

# THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 11

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Christmas 1983

## Merry Christmas and



## A Happy New Year

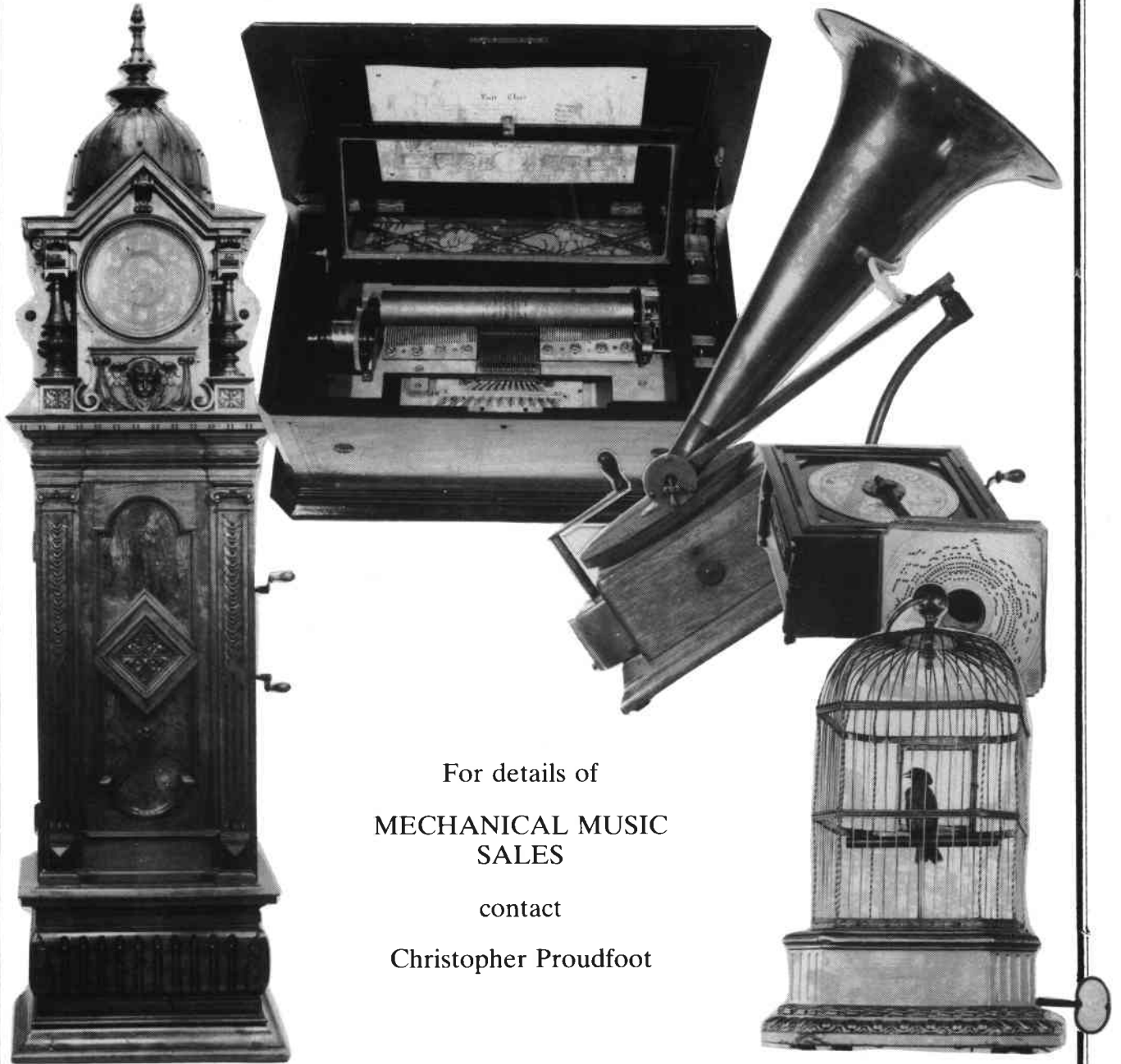
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# THE MUSIC BOX

an international magazine of mechanical music

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**FRONT COVER**

**Peter Schuhknecht** is known to us as a generous, cheerful, enthusiastic member of our ranks of mechanical-music lovers. His museum in Hanover is well renowned and he is always a welcome visitor at International Barrel Organ Festivals. What better personality could there be to offer Christmas Greetings to all and to welcome in the New Year.

It is well known that a prophet has honour save in his own country, therefore, should his own country honour him then this is truly the accolade of all accolades.

In the German journal, der 'Gesellschaft der Freunde Mechanischer Musikinstrumente E V' the newly-elected President, **Dr Jürgen Hocker** pays generous tribute to **Peter Schuhknecht** for the part he played in the merging of the two German Societies.

... with overwhelming majorities members of both societies voted in separate polls for a merger and thus for a joint future. ....In addition **Herr P G Schuhknecht** decided not to aim at membership in the new committee and not to run for Vice-President. ....All those who are familiar with **Peter Schuhknecht's** enthusiasm know that this was not an easy decision for him and therefore deserves our respect. ....We ought not to forget that it was **Peter Schuhknecht** who paved the way for this decision (the merger) by his willingness to co-operate'.

The picture of Peter on the front cover was taken at the Thun Barrel Organ Festival, August, 1983.

**Reg Mayes writes:-**

**Our Visit Abroad**

On the sunny Sunday of 10th July, as chosen (some believe ordered) by farmer **Alan Wyatt**, 42 members; wives together with some friends, were collected onto a Young's coach from three collecting points in England to sojourn in the motherland of the musical box, Switzerland, and attend the Street Organ Festival at Thun.

Our excellent driver and factotum, Mike, took us aboard the good ship Spirit of Free Enterprise at 13.30 hrs to traverse a misty Channel, to Calais. With our vision limited to about ¼ of a mile we were astounded to see two minute sailing boats between us and a Sealink ferry which was going to Dover. With the differential speed, between the monster ferries, being some 50 mph it seemed very foolhardy for these little boats to be out in such conditions, but I suppose they were relying on the seamanship of the ferry crewmen, with their Radar, to see them through safely.

