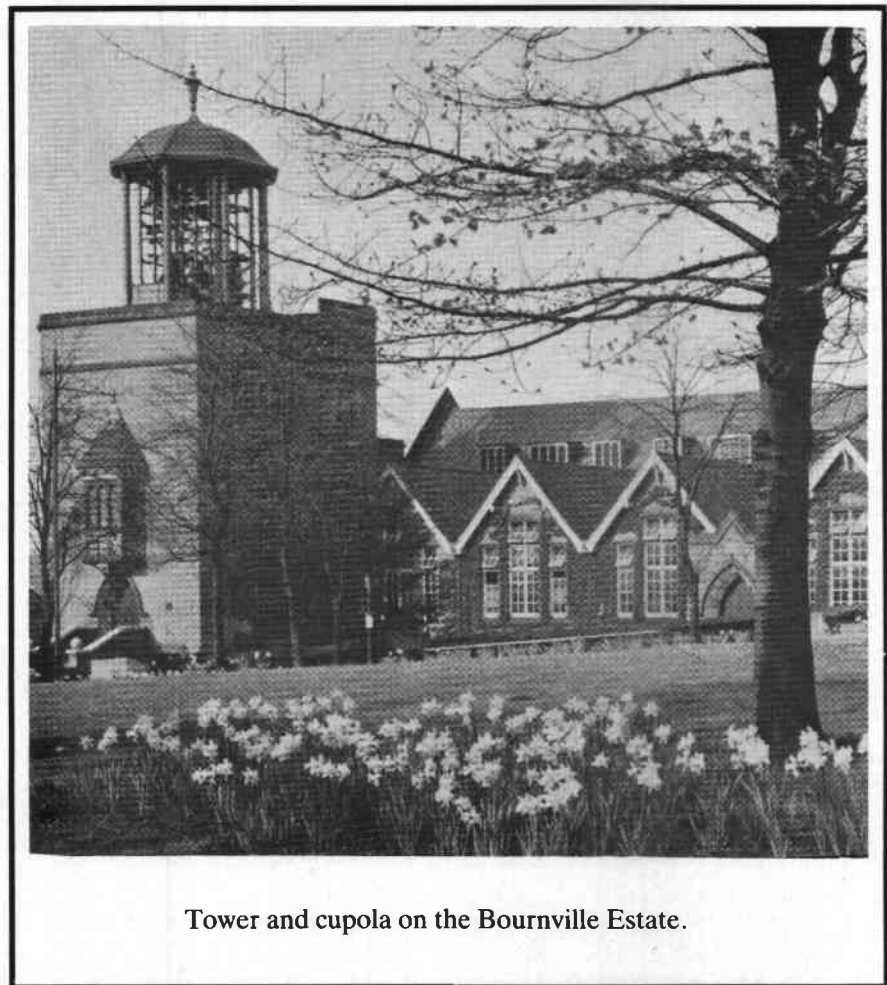
THE BOURNVILLE CARILLON

THE Bournville Carillon of 48 bells is situated in a specially designed cupola which surmounts the tower of the schools. The tower and cupola together form one of the chief landmarks of the Bournville Estate, which is a property owned and administered by the Bournville Village Trust, but forming one of the south-western suburbs of Birmingham. The City's Outer Circle bus route passes by the carillon, and opposite is the Village Green. From here, and from other open spaces, large numbers of people from Birmingham and further afield gather at Christmas, at the New Year, and on Sunday evenings in summer, to listen to recitals of carillon music.

A carillon is a rare thing in these islands, the home of this instrument being the Low Countries—Holland, Belgium and Northern France—where carillons have been in use since the 15th century. In this country, nearly every church tower has its peal of bells, but they are usually “rung”, and not “played” as in a carillon.

A “ringing” peal of bells can be anything from four to twelve in number. It is operated by a band of “ringers”, one man to each bell. Each ringer holds a rope, by pulling which he sets his bell swinging on a pivot. The bells are sounded, one at a time, in an ever-changing sequence. This is known as “change-ringing”—a purely mathematical method, which dates from the 17th century.

A carillon is a musical instrument, the tones of which happen to be produced by bells, and in response to the hands and feet of a trained carillonneur it is capable of a wide range of musical expression. Its bells are fixed in a frame and do not swing. Only the clappers, or tongues, of the bells move. They are attached by means of a series of wires and levers to the keys and pedals of a clavier (or keyboard), which is played by the carillonneur. The heavier clappers of the lowest octave and a half of bass bells are operated by means of foot pedals similar to those of the organ. The



Tower and cupola on the Bournville Estate.

remainder are attached to the hand keys, which are round wooden levers struck by the padded clenched fists of the player. The pedals are connected with the keys so that the lower notes can be played by both keys and pedals.

This pedal board is a necessity, because the larger bells require more force to bring out their tone, as the clappers are much heavier and demand, in the case of large bells, a considerable expenditure of energy to move them. The pedal clavier also greatly increases the musical resources of the instrument, and permits the music to be played in three or more parts. The connection between the key and the bell clapper is exactly the same in principle as the tracker action used in organs, metal levers, squares and wires being used in the place of wooden materials as in organ building.

The number of bells in a carillon may range from 23 (two chromatic octaves) to 72 (as in two carillons made by a famous British firm for New York and Chicago respectively). At Bournville we have 48 bells (four chromatic octaves), the largest, or bourdon, bell weighing $3\frac{1}{4}$ tons and the smallest treble bell, 12lbs. On this number of bells an extensive repertoire of music can be played. Movements by Handel, Bach, Mozart, Schubert, and even the simpler works of Chopin, can be interpreted, in addition to traditional songs with variations.

The music best suited for carillons, however, is that in two or three parts, the bass moving slowly, while the light treble bells can be played almost as quickly as the notes on a pianoforte.

Very little music has ever been published especially for the carillon,

as the number of carillons in the world is still comparatively small. Furthermore, carillons differ so much in pitch and compass that music suited on one instrument can rarely be played on another one without adaptation. The "Cuckoo Prelude", an extract from which appears on the opposite page, was written about 1755 for the carillon by Mathias van den Gheyn, carillonneur of the City of Louvain, and furnishes an excellent example of the possibilities of the carillon in the hands of an expert performer.

Modern pieces suited to most instruments have been published by the Malines School of Carillon Playing, and a wide range of music has now been adapted for the instrument.

The idea of installing a carillon at Bournville came to the late George Cadbury, the founder of the estate, after hearing the old carillon at Bruges. In 1906 he installed 22 bells in the tower of the village schools. Through the generosity of Dame Elizabeth Cadbury (the founder's widow) and of Mr George Cadbury, junior, further bells have been added from time to time, to make up the present total of 48. The Bournville Carillon now ranks as one of the finest in Great Britain.

The original Bournville Carillon of 1906 was built by Messrs Taylor of Loughborough. It was housed in a stone belfry, built on the north-west angle of the present tower. Fifteen bells were added in 1923, and a further notable enlargement was carried out in 1934 by Messrs Gillett and Johnston of Croydon, who entirely reconstructed the instrument. It was in 1934 that the cupola was erected in place of the belfry, in which the bells had been too cramped. In 1950 the two biggest bells were moved to higher positions, in order that they might be still more effectively heard.

The approximate weight of all the bells in the carillon is 17½ tons. They range chromatically from bass A sharp to A sharp four octaves higher. Four of them, including the largest and smallest, bear the inscription, "Given in memory of George Cadbury by his wife, EMC, and son, GC, 1934".

An extract from the "Cuckoo Prelude" written by Mathias van den Gheyn about 1755.



The enlargement of 1923 is commemorated by the inscription on the bottom F sharp bell, which reads: "In memory of George Cadbury, who died 24 October, 1922, his son George gave 15 Bells to complete this Carillon, 1923". Most of the other bells have inscriptions in the form of mottoes and quotations in English and Latin.

The bells are made of the alloy of copper and tin customarily used by bell founders. Long experience over centuries has proved that a certain proportion of these two metals produces the best musical tone.

There are in this country a few carillons of foreign make, built in the latter half of the 19th century. More modern carillons of British make are rather more numerous; Bournville is the largest among them, if one measures size according to the number of bells, but it is closely rivalled by the Loughborough War Memorial Carillon and the St Helens Carillon; in each of these instru-

ments there are 47 bells, the heaviest weighing 4½ tons.

Fine tuning takes place nowadays after the bell has been cast in a mould. The bell is placed mouth upwards on a revolving platform, and a cutting tool, which takes off very fine turnings, is inserted in the inside of the bell. Metal is then taken off different parts of the bell, according to which harmonic is being tuned. Thus the bell is made in tune with itself. It must also, of course, be in tune with its companions in the carillon.