With the formalities at Calais speedily completed, including advancing our watches by one hour, Mike drove us to Reims, with only one stop for a stretch and refreshment at a roadside tavern. Our journey time was occupied for some of the time by entertainment provided by members on board using the visual and sound aids built into the coach. First there was **Graham Whitehead** with his video recording made by Anglia Television of the programme 'Bygones' featuring Graham's



Reg Mayes seeking inspiration for his 'Interlaken Report'.

excellent museum at Napton. Then **Frank Holland** brought us up to date on his museum affairs, at Kew. His museum is better, I believe, than the steam museum just down the road from him. As the journey wore on we were able to refresh ourselves with coffee and cold drinks from the dispenser halfway down the coach.

Reims was reached by about 21.00 hrs. This was rather late to get a full dinner at the Hotel Mercure, which was a little out of town, but we simply had to find a French restaurant as it was **Sue & Bob Holden's** eighteenth wedding anniversary which had to be celebrated in style, so Mike took a party back into Reims to find a suitable bistro to celebrate such an event.

Arising from this event you will be pleased to know that several of your Committee were testing out the taxi service in Reims at 1.30 a.m. Those who didn't get back into Reims saw a mermaid act by some of the wives who slipped out of their dresses and into the hotel swimming pool.

We set out from the hotel Mercure at 09.00 hrs; to reach **Dr Weiss-Stauffacher's** museum at Seewen, which is to the south of Basel, by 14.30 hrs; we stopped for one refuelling; for the coach that is, even though the poor thing was limited in France to a maximum speed of 55 mph. Then an inpromptu lunch in Savern, at the somewhat surprised and overwhelmed staff of the hotel Belvedere. Being French hoteliers they soon coped with forty three persons, having been cajoled by our senior French interpreter, **Sue Holden**. They sent out one of the customers to get more food.

We reached Seewen at 18.00 hrs having hardly noticed that we had crossed into Switzerland, somewhere in the back streets of Basel. What a joy it was to visit this museum! It must be one of the best in the world. Even though we were so very late, **Dr Heinrich & Berty Weiss-Stauffacher** (whose mother tongue is German: **Jack Shaylor...** was our chief interpreter) demonstrated almost everything that they had in the museum.

We came away at 19.45 hrs; having enjoyed an excellent glass or two of white wine with them and a free exposition and demonstration of many of the items in the museum. Mike had to use the coach horn as a Swiss mountain horn to get us back into the coach! But our President, **Jon Gresham**, just had time to thank our hosts officially in front of us all, again with Jack as interpreter.

I suppose on reflection one recalls the most intriguing of the automata, was the courting couple. The man was reading a newspaper featuring a travel advertisement for far away places, so presumably he was cajoling his lady friend to go with him, under what conditions we shall never know, but their changing body movements and facial expressions were a story in themselves. One almost forgot the music that was playing.

This item was made by Vichy in 1860. Then there was the Black Forest Figurine Organ Clock made in 1822 by Ignaz Bros. It has 4 registers 8 melodies and 50 wooden figurines that move with the music. For the writer the most exquisite piece was the Dresser with mirror, pipe musical action and clock. It was thought to be 230 years old. The clock is signed 'Jon Gottfried Klose in Breslau' and it releases the musical action. A stone weight drives the barrel and two bellows. The 32 stopped wooden pipes are fed with air at a



Flute Clock, Dr Weiss-Stauffacher museum, Seewen, Switzerland. Clock by John Gottfried Klose in Breslau. Music by Mozart, not listed and has never been published.

pressure of 17lb/in<sup>2</sup> and played via a wooden pinned barrel. One of the tunes is by Mozart which is not listed by Köchel. The sound is sublime.

We reached our excellent Hotel Du Nord in Interlaken at 21.30, and here we stayed for the next five nights. Some of the bedroom windows looked up to the spectacular valley to the Jungfrau.

Tuesday was a free day. Would you believe it, at least two of Committee members sussed out a station musical box in Interlaken Folk Museum. The box used to be in the waiting room of Geneva railway station. It took a ½ franc coin to operate it, for 8 tunes with three dancing girls and drums. It was made in 1872. The shops in the town had plenty of musical boxes and one Whistling Boy was for sale, as also was an organette, both of which were made about four years ago, the prices were about £265 and £2750 respectively.

Sharp at 07.45 on the Wednesday 24 souls set out via Neuchatel for the Vaud District to visit the works and museums that were known to be there. The first port of call was the museum at L'Auberson organised by **Bevd Freres** and **Fredy Baud** was unfortunately away on convalescence at this time his daughter **Arlene** ably took his place, showing us the 54 main exhibits, and then a tour of the workshops.

An unusual and very interesting feature of this museum was the display of tools and gadgets etc which had been used in the making of musical boxes and watches. To mention but a few exhibits; item 1 was a Bird Organ (serinette) made in Mirecourt in the Vosges (France) post 1720. Serinettes were used to teach calling birds to sing (serins = canary) the flow of air into the ten pipes being controlled by pins and staples fixed into a wooden drum. The crank handle works the bellows and turns the drum. We were told that in 1796 **Antoine Favre** of Geneva thought of replacing pipes and bells with steel blades struck by pins set in a rotating metal cylinder. In the second room, there was a robot accordionist, made in France about 1930. This one looks like the brother to the one **Graham Whitehead** has at Napton.

We were now only about ¼ mile from the border with France so the coach was turned around to face the east. We settled down to read the English translation of the museum guide which was given gratis, as was the tour, for which we expressed our appreciation.

For our packed lunch we were given the facilities of the patio of the mountain top home of **Madame Solange & Monsieur Claude Marchal**. They provided the liquid refreshment which was a wonderful Swiss white wine. After this relaxing lunch we were shown around their comprehensive Swiss collection. They have another collection in Paris. Later on we do hope to publish a fuller account of their collection. They were excellent hosts, indeed, to make sure that we didn't lose our way to **Michel Bertrand's** workshop, **Madame Solange** drove her car to pilot our coach; all this when **Claude** was not 100% fit. Our thanks go out to them for a wonderful time.

**Michel Bertrand's** workshop for the production and repair of automata is in the village of Bullet near St Croix. **Michel** had worked with **Vichy's** successors for over twenty years. He possesses designs, plans and patterns from 1840. So you can well under-

stand that we saw a wealth of detail from the papier mache forms; the intricate mechanisms and the exquisite costumes. Then there was the demonstration of some previously completed characters getting up to their tricks. What a joy and great privilege it was to meet **Michel** in his workshop and witness his creations.

Our last call for the day was at the Reuge factory where we were met by the senior member of the Reuge family, **Guido**. First of all he gave us numerous facts of their current production, for example they have a repertoire of over 500 tunes, the most popular in America are those of Tchaikovsky, recently they had produced a series of Zodiac boxes playing Stockhausen's music. The most popular boxes are the 'crystal' designs, having 4" cylinders in them. To compete in the door chime trade they are producing a mains voltage driven 4" cylinder box to go behind the front door. They also put movements into decorated boxes from Russia but unfortunately, although they had to pay for these boxes in advance, they were very erratic in their supply. They were also producing a series of singing birds and rotating Christmas tree stands.

We were very privileged to be taken around the production lines of the factory and certainly the writer was surprised to learn that for whatever price level each comb was individually tuned, and that there was a repair department for customers who had had a misfortune with their box. After the tour of the factory, we were entertained in the home of **Guido** and **Jacqueline Reuge** and we were shown their fine collection of boxes, singing birds and automata. It is hoped to do justice to this collection in a later edition of the journal, but it was all too evident that although they had a commercial interest in musical boxes they also had a great sensitivity for these items.

Thursday was a day without musical boxes. On the advice and under the guidance of **Graham Whitehead**, Mike drove us to the Trummelbach Falls which are largely inside a mountain. We returned via Lauerbrunnen where we saw part of the landslip which occurred earlier in the year. It cut off the village for some time as it went across the only railway and road into the valley. Then we went on to Grindelwald to patronise the



Rodney Wakeman and Ted Bowman.

longest chairlift in the world? It consists of four sections, although you do not get out of your chair to go from one section to the next, because you are taken from one terminal wheel to the next. There was a wonderful view of the high Alps with their famous peaks and glaciers of the Jungfrau Region. We returned to Interlaken having only journeyed in the coach 33km that day. Friday was another free day, and many used it for shopping.

Saturday was another big day when we went to attend the Street Organ Festival at Thun. Our coach driver saw to it that after a very pleasant drive down the eastern side of Lake Thun we were deposited at the point in the town where the world's largest transportable organ was being demonstrated.

After this we were left to our own devices to sort out some 210 organs that were featured in the published programme. The best your scribe could do was to locate about 80, one of which was inside a supermarket. There were 28 large organs at fixed locations and the rest were not allowed to stay more than ½ hour in one place at one time so it was only by chance that one was able to find a particular organ. But none the less it was great fun with language barriers causing some quaint responses to one's questions, which caused laughter from both sides.

It would be impossible in the Society Affairs section to do justice to such a large collection of organs in one place. Perhaps a summary of the numbers of makes, which was 26, and the national representation would give some indication of the impact that they had upon us. 128 were from Switzerland, 68 from Germany, 9 from France, 4 from Holland and none from UK.

Of the characters of the industry that were there we saw **Peter Schuhknecht**, **Hank Waelti**, **Mr and Mrs Rafin** and three of their nine daughters gracing the festival with their pretty faces and elegant gowns. Most of the other owners of organs dressed up for the occasion as appropriate to the heyday of the street organ.

We came away from Thun at 17.15 hours, leg weary but happy, having had yet another lovely day. We had to leave early as some of us were to attend a cultural presentation of William Tell back in Interlaken. There was no music in this production and whilst the auditorium was covered, the scenes were in the open with the stage about 150m wide containing six full size Swiss chalets, an embryo castle and a cast of about 100 people together with live cattle, goats and pigs and a dozen galloping horses. Unfortunately the spoken word was all in the local dialect of German. Even so, it was all very impressive and brought the close of the day to a satisfactory end.

The sad day arrived on the Sunday when we had to make our way back home. We were driven from Interlaken to Paris, to the Hotel Ibis which is by the Port D'Orlean. Unfortunately this hotel was not of the usual French standard but more a transit camp for overnight coach parties. The night we were there, there were 10 other coach loads, yet the breakfast room only had seats for about 150. During the previous evening we all went exploring various parts of Paris in our own little groups, although no-one owned up to seeing 'Fifi'. One of our party boasted that she had had dinner in the restaurant at the top of the Eiffel Tower.

At 9.30 am we joined the Periferic going eastwards, and Mike took the more picturesque route to Calais via Chantilly – Clemout – Amiens – Abbeville – Boulogne. We drove aboard the Spirit of Free Enterprise again at about 4 o'clock and the Channel was in the same misty condition as on our outward journey.

Back in dear old England driving up the M2 Mike stopped to deposit the first contingent at Eltham and the coach got back to Cambridge at about 9.00 pm without incident. Mike was responsible for our safe journeying for some 2,600km. We enjoyed his company as he did ours (I think we may have a new member of our Society) you never know now, he may drive us to Germany next year.

Our thanks go out to **Alan** and **Daphne Wyatt** for all the hard work they did in providing a smashing trip, not forgetting the behind the scenes work our President **Jon Gresham** did in telephoning whilst we were on our journey to ensure that our ports of call would be ready to receive us.

#### Autumn Meeting at Beverley.

Over seventy of us arrived at the Beverley Arms Hotel, Humberside at various times on Friday 9th September. It was most pleasant to greet and converse with fellow members.

**Jim Colley** entertained us in the bar in the evening by demonstrating a Flight & Co. Table Barrel Organ, 1785, which he had restored recently. It was a lovely 'voiced' instrument.

On Saturday morning the organ-grinders dressed up and went on parade with their instruments. It was raining quite heavily but within two hours £187 had been collected for the Humberside Hospice. Well done the Aquanauts!

Beverley is a lovely interesting town with its famous Minster, Church and North Bar and Market Cross, and has some very interesting antique shops. One member bought a lovely crystal wireless set in pristine conditions for only £12 and 'shocking coil' medical set for £25. Another member bought a good condition silver fusee pocket watch for £35 and also an 8-day silver pocket watch feature drum winder for the same price.

At 1.20 pm two coaches came to collect us for a buffet lunch on the good ship Lincoln Castle which is one of the old Humber ferry paddle boats which has been put to rest on the north bank of the Humber to the seaward side of the Bridge. Although its boilers were cold she still was in complete condition mechanically having gauges and powerful pistons and cranks to the paddles that used to drive her from one bank to other. The variety and quantity of the feast was excellent.