Musically, a great deal depends on accurate tuning. Like every means of producing musical sounds, a bell produces harmonics or upper partials, in addition to its fundamental note, and by the modern method of harmonic tuning a number of these harmonics are tuned in each bell. A good bell contains at least five notes in perfect tune with each other—three octaves, a perfect fifth, and a minor third:

Many people believe that old bells are more mellow than modern ones, but no bell has a more beautiful tone than one perfectly tuned on the harmonic principle of today, which is well exemplified by the Bournville Carillon. There is no doubt, however, that carillons are very ancient. The Chinese seem to have anticipated the possibilities of the modern carillon thousands of years ago.

The word "Carillon" is French in origin and is derived from the Medieval Latin *quadrilionem* (a quaternary), the carillons of that time being sounded on four bells.

Great advances in the art of bell-founding and the construction of carillons took place in the 15th, 16th, 17th and 18th centuries. Dunkirk had a carillon in 1437, Alost in 1487. In 1540 the Cathedral at Antwerp had one of 60 bells, and in 1675, Bruges one of 42 bells. The late W W Starmer, the well-known authority on bells and bell music, ascertained that there are upwards of 130 carillons of importance in Belgium, Holland and the North of France, all constructed during the past 300 years.

The modern carillon clavier is very similar to those in existence hundreds of years ago, except that it is designed with more mechanical finesse. Many visitors to the Bournville Carillon are surprised to find that the playing is such hard work and cannot understand why it has not been electrified to ease the touch. Electric keyboards with ivory keys, equalling the piano in lightness of touch, have in fact been invented, but they produce a wooden and mechanical result, since they give the player no control over the force with which the clapper strikes the bell.

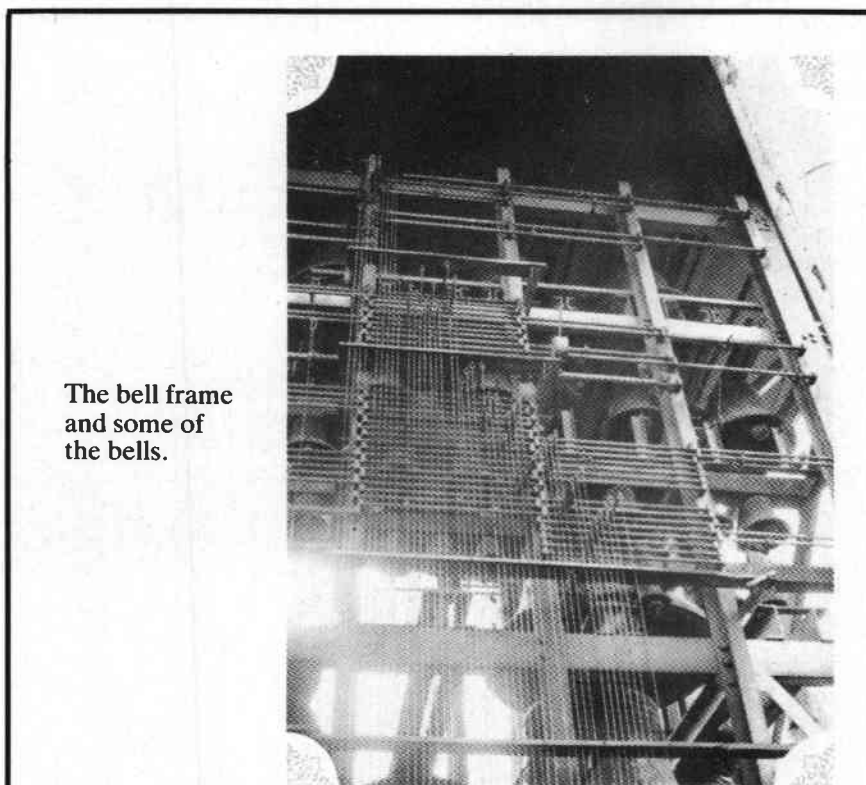
The old-fashioned clavier, which we have at Bournville, has "touch" in the same sense as a piano, and this enables the player to obtain an infinite number of gradations of tone from the softest pianissimo to the loudest fortissimo. The carillonneur who is a true artist prefers the hard way, because it enables him to achieve the musical effects at which he aims.

The clock chamber of the school tower contains a practice clavier, which enables the carillonneur to

practise new music without using the bells at times when this would be inconvenient to the neighbourhood. Instead of operating the clappers of the bells, the practice clavier is connected to small hammers which strike small steel bars tuned to the

same notes as the bells. The sound thus produced is not audible out of doors.

We have dealt with two uses to which large bells are put: change-ringing and carillon playing. There



The bell frame and some of the bells.



The larger bells require more force . . .

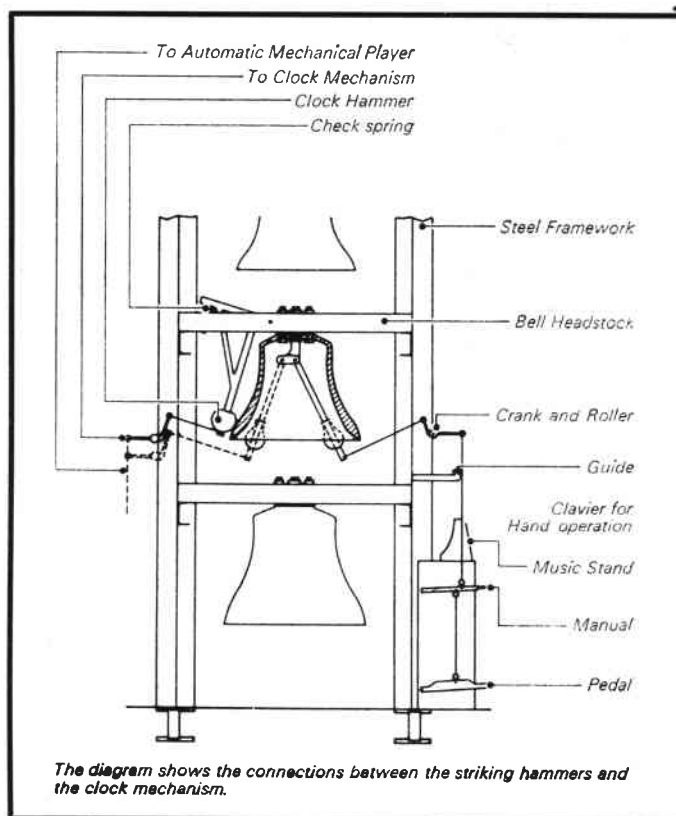
is, however, a third use, which is purely mechanical: the sounding of chimes at the hours and quarter-hours. The bells of the Bournville Carillon are used for this purpose, in conjunction with the public clock on the school tower. The school clock has two large faces on the outside of the tower. For many years the two sets of hands were controlled by an electric clock, but after the 1939-45 war this became subject to fluctuation of electric supply. In 1950, therefore, a mechanical master clock was installed in the school tower, and this clock now controls by electrical impulses the public faces, together with other dials in the school building. The clock mechanism operates hammers, which strike the bells on the outside, whereas the clappers operated from the clavier strike them on the inside.

From 1906 to 1934 the Bournville Carillon played the *Guildford Chimes* (also known as the *Chard Chimes*) composed by George Wilkins (1806-1897), organist of St Nicholas's Church, Guildford, from 1837 to 1871.

From 1934 to 1950 the more familiar *Westminster Chimes* were played, but in 1950 a return was made to the *Guildford Chimes*, the change being made at the same time as the installation of a new master clock.

The chiming mechanism associated with the carillon is set in motion by the clock. At the hours and quarter-hours it causes a "chiming barrel" to rotate; projecting pegs on the barrel move levers in the course of its rotation and the levers operate the chiming hammers in the correct sequence for the various sections of the *Guildford Chimes* and for the striking of the hours, which are sounded on the bourdon bell.

A word should be added about the cupola. This was designed by the architect of the school, the late W Alexander Harvey, FRIBA. It covers a flat sounding board and is supported on eight pillars. The pillars and the cupola are covered with copper, and the total height of the structure above the tower roof is 30 feet. The sides are completely open, so as not to "blanket" the sound of the bells.