We were taken to our President's, **Jon Gresham**, enterprise 'The Penny Arcadia' at the Ritz Cinema in the market place of Pocklington, which is open to the general public but we of course had a private view.

This working museum transports one back to the beginning of the century to the post second world war period, when our piers and amusement arcades were equipped with such machines as pin tables, 'what the butler saw', fortune tellers, try your strength, ball games, shooting games etc etc.

We were entertained by a life-size automat of a drummer, saxophonist, and accordionist all in a robot format. The saxophonist would rise from a sitting position to stand up and

they would all have their eyes lighting up as appropriate to the music. This wonderful DECAP instrument was on loan from **Alex Duman** of Glasgow.



Alec Duman, of Glasgow, lent the Robert organ in the foyer of 'Penny Arcadia' – a lovely organ with a mellow tone.

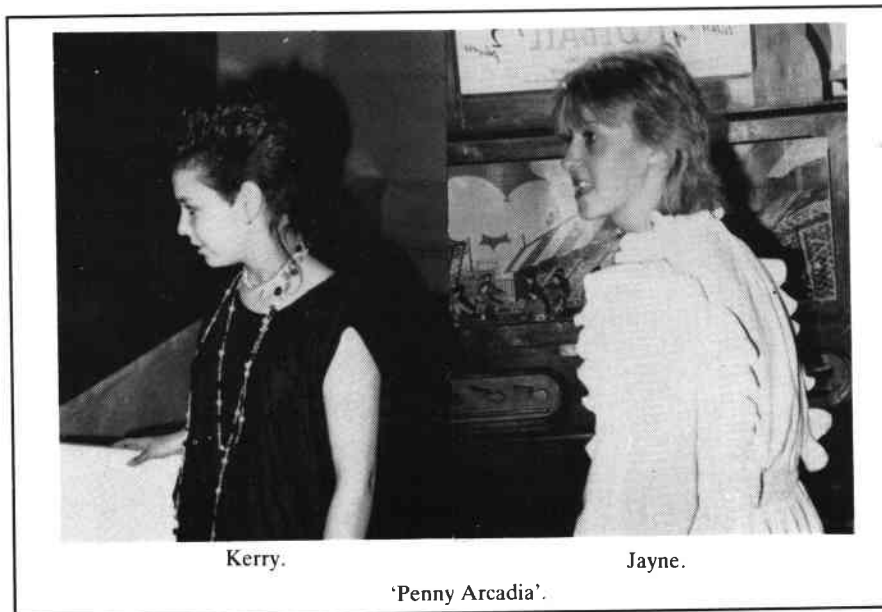
Then we were taken on a tour led by **Pat Gresham**, her daughter **Lindsey** and two young ladies **Kerry** and **Jayne** who were dressed in period costume. (**Kerry** had to make a quick change into a 1920's 'Flapper' gear). The finer points of the history and operation of about a hundred slot machines were explained and demonstrated to us.

We next heard a wonderful organ recital by organist **Alan Snedding**. He chose pieces which showed off the organ to best advantage and he included some carillon to acknowledge our interests. The organ had been commissioned in 1769 by **John Snetzler** and had very little work done on it since it was built. **Alan** joined us for our Society dinner in the Beverley Hotel.

Before dinner **Nicholas Simons** gave a very interesting practical demonstration of how he cuts piano rolls, as featured on pages 110-113 of the Autumn 1983 journal.



Nicholas Simons demonstrating the marking-out of piano rolls.



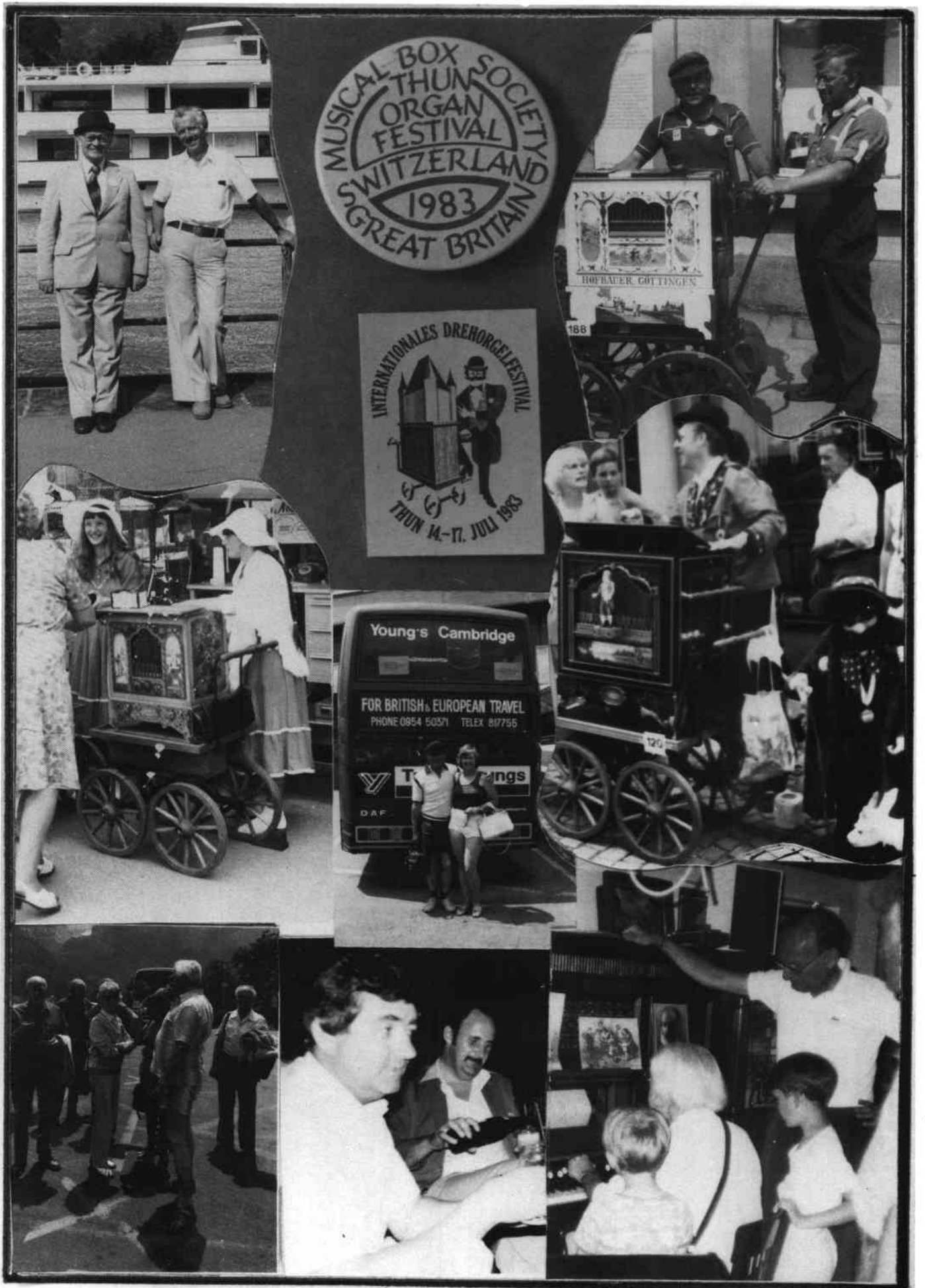
Kerry.