The Carillonneur

Mr Clifford Ball, BMusDiploma of the National School of Carillon Art, Malines, was appointed first Carillonneur by the Bournville Village Trust in 1924. He was a pupil of the late Jef Denyn at the National School of Carillon Art, Belgium, where he gained the diploma with honours. He inaugurated the War Memorial Carillon at Wellington, NZ, in 1932 and has given recitals on many of the principal carillons in the Commonwealth and on the Continent. He made an extensive tour of the USA in 1961. He retired in 1965 since which date the post has been held by Mr Trevor Workman.

Mr Trevor Workman was appointed by the Bournville Village Trust. His connection with Bournville began as an Engineering Apprentice at Cadbury Brothers Limited in 1957. Already an accomplished pianist and organist, he received tuition in the Carillon Art from Mr Ball before assuming full responsibility. He is the organist and choirmaster of Selly Park Baptist Church, and the official accompanist of the Bournville Male Voice Choir. The conductor of this choir is his father, Mr Alfred Workman.

The American poet, Henry Wadsworth Longfellow (1807-1882), born at Portland, Maine. He became professor of modern languages at Harvard, and wrote these two poems in 1847.

CARILLON

In the ancient town of Bruges,
In the quaint old Flemish city,
As the evening shades descended,
Low and loud and sweetly blended,
Low at times and loud at times,
And changing like a poet's rhymes,
Rang the beautiful wild chimes
From the Belfry in the market
Of the ancient town of Bruges.

Then, with deep sonorous clangour
Calmly answering their sweet anger,
When the wrangling bells had
ended,
Slowly struck the clock eleven,
And, from out the silent heaven,
Silence on the town descended.
Silence, silence everywhere,
On the earth and in the air,
Save that footsteps here and there
Of some burgher home returning,
By the street lamps faintly burning,
For a moment woke the echoes
Of the ancient town of Bruges.

But amid my broken slumbers
Still I heard those magic numbers,
As they loud proclaimed the flight
And stolen marches of the night;
Till their chimes in sweet collision
Mingled with each wandering vision,
Mingled with the fortune-telling
Gipsy-bands of dreams and fancies,
Which amid the waste expanses
Of the silent land of trances
Have their solitary dwelling;
All else seemed asleep in Bruges,
In the quaint old Flemish city.

And I thought how like these chimes
Are the poet's airy rhymes,
All his rhymes and roundelays,
His conceits, and songs, and ditties,
From the belfry of his brain,
Scattered downward, though in
vain,
On the roofs and stones of cities!
For by night the drowsy ear
Under its curtains cannot hear,
And by day men go their ways,
Hearing the music as they pass,
But deeming it no more, alas!
Than the hollow sound of brass.

Yet perchance a sleepless wight,
Lodging at some humble inn
In the narrow lanes of life,
When the dusk and hush of night
Shut out the incessant din
Of daylight and its toil and strife,
May listen with a calm delight
To the poet's melodies,
Till he hears, or dreams he hears,
Intermingled with the song,
Thoughts that he has cherished long;
Hears amid the chime and singing
The bells of his own village ringing,
And wakes, and finds his slumbrous
eyes
Wet with most delicious tears.

Thus dreamed I, as by night I lay
In Bruges, at the Fleur-de-Blé,
Listening with a wild delight
To the chimes that, through the
night,
Rang their changes from the Belfry
Of that quaint old Flemish city.

THE BELFRY OF BRUGES

In the market-place of Bruges
stands the belfry old and brown;
Thrice consumed and thrice
rebuilt, still it watches o'er the
town.

As the summer morn was breaking,
on that lofty tower I stood,
And the world threw off the dark
ness, like the weeds of widow
hood.

Thick with towns and hamlets
studded, and with streams and
vapours gray,
Like a shield embossed with silver,
round and vast the landscape lay.

At my feet the city slumbered.
From its chimneys, here and
there,
Wreaths of snow-white smoke
ascending, vanished, ghost-like,
into air.

Not a sound rose from the city at that
early morning hour,
But I heard a heart of iron beating in
the ancient tower.

From their nests beneath the rafters
sang the swallows wild and
high;
And the world, beneath me
sleeping, seemed more distant
than the sky.

Then most musical and solemn,
bringing back the olden times,
With their strange unearthly
changes rang the melancholy
chimes,

Like the psalms from some old
cloister, when the nuns sing
in the choir;
And the great bell tolled among
them, like the chanting of a
friar.

Visions of the days departed,
shadowy phantoms filled my
brain;
They who live in history only seemed
to walk the earth again;

All the Foresters of Flanders,—
mighty Baldwin Bras de Fer,
Lyderick du Bucq and Cressy Philip,
Guy de Dampierre.

I beheld the pageants splendid that
adorned those days of old;
Stately dames, like queens attended,
knights who bore the Fleece of
Gold.

Lombard and Venetian merchants
with deep-laden argosies;
Ministers from twenty nations; more
than royal pomp and ease.

I beheld proud Maximillian,
kneeling humbly on the ground;
I beheld the gentle Mary, hunting
with her hawk and hound;

And her lighted bridal-chamber,
where a duke slept with the
queen,
And the armed guard around them,
and the sword unsheathed
between.

I beheld the Flemish weavers, with
Namur and Juliers bold,
Marching homeward from the
bloody battle of the Spurs of
Gold;

Saw the fight at Minnewater, saw the
White Hoods moving west,
Saw great Artevelde victorious scale
the Golden Dragon's nest.

And again the whiskered Spaniard
all the land with terror smote;
And again the wild alarm sounded
from the tocsin's throat;

Till the bell of Ghent responded o'er
lagoon and dike of sand,
"I am Roland! I am Roland! there is
victory in the land!"

Then the sound of drums aroused
me.
The awakened city's roar
Chased the phantoms I had
summoned back into their graves
once more.

Hours had passed away like
minutes; and, before I was
aware,
Lo! the shadow of the belfry crossed
the sun-illuminated square.

Letters to the Editor

Sir,
WITH reference to the letter from Mr A J L Wright on a cylinder musical box by L'Epee bearing a stamp "Nicole a Geneve", I have a similar box Ser 10136, the cylinder 11 1/2". It is, however, key wound and the stamp is in a rectangle with squared off corners. The bedplate is smooth cast iron which has been brass plated, as have the control levers. The movement is covered by a sliding glass lid and there are eight airs. It has all the usual L'Epee features, including steel damper pins and steel click springs of "French Clock" type and when acquired seemed to be in exceptional condition as if it had never been touched from new. In fact it played badly, and this was traced to worn pins although the comb points were perfect. The cylinder was therefore shaved, and this cured the faulty bass which was caused by the points falling off the worn pins.

It is worth noting that the stamp can only have been put on the bedplate at the time of manufacture as it would otherwise have exposed the cast iron beneath. Either it was a contemporary attempt by L'Epee to exploit the fame of the Nicole name or the French firm really did have some office (or perhaps a distant relative) living in Geneva which enabled it to use the stamp.

One further point is that the box is secured in its very plain case by four brass washered screws. Most L'Epee boxes were secured from the base by three iron washered screws. This suggests that the makers of Mr Wright's box and my own were making a conscious attempt to age the case style of Geneva-made boxes. My box also lacks a tune sheet and there is no trace of pin holes in the lid.

A J Colley.

Dear Sir,
..... I also enjoyed reading THE BRIXTON BARREL ORGAN. So nice to find a story that is topical and has a happy ending.

D Pearson.

Dear Mr Leach,
THE International Street-and-Fairground-Organ-Festival in Hannover will be held at the weekend 6th - 9th May 1982.

May I ask you for giving an information in your Journal to the members of the MBS. This festival will be more interesting and we hope, you will be able to make your society an arrangement to come with a group by coach. Is it possible?

Sincerely yours,
Peter Schuhknecht

PHONOLISZT ROLL RECUT PROGRAMME.

IT IS hoped to recut a selection of Phonoliszt Rolls which are suitable for use on either HUPFELD Phonoliszt Expression Piano and the HUPFELD Phonoliszt-Violina. The rolls, it is hoped, will be produced on a subscription basis with approximately 100 titles being recut. The titles will be as varied as possible and are expected to include some of the best Phonoliszt rolls issued.

Would any person who would be interested in subscribing please contact Johathan Holmes at 'Chy an Goon', Valley Road, Carbis Bay, St. Ives, Cornwall, England.

Dear Mr Leach,
THANK you for your letter of the 11 December I am sorry I have not replied earlier. I am sure you know how at Christmas things just seem to go out of your mind.

There has been few changes to the scheme the biggest being that it is only hoped to cut 50 titles instead of the original 100 I mentioned to you. Also it seems that some people I also sent details to thought that it was planned to recut the rolls for the Violin Phonoliszt. Therefore could you insert this phrase in a sensible place. "It is not planned to recut any violina rolls only the rolls which play the piano only."