Jayne.

'Penny Arcadia'.

The coaches then took us to Beverley Minster where the vicar, **Canon Harrison**, told us about the history of the building. It was built over a period of hundreds of years. The Minster is unique because above the columns of the nave there are some 43 statues of musicians, one of which has a hurdy gurdy. Above each musician is a facial image reflecting the appreciation of the music from the statue below – so you can imagine the sour grimace on that above the statue of the Lincolnshire Bagpipe player – it's bigger than the Scottish bagpipe.

The people represented in the photo montage of 'Switzerland 1983' on page 145 are as follows:– **Jon Gresham** and **Hank Waelti**, **Alan Wyatt** and **Peter Schuhknecht**, **Gudrun** and **Friedlinde Raffin**, **Josef Raffin**, **Alan** and **Daphne Wyatt**, a MBSGB group at Grindelwald, **Bob Holden** and **Mike** our driver, **Claude Marchal** and two young enthusiasts listening to **Frank Holland** play the organ at Bullet, in Switzerland.



**Alan Wyatt** told us, at dinner, that **Jon Gresham** had made all the arrangements for this meeting. **Reg Waylett** told us that he had just come back from the American Society's AGM which he attended with **Bill Nevard**. We were also advised that the venue for the American 1985 meeting will be the SS Queen Mary which is berthed in Los Angeles Harbour. It houses an underwater exhibition created by Jacques Cousteau. **Reg** suggested that we should all save up for a couple of years and if we were not members of the American Society, then attend as his guest.

After dinner we adjourned to see a film show by **Douglas Pell** taken in Switzerland 1983. His sound film captured the atmosphere of the Thun Festival. There were shots taken inside and outside trains to record the dramatic and beautiful landscapes of the area and showing the lovely sunny weather we had.

On Sunday morning we had to walk a few hundred yards to be at the Playhouse cinema in the Market Square, by 10.00 am.

Our programme started with a talk by Professor **Eddie Dawes** on 'Magic and Mystery through the Ages'. We were informed that 'Magic' is the second oldest profession and its art of deception can be identified as far back as Egyptian times when the action of lighting the fire on an altar would, by a mechanism of hot air and water in a flask, act to fill a bucket whose increasing weight would turn a mechanism to open the walls of the temple to expose to view an effigy of a God. We were enlightened on matters of witchcraft and the cruelty of our forefathers to witches. We were shown copies of contemporary paintings depicting the conjurer demonstrating his skills and at the rear of the audience was always shown a pickpocket at work. We were taken through the music hall artists who practised magic, one of whom was killed by a bullet in an act entitled 'Catching the Bullet' - a 'doctored' gun had failed to operate as required. The Houdini mystery was also dealt with. We all appreciated the fluent and lively way **Eddie** presented his topic and made it so interesting. We seemed to be taken over by the magic of his subject.

The second talk was by **Hilary Kay**, now **Mrs Pressland**. She had driven up from London with her husband that morning to be with us. Her topic was 'Tin plate' music. She demonstrated various tin plate toys, identifying the manufacturers. All the toys had elementary music mechanisms with bronze teeth fitted at one end to the model and struck by various rotating devices. The toys were in the form of carousels, fire engines, ambulances, Mickey Mouse with and without teeth - and he wasn't born until 1929 and became toothless in about 1932. **Jon Gresham** proposed a vote of thanks for the two lecturers.

As a finale Jon had a jewel of a film to show us. It had been produced by the Swiss Tourist Board and showed the automats cossed and undemonstrated at the Museum of Loche. The film was entitled 'Invitation to Dream'. It took us through the manufacturing processes of clocks, the application of gold leaf on cases and the cutting of patterns into solid gold pieces. We saw the performance of such delicate little automats as a swan about two inches long which opened its wings and lowered its head as it made across the table top, similarly so with a peacock. These items were made by Faberge for the Russian Czarinas. Then there was a little old lady



Hilary Pressland.

about two inches high made of solid gold that actually walked and this was made by Luchauere. These were just a few of the highlights that one especially remembers in the whole film.

We had a wonderful weekend, full of interest and good company. Our wholehearted thanks go to **Jon** and **Pat Gresham** and to **Alan** and **Daphne Wyatt** for organising the whole thing.

#### Extra! Extra!

Former student **Hugh Morgan** (who attended Beverley with his wife **Rosemary**) was delighted to hear his old tutor give a lecture on the Sunday morning. Here is his bright little report:

'Spellbound is the only way to describe the audience for **Professor Eddie Dawes'** memorable lecture on the history of Magic. The lecture was not only impressive for its scholarship but a highly entertaining and beautifully presented story of how illusion and magic have evolved over the centuries from ancient origins in alchemy, demonology and witchcraft, not to mention the quackery of priests and medicine men.

From Elizabeth philosophers to Edwardian illusionists, from ancient Egypt to modern Piccadilly, we were fascinated all the way... and we didn't lose our wallets!

Thank you again Professor Dawes!