I also have been able to get an approximation of the cost of one subscription, ie 50 Rolls - £600.00.

Thanks for all your trouble;

Yours faithfully,
JJ Holmes.

Dear Mr Leach,
PLEASE will you be so kind, to publish the following question in "The Music Box" journal? I hope, there is one of the readers so kind to inform me:

Some years ago I found a clockbase in a very desolate state. I restored the case and the playwork to a rather good condition. The clockwork (ormulu) was gone, but I required a substitute, which is now restored and running.

The only thing I have to do now, is to make a new mechanism, coupling the beatwork of the clock to the governor of the playwork. I should like to do this in the original way, without inventings of myself.

A Is there somebody in the position to describe or sketch the principal shape of the mechanism?

B The playwork has eight tunes, how is the relation to the hour-beats?

In advance I thank you for your help!

With kind regards,
CH Kok, Holland.

Dear Sir,

I HAVE just received the latest copy of our journal and would like to say how much I enjoy it. Being a country member since moving from Reigate in Surrey in the Autumn of 1979 the Music Box is almost my only link with an activity and group of people in which I took much pleasure in recent years.

My constant reading of back issues of the magazine gave me an immediate answer to your Puzzle No 2. The "handsome young man" was Mr Henry Lawrence. The complete picture is on page 15 of issue No 8 Christmas 1964.

With all good wishes for this Christmas Season and for continued success in 1982.

Yours sincerely,
J R Walker.

Dear Sir,

I HAVE noted in the past that Tuning scales have been published purporting to be the standard tuning scales for Disc Machines, Polyphon, Regina etc.

Before too much damage is done may I suggest that everyone treat these scales very carefully.

I earn my living by restoring music boxes, and over the last 30 years have had very many through my hands. It is assumed generally that if you have one 195/8" Polyphon or Regina comb, all others of that size are tuned the same. *THIS IS NOT SO.*

Because of my work I have had to invent? devise? a system whereby I could tune combs correctly. Why should I have to tune combs correctly that have no visible signs of damage or of having been tampered with? Because (and this is where I throw the cat amongst the chickens) *THEY DIDN'T TUNE THEM PROPERLY WHEN THEY WERE MADE.*

I have deduced why they were't tuned properly but I wont go into that here. Let me just give the facts that I have learnt over the last 30 years.

If you take a 27" Regina Upper comb. The latest book gives the starting note on tooth No 1 as F# it does not state whether it be F# + 50 cents which is actually also G-50 cents. It does not state that it is F#-50 cents which is also F + 50 cents.

In fact it doesn't tell you anything for in my experience I state Categoricaly (in my normal Dogmatic manner) *I have never found two combs to be the same*, even those that are plucked simultaneously by the same star wheel.

If we take the 27" Regina as an example, I have found to start at the first tooth with E, with F, with F# with G, with G# and all the variations of 1/4 notes in between.

Please Gentlemen, take those Tuning scales with a pinch of salt. By the way 50 cents = 1 semitone. 1/2 note.

Yours faithfully,
G Planus.

Dear Sir,

IN THE latest issue of the magazine (vol 10 No 3) Keith Harding stated that I along with Mr William Galbraith 'cleared' Mr J E T Clarke's effects. This statement is not true.

Also in this issue pages 124, 125, and 126 describe restoration work performed by Keith Harding and his staff. These are my criticisms which you can publish if you wish:-

Page 124: Consists of Harding "Knocking" Clockmakers.

Page 125: Consists of vague comments, but with a definite "KNOCK" at Christies for printing a FLATTERING photo and descriptions in their catalogue.

Then a further "KNOCK" at the person who had the cheek to bid against Almighty Harding.

And as a Final Closing he complains about Inventors boosting Prices "Way beyond the reach of those of us who buy them for enjoyment". I wonder what he does with those Boxes he buys and restores, does he keep them all? or does he sell them to Investors and chuckle all the way to the Bank. He, by Bidding at Auction is partially responsible for the very prices that he complains about.

Page 126: Consists of a blurb telling us what a wonderful chap Harding is and how he is so much smarter than the rest of us.

With so many faults in the music box he purports to have discovered it is a wonder how Palliard managed to stay in business, and why Palliard is normally considered a very good maker.

G Planus.
(Member No 3)

Note from Editor:

One other member found Keith's article "abrasive" — but all other letters on the subject found Keith's contribution "interesting and helpful".

R C L.

Richard Baker Burglary

A MAJOR "burglary" of musical boxes from the home and workshop of Richard Baker in Sierra Madre, California, USA, was reported to have occurred in June 1980. Most of these boxes had been provided to Mr Baker for restoration or repair.

It has been very difficult to get and verify information regarding the incident. However, we are sure there was a major recovery of the boxes some months ago. Mr Baker was assisting the Sierra Madre Police in identifying the owners of the recovered boxes until he took his life in April, 1981. A few boxes had been returned to the owner's prior to his death. Apparently, the majority of boxes have not been identified as to their owners. A number of the boxes are now in a disassembled state.

All property in the possession of Mr Baker, including the recovered boxes, is now in the custody of court-appointment administrators. Dick Rigg of La Habra, California, (a Musical Box Society International trustee) has been trying to arrange procedures whereby he could assist owners in recovering their boxes. He may be working with the administrators, particularly in trying to put together those boxes which are disassembled.

The administrators will attempt to contact customers by use of Mr Baker's records. However, these records are so incomplete that no one should await such notice.

If you had provided property to the care or custody of Mr Baker and the property has not been returned to you, you should immediately send a description of the property to the address below. Your description of the property should be as detailed as possible. First of all, include a general description of the box. Then describe the features which would assist in identifying your box uniquely from all others, such things as:

1. Box serial number.
2. Number of tunes.
3. Was there a tune sheet.
4. Names of tunes.
5. Scratches in box finish.
6. Missing inlay, feet, etc.
7. Cracks in lid or bottom.
8. Discoloration in finish or tune card.
9. Description of repair work that was requested to be performed.

If you have a photograph of the box which would assist in identification, send a print.

Make a copy of anything you send. Do not send your only copy!

If you provided a box to Mr Baker after the burglary, send an inquiry to the administrator since that box will also be tied up in the estate.

Address your letter to:
Los Angeles County Public
Administrators' Office.
1625 West Olympic Boulevard,
Los Angeles, California 90015
USA

Attention: John Secor.

Re: The Estate of Richard Baker.

If your correspondence originates from within the United States, send by certified mail return-receipt-requested.

Many of the musical box owners involved may not be members of any of the societies and we ask that the above information be widely circulated in hopes of getting it to as many of the owners as possible.

The above was provided by W J Toeppe. Musical Box Society International West Coast Chapter Chairman. 700 East Taft Avenue, Unit 19, Orange, CA 92665. USA.

Record Reviews

Shane Seagrave

KERMIS-CONCERTORGEL. De Dubbele Ruth.

From the National Museum for Musical Clocks to Mechanical Organs, Utrecht, Netherlands, comes a disc of that rare bird the Model 39, 96 keyless Ruth organ. After 70 years of manufacturing high quality mechanical organs of both barrel and, later, 'book' operation, the firm, circa 1900, decided to go one better than their already celebrated Model 38 and create the Model 39 by simply doubling its case. This gave the re-vamped Model 38 the capability to use its four tonal divisions; melody, counter melody, accompaniment and bass, not only

separately but as a complete compass resulting in 5½ fully chromatic octaves extending from G to C. However, the tracker bar remained 96 keyless.

One of the reasons behind the creation of this fine instrument was to construct an organ capable of doing full justice to the music of Richard Wagner and thus the recital opens with the *Tannhauser Overture*. This piece has never stirred me (I would have preferred *Lohengrin*) but it is the following rendition of Eugene d'Albert's

Tiefland Fantasy which warmed my ears and is a superb example of the art of music arranging which the firm A Ruth and Son took to its zenith.

Side 2 of this beautifully recorded disc comprises six books selected to illustrate the wide tonal range the Model 39 can handle. Worthy of mention here is the Minuet from Bizet's *Second Arlésienne Suite* and the delightful foxtrot *Sunflower* by Eysoldt. In all, a first class record which I hope in the not too distant future will be followed by a Volume Two.

Shane will review; 'Dusseldorfer Orgeltone', and 'Marching Songs' in our next issue.

Dear Mr Leach,

I ENCLOSE a number of photographs of my Georgian Street Barrel Organ by JOSEPH BELOUDY, Collier Street, Pentonville, London, which may be of interest to you for a possible article in The Music Box.

The details of the organ are as follows:-

Its dimensions are, 20 inches in length, 15 inches in height x 13 inches in width.

The Instrument has 18 keys and 3 banks of pipes, 54 in total. These consist of:

18 metal pipes, 5 closed, 13 open and 36 wooden pipes in panpipe arrangement with alternate open and stoppered pipes underneath the instrument. The instrument has one pinned wooden barrel, playing 12 tunes. 18 inches overall including cog.

The tunes are as follows:-

1. March (identified from another barrel organ as "The Bluebeard March").
2. Molly in the Wood.
3. The Fall of Paris.
4. God Save the Queen.
5. Shoemaker's Hornpipe.
6. Little Cottage on the Moor.
7. Old Britaine.
8. Moly mofs?
9. Lord Nelson's Victory.
10. The Devil's Dream.
11. Rule Britannia.
12. Lord MacDonal's Reel.

As originally found, part of the covering of the bellows consisted of hand written parchment. On one piece which was preserved is the name of Elizabeth Beloudy, who I understand was his daughter and I am informed that Joseph Beloudy was in the habit of using his daughter's school books in the course of his organ building.

The organ has three stops operating each of the banks of pipes. The original cleats are still present on the base of the instrument but the two cleats on each side, near the top, are missing. This instrument is therefore in an exceptionally original state and is in good playing order.

If there are any further details you would like concerning the Organ or, colour photographs, I can supply these on request.

Please let me have the enclosed photographs and negatives back again when you have finished with them.

Yours sincerely,

Michael Bennett-Levy

Dear Sir,

ENCLOSED you will find a list, on which productions from the Netherlands Mechanical Organ Society are introduced; these are to be considered as quality-productions.

Perhaps you will have possibilities to sell some of these productions; the prices are for retailers only and are valid from 25 copies mixed. The number of records and printed matters are to be considered separately.

The costs for post are for the customer.

With kind regards,

Jan L M van Dinteren.

(Contacts abroad).



2½ year old Nathan
Bennet-Levy.

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Organ by JOSEPH
BELOUDY, London.

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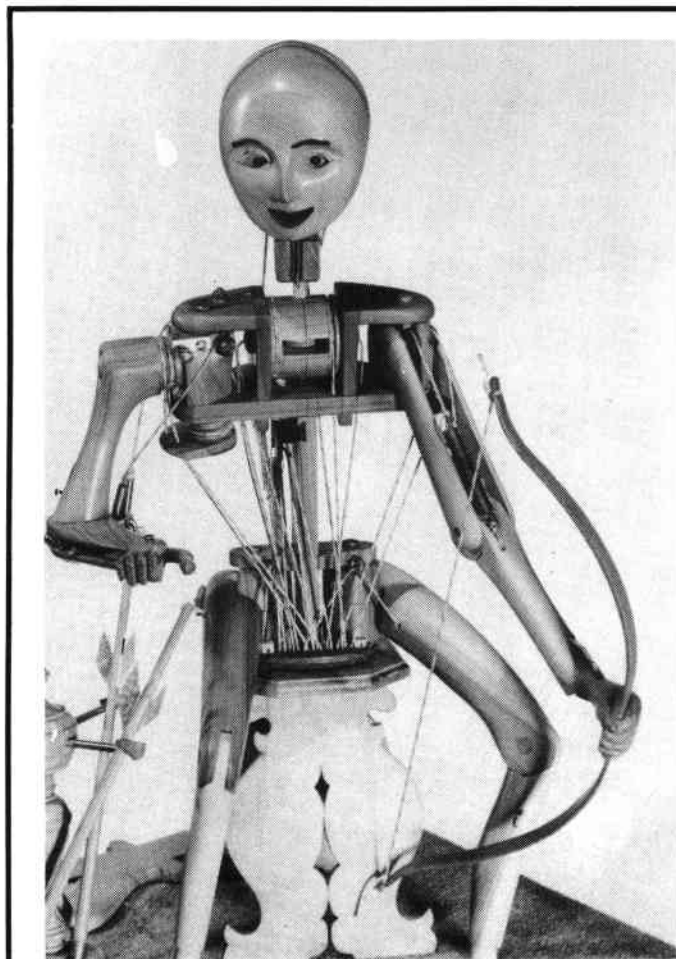
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WHY RUBBER TUBES ARE PREFERRED IN PLAYERS.

BY THE TRACKER.

There is an erroneous idea pervading the minds of many users that the tubes of a piano player should be made of metal, and that the rubber is not so durable as the metallic tube.

This error has gained ground from the fact that most people, and a number of the dealers, have not a true conception of the principles of pneumatics, and they, doubtless, further consider that when the operator is pedalling, the rubber tubes from the valves to the tracker bar are being distended by the pressure of air.

I wish to state here that I am trying to avoid technical terms and only using those which can be understood by the lay mind. Of course these ideas are absolutely wrong. What happens is this: When the pedals are worked the air is pumped out of the valves operating the key action of the piano, and when a note of the music roll comes opposite the hole in the tracker bar the air (atmospheric pressure only) rushes into the vacuum in the valve, causing it to suddenly expand, and thus strike the corresponding key, which, in turn, strikes the wires of the piano. It is therefore clear that the tubes leading from the valves to the tracker have very little, if any, pressure put upon them, and, in my opinion, if they were made of paper they would still be reliable.

The tubes leading to the reservoir are of ample proportions, and it is absolutely impossible to damage them by any pressure that can be obtained by any operator, on any piano-player. Therefore, why the metal tube?

Now the objections to the *rubber tube* can be summed up and dealt with in a few words:—

1. There is a possible chance that in transit a tube may slip off, being flexible. When a piano tuner (who does not, as a rule, understand players, and who should never be employed) is tinkering with it, he disarranges a tube and slips it off its seat. But anyone can slip it over its tube again, and the fault will be corrected. 2. In hot climates the worst that can happen is the complete vulcanising of the rubber (of which your fountain pen is made), and even if such vulcanising take place, there would be no harm done. I may add that great heat is necessary to affect rubber in this manner, and I pity the poor human who would try to live in such a climate.

Now for the metal tube. 1. They are necessarily heavy, and being of such small diameter are not cold drawn, but are made with a seam, which after a time opens, and there you are. 2. These tubes are then glued into holes in the player action, but owing to their length the slightest knock or jar will start them from their seating. I may here say that the man who can make a glue that will join metal and wood, and which will, therefore, allow for the different co-efficient expansion of the purely vegetable and mineral, is not yet born. Of course, the practice of glueing a short length of metal, say about two inches, into the hole in the wood, is a proposition very different from that of fixing with glue a continual metal tube from socket to socket. It is a well known fact that whilst the frame of a bicycle will twist with the heat of the Indian climate the rubber tyres are unaffected, and this speaks well for the rubber. Now I have put the facts before you, and I personally consider that for durability, efficiency, and reliability, the rubber tube is much to be preferred for a piano player. It is fool-proof, heat-proof, and insect-proof, and, moreover, thoroughly fulfils its functions.

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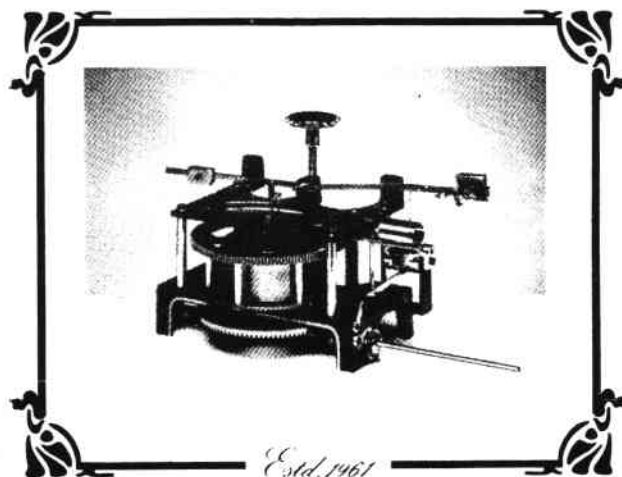
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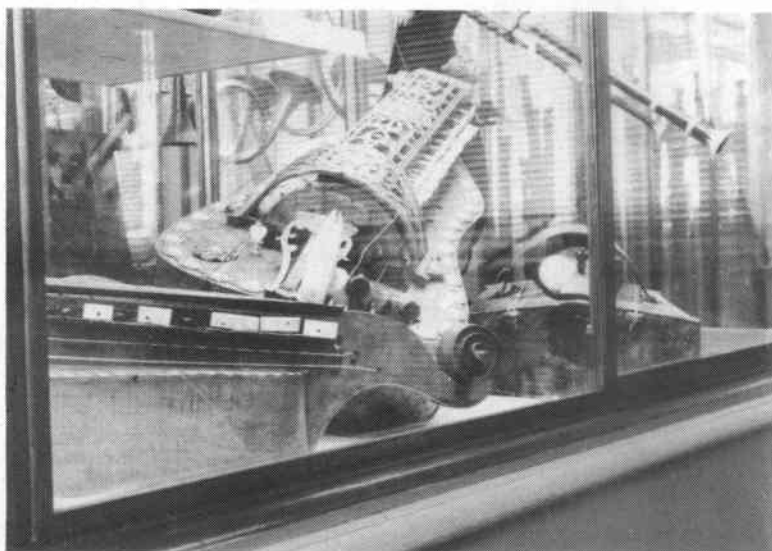
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VIVA LA MUSIQUE MECANIQUE DE PARIS!