(**Reg Mayes**)

#### Chantonbury Ring

To date during 1983 there have been two meetings of the Chantonbury Ring Chapter. We met in May at Longbury House to find that **John Mansfield** had made a good recovery from his illness and spell in hospital earlier in the year. After listening to musical boxes brought by the members **Ted Brown** gave us an informative talk on ultra-violet marking of valuable items. These markers are very reasonable in price and the police are helped tremendously if a recovered article is 'coded', that is, marked with this invisible ultra-violet lettering. For example, a person living at 13 Chester Street, Anytown, AN1 2ZG would use AN1 2ZG 13. That is sufficient for the police to trace the owner. We were told that a high percentage of stolen property recovered by the police cannot be traced back to its owners. Some of the firms supplying the markers are:

P W Allen & Co, 253 Liverpool Road, London N1 1NA.

E Aldridge & Son, (Camrex) 30/34 Eagle Wharf Road, London N1 7EB.

Volumatic Ltd, Taurus House, Kingfield Road, Coventry CV6 5AS.

The marking pencils cost about £1. The marks become visible when a special lamp is shone upon the surface. If clear lacquer is sprayed over the markings the ultra-violet properties remain effective for years.

The second meeting was held in August, in lovely summer weather, so the music was outdoors. After lunch we saw a film by **Reg Mayes** taken at the July THUN Festival of Barrel Organs. Much interest was shown in a 'Portasound' by Yamaha, a modern musical box indeed!

We were grateful to **John** and **Kay Mansfield** for their hospitality, and to the ladies who provided lunch.

We trust John's recovery will continue.

(**Cyril Hess**)

#### Editorial

**Alec Duman** introduced **Leslie Brown** to me. **Leslie** had a comprehensive stock of records and cassettes with him. **Alec** explained that **Leslie** 'has the biggest toyshop outside Hamley's of London'. The Record Department at **Leslie's** store stocks mechanical-music LP's and cassettes. The address as given by **Alec**:

**Leslie Brown,**  
Super Toy Record Shop,  
95 High Street,  
Stockton-on-Tees.  
(0642-607616)

(It may pay **Leslie** to contact **John Powell** our advertising manager!)

**Jim Colley** brought to Beverley some old home-made stiff paper washers he had collected from old instruments. These circular washers were 2½" in diameter, and the centre hole was ¾" in diameter. One washer had been cut from old advertisement for a Geneva hairdressing establishment; in French and English could be seen, 'Gentlemen's Hair-cutting and Shampooing' (with a 'C'), plus 'Coiffeur, cravates-Perfumerie etc'.



A second washer was marked 'Nicole Freres, Geneve, London'. (There was a hair-dressing establishment in Interlaken named 'Nicole'), and the third paper washer had, 'Bureau de Renseign... Association'. Jim, explaining the use of the washers, said they were an anti-rattle device. The spring barrel has a cap, lever the cap off and take the spring out. At the bottom of the barrel and on top of the spring is this paper washer. The hole is where the arbor was. (Hope I've got that right, Jim! Ed).

Reg Waylett attended the 1983 American Meeting with fellow MBSGB member Bill Nevard. In reciting his memories of the trip Reg spoke with lauding affection of the floral display; 2,000 geraniums, 4,000 carnations; of the lavish hospitality of the American Society; and of the heat, ranging from 95 to 110 degrees. He was enthusiastic for the idea that we start saving NOW for the 1985 Meeting in California when, he told us, the MBSI is taking over the whole of the anchored luxury liner, The Queen Mary, to stage the Festival of Mechanical Music.

A very tempting idea, eh?



Ralph Heintz.

#### Award to Frank Holland.

Ralph Heintz, President of the Musical Box Society International, was in London to present the *Bowers' Award 1983* to Frank. This is the trustees award, a lovely plaque, presented to Frank on Saturday September 17, and the citation reads; '....for outstanding contribution in the field of mechanical music'.

The following morning dear old Frank rang me up to ask why I had not been present. On telling him that he had not told me about it, he replied, 'Oh, my God! That's why there were no MBSGB members present!'

Anyway, I'm sure we all unite in congratulating the absent-minded old so-and-so in winning this splendid award.

I think one of the funniest little episodes of the Interlaken trip this year was when Mike, our coach driver, told us that the pretty wine waitress went to a certain room, undressed, surveyed herself before the mirror, and then put her uniform on. Mike had quite a large gathering gawping at this open window, and then, who appeared? the pretty nude wine waitress? no way, it was Frank Holland in his string vest! And he wondered why we laughingly booed and hissed!

We are all delighted that Frank has been honoured. He's a great character and he's done a wonderful job with his museum.

#### Stop Press!

Just heard that Frank has received another award; this one from the German Society. Further details will be published if they arrive in time. (At this rate Frank will be running for the American Presidency! Ronald Reagan look out!)

#### Back Numbers

Roy Ison is taking on the job of curator of our Back Numbers Department. The arrangements are exactly the same as when Dr Peter Whitehead did the job except, of course, the new address which is:-

Roy Ison Esq,  
3 Greestone Place,  
off Minster Yard,  
Lincoln.  
Tele: STD 0522 40406.

#### New Chapter in Lincoln area

It's that man again, Roy Ison. Anyone within driving distance (or further if desired) interested in joining a LINCOLN CHAPTER please contact Roy on (STD) 0522 40406. An opening date has been suggested as Saturday March 3rd 1984, at Roy's home, which is 3 Greestone Place, Lincoln. The idea is to bring a box or other item of interest, and some members might like to give a little talk on how the instrument came into their possession. Lunch will be provided.

#### Christmas Meeting 1983

This will be held at the London Press Club, 76 Shoe Lane, London E4, midway between tube stations Chancery Lane and Blackfriars, and a few hundred yards from Ludgate Circus at the top of Fleet Street. The Club is on the first floor of the tall International Press Centre.

PLEASE SEND £5 REGISTRATION FEE NOW TO ALAN WYATT, The Willows, Landbeach, Cambridge CB4 4DT.

The very interesting programme is (subject to alteration):-

- 9.00 Registration.
- 9.45 Coffee and Biscuits.
- 10.15 Talk by Anthony Bulleid. 'More about Cylinder Music Boxes'.
- 11.15 Talk by Christopher Proudfoot. 'Talking Machines'.
- 12.30 LUNCH. An excellent buffet lunch available, also bar facilities.
- 2.15 Talk by Judith Howard. 'Organ Restoration'.
- 3.15 Tea and Biscuits.
- 3.45 Talk and Entertainment, Ray Ashley. 'Musical Novelties'.