ONE cannot wander around Paris researching for a composer (in this case Berlioz) without coming across reminders that France was, in the 19th century, extremely mechanically minded where music was concerned.

In 1911 the Paris Conservatoire de Musique moved from Boulevard Poissonniere to its present address in la rue Madrid, taking over premises previously occupied by the Jesuits. It was after photographing a guitar owned by Berlioz that a nearby exhibit in the Conservatoire Museum was seen to be a 'serinette dating back to 1765'. The music example is of a 1718 Prelude and March composed for the serinette (a type of musical box) which, in its period, was repeatedly played to a live bird in a cage. It was hoped then that the bird would thus learn the tune and obligingly whistle it when visitors called.



Vielle a roue.

The Conservatoire had, in a well-guarded glass case, several 'hurdy-gurdys' or, in French, 'Vielle a Roue'. The one photographed here belongs (or, belonged) to the Louis Clapisson collection and was made in the 18th century. Next to it was a smaller instrument, a Georges Louvet model, Paris 18th century, which belonged to a Mme Korewo.

The pianos on display were made by either Pleyel or Erard. The mechanical machinations of the latter produced the famous Erard harp. Erard also invented the Clavecin Mecanique and also the Piano Organise. Erard lived in Château de la Muette, in the fashionable Boulogne area. Pleyel lived on an estate in the same upper-class district. There was more money in making and selling pianos than in practising and playing them. As Berlioz found out. He had a passionate affair with 18 year old Camille Moke and became engaged to her. While he was in Italy she wed the far richer, and much older (53 years) Camille (same name, different sex) Pleyel. Berlioz planned to murder them. However, he cooled off. Camille Moke was one of Europe's greatest pianists, she was beautiful, and she was liberal with her 'favours', so much so that the old piano-maker left her after five turbulent years of embarrassing marriage.

MBSGB Member CLAUDE P MARCHAL lives on the posh side of Paris, and here is a picture of his apartment at 2 rue Georges-Leygues. (The AAIMM address is now 15 rue des Barres, F 60150 Giraumont, Thourotte).



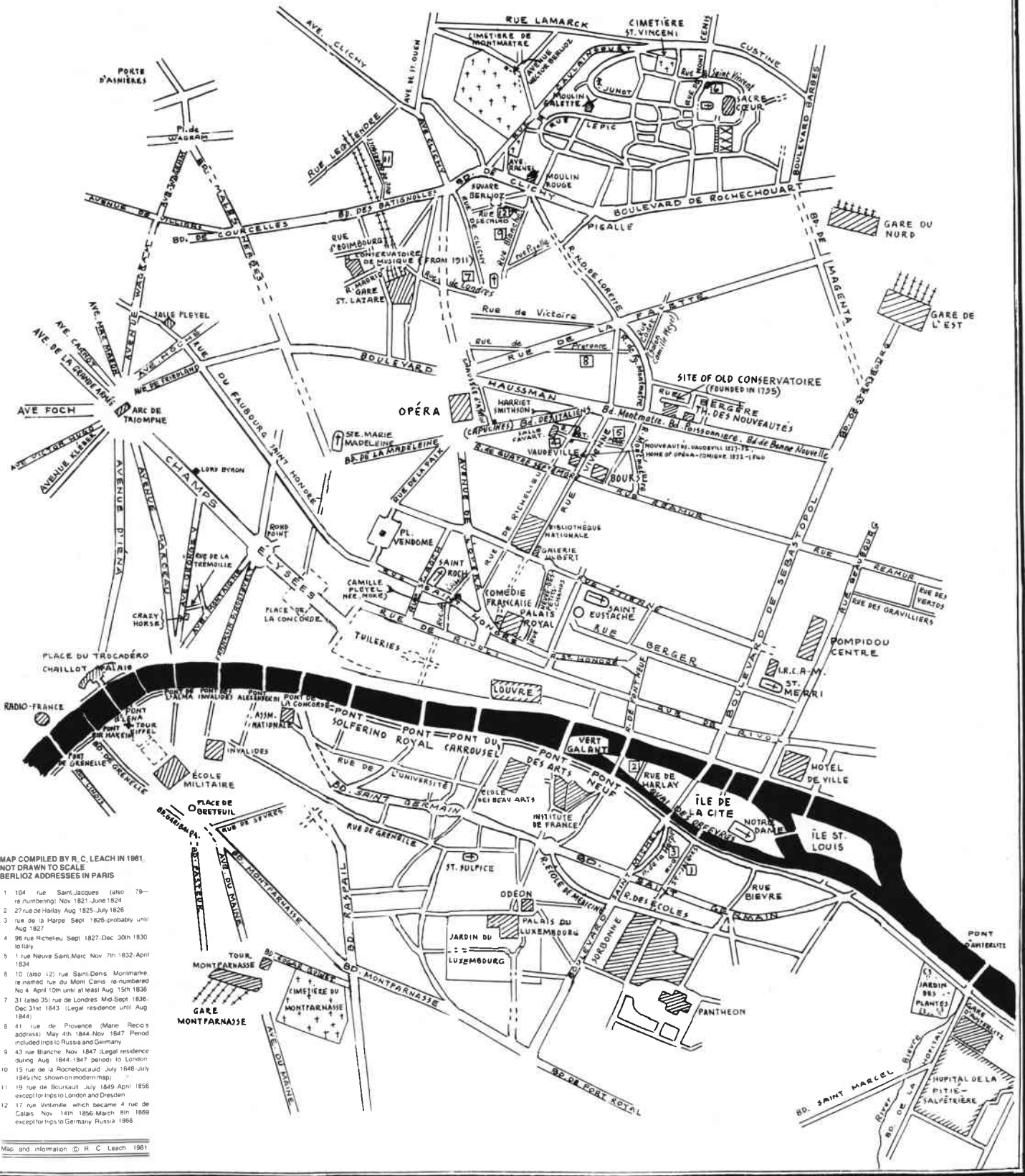
Claude P Marchal

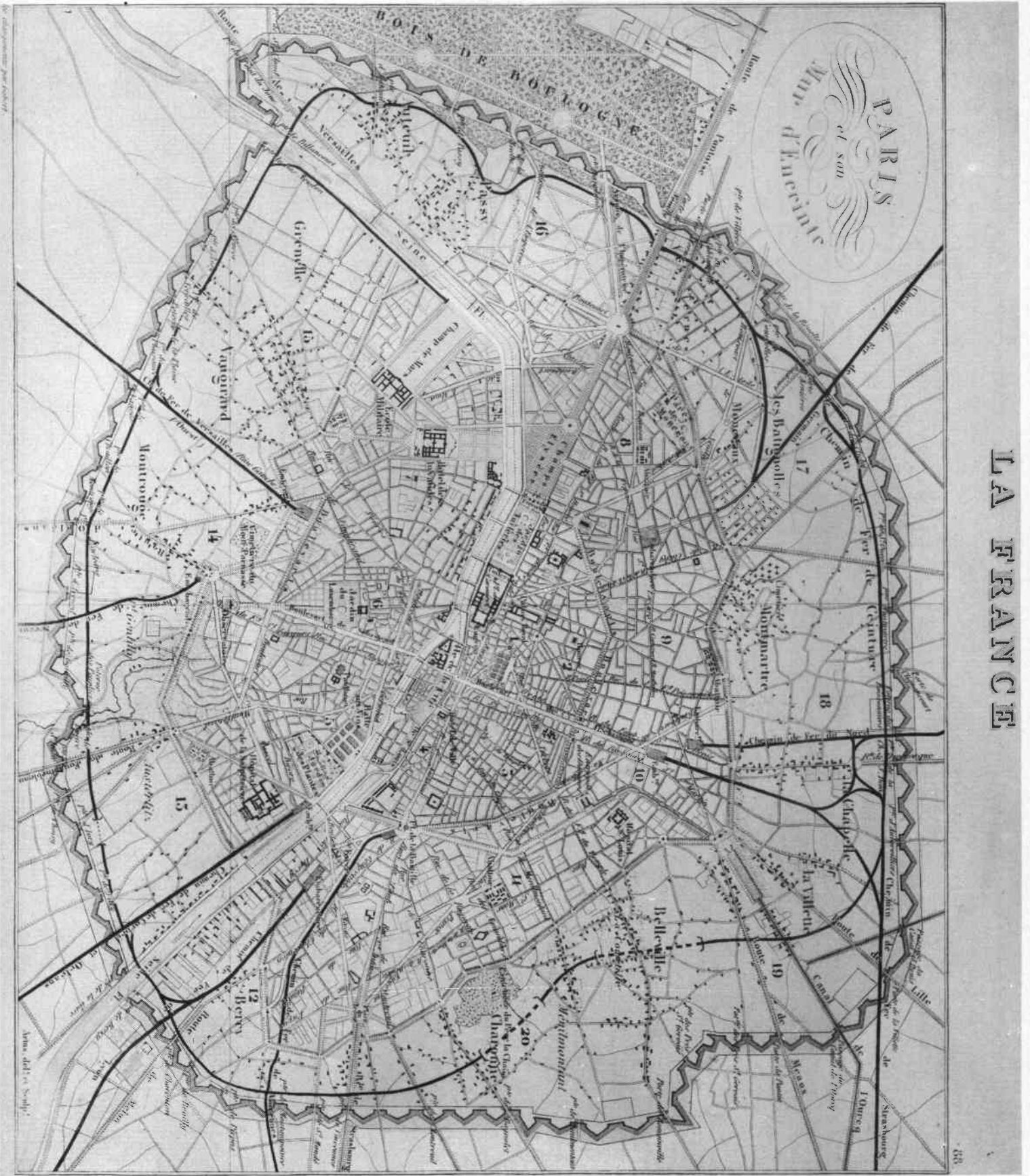


1718: A prelude and a march from the treatise of Hervieux de Chanteloup on how to whistle them to canaries, so that they will rewhistle these pieces.

Serinette music

BERLIOZ IN PARIS





LA FRANCE

150 years ago.

Berlioz's friend Chopin in 1825 demonstrated a novel piano-organ, the Aeolomelodikon, in the Great Hall of Warsaw Conservatoire, and was given a diamond ring by Tsar of Russia, Alexander I. In 1829 Tsar Nicholas I succeeded Alexander and was crowned King of Poland. In 1832 Poland became a province of the Russian Empire and it was not to know independence again except for a brief period between the two World Wars. As we know, Chopin settled in Paris. His first home was in a 5th floor room at 27 Boulevard Poissonniere. In those days one could see from the Pantheon to Montmartre, the latter being a 'hill outside Paris, with several windmills on it'.

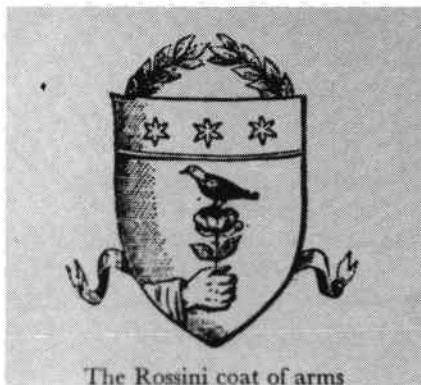
When Berlioz married the actress Harriet Smithson he moved to Montmartre. The streets are still just as narrow, although the area is now part of Paris. (See mid-19th century map of Paris). Here I came across a very old type of street organ, known as Orgue de Barbarie. The present-day skyline of Montmartre is dominated by Sacre Coeur, but that was not built until the 20th century.



ROSSINI'S
birthplace.
Pesaro, Italy.



Near to the Paris Opera House is the apartment used by Rossini. It was open-house to the musical elite of Paris, and all the great contemporary composers went there at some time or another. Rossini had a mechanical organ. It fascinated Wagner who wanted to know who had composed the music. Rossini said the music was by 'Unknown Italian fiddle players', to which Wagner replied that 'their music will be remembered long after ours is forgotten'.



The Rossini coat of arms

See VOL 9 No 5
page 214 for
H A V Bulleid's notes
on Gioacchino A
ROSSINI.
1792 - 1868



Gavioli had several addresses during his years in Paris. One was 175 bis rue de Bercy, near Gare de Lyon. This area is nightly aroused by the dome-helmeted youth of Paris on their screaming motor bikes and their raucous discotheques. Limonaire Gaudin took over the Gavioli affairs and in 1912 Limonaire and Marengi bought the Gavioli trademark. (Will some member supply the full story of this please?). The addresses used after the takeover included 22 Avenue Victor Hugo, and 166 Avenue Daumesnil, which I dutifully photographed. Of this history I, personally, know nothing. Please fill me in here. What I do know is that Debussy thought highly of GAVIOLI and of open-air mechanical music.



166 Ave. Daumesnil – now a Post Office.



22 Ave. Victor Hugo,
100 yards from Are de Triomphe.



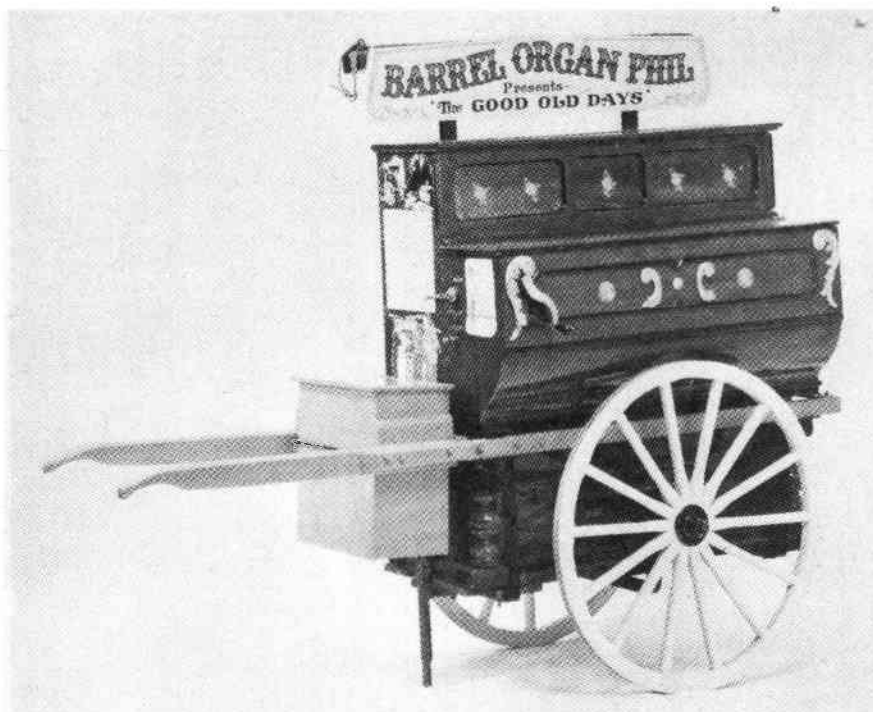
At his birthplace, St. Germain-en-Laye.

This great 'Musicien Francais' in January 1903 wrote, 'No one in France cares any more for the barrel

organ! It is virtually only at the annual flag parades on Bastille Day, or in remote areas more used to the

cries of hooligans than the fleeting reveries of music lovers, that they still dare grind their melancholy pipes on wheels.

Something to be regretted? Should we conclude that it signifies a lowering of our musical taste here in France? Far be it from me to say, nor to point the accusing finger, whatever the answer may be. But M Gavioli, the celebrated maker of these instruments, doesn't seem to have achieved all that he should. Is it really enough just to have made organ rolls of the Entr'act from *Cavalleria Rusticana*, the *Valse Bleu* and a few other masterpieces these past years? Why so many reservations? Could he not have turned his attention to the need for popularity felt by some of the more famous of our contemporaries? Is there not a great deal of out-of-date music played at our Sunday concerts that would find itself pleasantly renewed on the barrel organ? If only M Gavioli wasn't so desperately impervious to the needs of our time.



Open-air music.