The £5 Registration Fee includes Tea and Coffee.

BOOK NOW by writing to Alan Wyatt our Meetings Secretary.

#### EASTER MEETING 1984

The Spring Meeting of the Society will take place at The Beach Hotel, Littlehampton, West Sussex. 27-29 April 1984. Our local organiser John Mansfield has arranged a very special weekend package of £34.50 per person

including Society Dinner on the Saturday evening. (Dinner on Friday can be booked at additional cost). The weekend will include a visit to Clive and Enid Jones' Museum at Chichester, coach trip to the 'Mary Rose', and much much more! Use the reservation form loose in this Journal. For your information, the address is:-

The Beach Hotel,  
Littlehampton,  
West Sussex, BN17 5NT. Tel: (09064) 7277.

Please send £5 Registration Fee to Alan NOW. He has to book in advance.

**URGENT REMINDER....** Send your £5 Registration Fee NOW for the **Christmas Meeting at the London Press Club**. First Class speakers, First Class facilities, First Class Meetings Secretary... contact him NOW, Alan Wyatt, The Willows, Landbeach, Cambridge CB4 4DT.

#### Stop Press

The German citation to Frank Holland has just come in. It reads: 'My dear friend Frank, to the 20th Anniversary of your Museum the best wishes from me and the German Society 'Gesellschaft der Freunde Mechanischer Musikinstrumente E V'. All friends of mechanical musical instruments have to ask you for your splendid life-work. We hope that you will be able for a long time to continue your activities. With best wishes for the next 20 years, yours sincerely,

Dr Jürgen Hocker,  
(President of the Gd FMM).

#### SUBSCRIPTIONS FOR 1984

At the AGM held on Friday 10th June 1983, held in The Churchill Room, London Press Club, an increase in UK Membership Fees was agreed. The complete scale of fees for 1984, as approved at the AGM is as follows:-

United Kingdom ... ..	£8
Europe and Near East ... ..	£8 plus £1 if paid in foreign currency.
Australia, New Zealand, Far East (Plus £1 if not in sterling)	£16 Air Mail. £8 Surface Mail.
USA Surface Mail ... ..	\$17 US Currency.
USA Air Mail ... ..	\$34 US Currency.
Canada Surface Mail ... ..	\$20 Canadian Currency.
Canada Air Mail ... ..	\$41 Canadian Currency.
Joining or re-joining fee ... ..	Annual Sub plus £1 or \$3.

Cheques should be made payable to 'MBSGB'. Please send to:

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Subscription Secretary MBSGB,  
207 Halfway Street,  
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England. Tel: 01-300-6535.

#### NOTICE

The attention of members is drawn to the fact that the appearance in *The Music Box* of an advertiser's announcement does not in any way imply endorsement, approval or recommendation of that advertiser and his services by the editor of the journal or by the Musical Box Society of Great Britain. Members are reminded that they must satisfy themselves as to the ability of the advertiser to serve or supply them.

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John and Margaret Miller at Beverley, 1983.

Other elegant organ-grinders included: Ken Dickens and Pauline, Graham Whitehead and Pat, Peter Whitehead and Jo, John Mansfield and Kay, Bob Holden and Sue, Ted Brown and Kay, Alan Wyatt and Daphne, John Gresham and Pat, Doug Pell and Valerie - and so many more - like; Cliff Burnett, Jim Hall, Jim Colley, Leslie Brown, Jim Friend and there were others - congratulations to them all - £187 in the pouring rain - not bad, eh!

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# .... AND THE BAND PLAYED ON!

IN 1981 the Swiss town of Thun, on the western end of Thunersee, the lake which has Interlaken at the eastern end, held a Music Festival for Barrel Organs, Fairground Organs and other mechanical instruments. It was such a success, despite rainy weather, that a second Festival was arranged for 1983, lasting four days, July 14-17.

More than 200 instruments provided non-stop music for the several thousand visitors, and the occasion was brightened throughout by brilliant sunshine. 'Organ-grinders' from Zurich, Paris, London, Berlin, Bern, Cologne, Lucerne, Essen, Basle, Stuttgart, Rotterdam, Hannover, and dozens of smaller towns in Europe, gathered in the picturesque town of Thun, playing their mechanical instruments at given points.

On the Saturday there arrived two coachloads of crippled or handicapped young people. Most of these youngsters had to be wheeled round the 'organ-music-walkabout' route in wheelchairs, but some were able to hobble along without help.

One such young man, who was using two aluminium crutches, worked his way to the riverside cafe at Scherzligweg, by the side of the swiftly flowing river feeding the Lake Thunersee, and seating himself at a table he ordered a bowl of soup and a cup of coffee.

Unfortunately, when the waiter arrived with the order the young man shifted in his seat and accidentally kicked one of his crutches into the clear water of the river.

'Do not worry', said the waiter. 'Finish your soup and your coffee'.

Within minutes a police car arrived and two shirt-sleeved policemen, revolvers at the hip, jumped out and nodded pleasantly to the troubled young man.

A German couple at the next table obligingly made room for the policemen who had a boat-hook on the end of a long rope and were peering into the clean water.

The crutch was plainly visible from the surface and the police soon had the crutch safely hooked and drawn out of the river.

The German couple moved their table back to the edge of the railed

pavement, the police put their tackle back into the car, and the young man finished his soup and coffee.

As the police car drove off, and as the young man hobbled away on his two crutches, the small electrically driven fairground organ, no more than ten yards away, played non-stop.

It was a small incident, with very little dialogue in that multi-national crowd, but the easy-going efficiency of the waiter, the policemen, and the organ-grinder's music, combined to make a happy afternoon not only for the man on crutches, but also for those who witnessed this charming little cameo of polite human behaviour.



Safely hooked and drawn out of the river.



Riverside Café, Scherzligweg, THUN, Switzerland.



The young man hobbled away.

...and the band played on.



© RCL, 1983.

# HOW THE PENNY ARCADES TOOK OVER A CINEMA

by John Scott

PENNY Arcadia is just the place to revive all those nostalgic childhood memories of wet walks along sea fronts to look at the slot machines and to find out, once and for all, exactly what the butler did see all those years ago.