Debussy the writer

One must keep up to date, sir! Do not leave the charm of perfect instruments to the kings of Africa. And let me tell you, the Shah of Persia has an electric organ that can give a fine rendering of the Prelude to *Parsifal*, and if you think these harem performances would have flattered Wagner, you're wrong! Admit in spite of his taste for the mysterious, that that is going a little far. Moreover, has it not been proved time and time again that he will never be understood except in France? Come, M Gavioli, can you not see where your duty lies? M Gailhard did not hesitate to put *Pagliacci* on at the Opéra; well hurry up and make instruments that can play the complete *Ring!*

But to be serious, the futility of these thoughts is only too apparent. It shows that one thinks about things being banal only in order to criticize them... never to help put them right. To those who will find this defence of the barrel organ ridiculous, one could reply that it is certainly no mere dilettante pleasure: it's something one could offer as a remedy for the mediocrity of most people's minds'.

Debussy announced in 1914 that he had written some music for children. 'The work has as its subject a triangular love-story among marionettes who inhabit a large toy music box. Musical Box effects are introduced'. He called the work, *La Boite a joujoux*, and he had very much in mind his own daughter, Chouchou.

Debussy had a taste for *la grosse musique*, the music of circus and

fairground. Laforgue, 1860-1887, the Symbolist poet and music critic, greatly admired by Debussy, wrote 'les orgues de Barbarie' were, 'mes bons amis de Paris'. Jules Laforgue also wrote:

Orgue, orgue de Barbarie
Don Quichotte, Souffre-Douleur
Vidasse, vidasse ton coeur
Ma pauvre rosse endolorie.

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Les Clochards de Paris.

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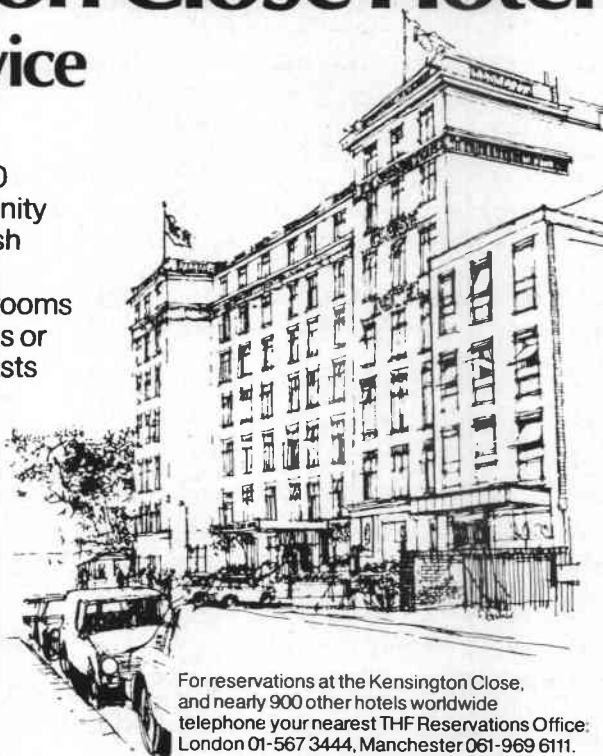
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Translation of the German
cartoon, Christmas Edition, VOL
10, NO 4, page 153; sent in by
ROGER BROOKS.

(1) Caption to Peter Schuhknecht
reading *Playboy* magazine; "Well,
Peter, I honestly don't believe that
this is your new Journal. Peter, are
you listening to me!"

Of the two jokes concerning the
motorist, the first one is based on the
word 'prokura' which can mean
'having permission to sign a cheque'
and also 'an illness'. The lady
motorist means the first, but the man
on the pavement deliberately uses
the second meaning.

(2) Woman driver of car.
"Since yesterday my husband has
the authority to sign cheques
(prokura)"

Man on pavement.
"Well then send him my greetings
and wish him a speedy recovery."

(3) Woman Driver.
"Which are the most careful
drivers?"

Man on pavement.
"No idea."

Woman driving away, having
somehow given him a black eye.
"Ghost drivers. They meet you half
way!"

More hilarious jokes next
Christmas!

Record Reviews

We have received a new record
from Decca, SDD 576, *Mozart,
Beethoven, Haydn, Music for
Musical Clock*. I am asking Shane to
review this record for our next issue.
On the sleeve Bernard Jacobson has
written:-

"Records and cassettes are only
two of the latest in a line of devices
for mechanical music-making whose
history goes back for many
centuries. Henry VIII of England
possessed "a virginal that goeth with
a whele without playing uppon", and
in 1597 Elizabeth I sent the Sultan of
Turkey an ambitious and evidently
most impressive mechanical organ.
In the time of Haydn and Mozart
there was a new flush of enthusiasm
for instruments of this sort, and they
were often referred to by such names
as *Flötenuhr* or *Spieluhr* ("flute-
clock", "playing clock") whether the
mechanism included a time-keeping
device or not. It would be romancing
to suggest that leading composers of
the period contributed to the reper-
toire of these instruments through
any great personal interest... more
often the impulse came from
mechanically-minded colleagues, or
from the promptings of a wealthy
patron or collector of curiosities.

DATES TO REMEMBER:

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ARUNDEL
March 27-28, 1982.

AGM and Summer Meeting.
LONDON PRESS CLUB
June 4 & 5, 1982.

Autumn Meeting.
LEAMINGTON SPA
September 18-19, 1982.

HANOVER, Germany.
May 6-9, 1982.

SAN FRANCISCO, U.S.A.
Jack Tar Hotel,
September 3-6, 1982.

IN YOUR NEXT ISSUE:

Stuart Hall Museum,
and
Automata with the
'Antique' look.
Jack Tempest.

Dutch Street Organ
in Candada.
Jim Marke.

International Inventions
Exhibition 1885.
Roger Booty.

Musical Oddments.
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Book and Record
Reviews.
Shane Seagrave.

Comprehensive Book List.
Keith Harding.

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Japan,
Europe
and Great Britain.

There will not be an
Index to VOLUME 10
unless someone volunteers
to do it. Please contact Editor.

Sotheby's Belgravia holds regular sales of Rare Mechanical Musical Instruments



A Polyphon 'Bells' disc musical box on stand, sold on the 10th July 1981 for £3,200.



A Paillard, Vaucher Fils 'Revolver' cylinder musical box, included in a sale on the 10th March 1982.



A Nicole Freres 'Overture' cylinder musical box, sold on 23rd October 1981 for £4,600.

For information on forthcoming sales or free valuations please contact Jon Baddeley.

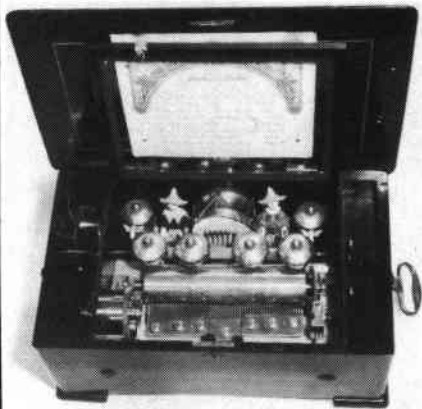
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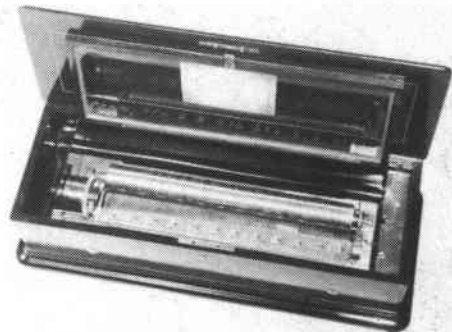
10 air barrel organ
signed "Forster 1839"



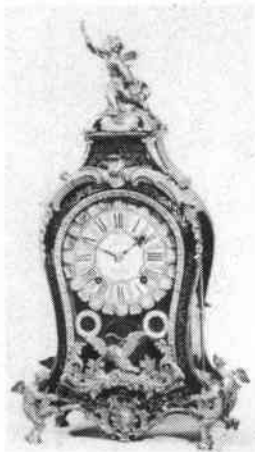
automaton pig by
Fugger of Vienna



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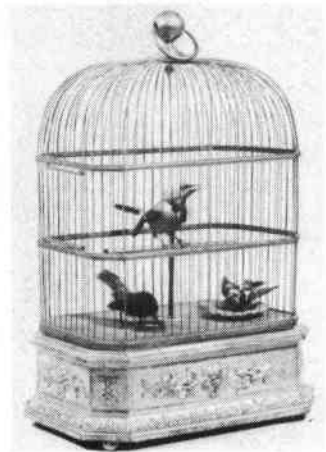


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