The country's largest collection of slot machines has come to rest at the Ritz Cinema in Pocklington. It belongs to Mr Jon Gresham a former fire-eater, illusionist and magician. He has been obsessed with slot machines since his own childhood holidays on the Yorkshire coast.

For the past 11 years his collection of 332 slot machines has dominated his 17-room house at North Dalton in East Yorkshire. About 100 of them have now been moved to the cinema at Pocklington to the delight of many local people, tourists and slot-machine enthusiasts.

Visitors can see audio visual presentations of the history of the machines and some of them will be demonstrated.

Most of the collection, however, remains back home. Ben Hur is still in full cry across the upstairs landing and the upstairs corridor still has fruit machines wall to wall.

Ben Hur is a colourful fairground character with a chariot and wooden horses. Once upon a time he whirled above a fairground stand dropping 'arrows' onto lucky numbers underneath.

Mrs Patricia Gresham has become philosophical about her husband's collection. The opening of Penny Arcadia, she says, has created gaps and cobwebs - 'we have patches on the walls as if someone has been taking down pictures but it used to be much worse - we once had a miniature railway running down the entrance hall'.

Mr Gresham, now a timber merchant and businessman in Hull, good-naturedly blames his mother for his obsession with amusement machines. 'In the 1930's we had caravan holidays in Primrose Valley

and I got to know every machine in all the arcades', he says.

After four youthful years on the music halls as an illusionist and fire-eater he returned to the family business but the fascination for amusement machines never left him. Mr Gresham started collecting and travelling up and down the country rescuing machines bound for the scrap heap.

In 1970 the Greshams moved out of their flat and into the house at North Dalton. One reason for the move was that there was plenty of rooms and substantial outbuildings. With space to fill, Mr Gresham set about filling it.

'I became so interested in the machines that I started researching their history and then began looking for missing links in the collection'.

He discovered that slot machines had started in France for the dispensing of postcards. They developed into entertainments and became a craze which grew into an industry which leads directly to today's world of Space Invaders and other electronic games.

Mr Gresham has patriotic slot machines from the First World War with the flags of the Allies covering the German Eagle every time the player wins.

An 1898 doll in a show case still tells fortunes for a penny a time. There are try-your-strength-machines, various 'balls in cups' games and even a laughing sailor. With fruit machine gambling illegal in Britain for many years there are also a number of disguised gambling machines.

Some pretend to be cash tills but secret panels reveal their true purpose.

Mr Gresham has examples of the Dennison Peepshows which were made in Leeds for the Blackpool Tower Company and other amusement arcades. Mr Dennison made working models of fairy tales and other romantic subjects. After he

died in 1924, however, three women members of the family took over the small factory and changed the company image. They turned out grisly peepshows of executions and tortures.

In Penny Arcadia visitors are not able to play the machines as they used to do at the end of the pier. Their old age, says Mr Gresham, has earned them a restful retirement. But he occasionally demonstrates how they work. And to cope with that age-old frustration about the peeping butler these machines will be working.

Mr Gresham confesses that by modern standards of titillation the butler did not see a great deal - 'but the curiosity value is immense'.

© The Yorkshire Post Magazine, 1983.

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## OBITUARY NOTICES

### Bruce Angrave

There was great sadness when our President Jon Gresham announced, at the Society Dinner at Beverley, that Bruce Angrave had passed away.

In MBSGB Founder Member No 6 our Society was blessed with a member who possessed a vivid imagination, professional flair in presentation, the skill of an artist, and a genuine Bohemien life-style worthy of the Gods in old Montparnasse.

Bruce was born in Leicester, his father being an artist of repute.

Godfrey Winn, following a visit to Bruce's home not far from London's Ealing Common, had the following things to say; speaking of Bruce's great ability as an artist and cartoonist, '...I cheer myself up by examining the black-and-white line sketch at the top of the page ("Woman" magazine), so delicately and yet so decisively drawn, which always leaves me with a smile. Doesn't Bruce Angrave's work have the same effect on you? (Bruce was a regular artist for "Woman" magazine from circa 1950)'.

Bruce invariably had a cat somewhere in his drawings. In real life his cat was *Pud*, a stray who wandered in, approved of the carefree bachelor atmosphere, and decided to stay.

When asked about marriage Bruce replied, '...I now find myself looking for someone who has all the qualities that I have admired in each of my favourite girl friends across the years. An impossible task, don't you think?' With impish humour he also said, 'Often *Pud* stays out all night, sometimes I don't see her for days, but I never ask any questions!'

Among the treasures artistically set in his home could be found; a London lamp post, ('It took half a dozen of my friends to help haul it over the garden wall!'), there were modern paintings side by side with the classical, antique furniture, paper sculptures, a commissioned front cover of the *Radio Times* depicting The Three Wise Men, silhouette of all the Wren churches in London, an amazing collection of music boxes, dozens of half-finished sketches, and a pianola. Godfrey

Winn reports: 'Softly he began to play, and at once he made the Mozart roll on the frame sound as though it was being played by someone like Solomon or Moiseiwitsch. When I tried to follow suit, pedalling away with all my might, the result was a simply hideous noise. Ruefully, I got up and handed over again to my host, who said, 'This was in a hopeless state of repair, like nearly all my musical boxes and organs when I bought them. But I have always somehow struck lucky in finding a craftsman to put things right. Ealing is full of little men with a real skill for putting things right!'.

Some of his junk he bought from dealers in the Portobello Road.

Bruce had a selection of his huge steel Polyphon discs hung up on the wall, their nostalgic titles telling a story all their own. And there was a restored barrel organ, which he played for Godfrey Winn, '...He could not have given me a greater treat... Suddenly, as the music flooded the room with its aroma of another century, it came to me what was the secret of my host's success, not only as an artist but as a contented human being. Unlike most of us, he had refused to suppress the child in the grown man. Thus he succeeded in having the best of two worlds; the realm of childhood, when in our imagination we peopled the world with only the things we love or longed to possess, and that other world of adult competition, where there is only hope for success in creative effort if one is resilient and realistic and utterly professional in one's approach'.

As we all know, Bruce was a first-class broadcaster, writer, artist, collector, personality, and designer of our MBSGB badge! Sadly, we'll not see his like again.

Jon Gresham had a second obituary notice to give, this one for **Lyndesay G Langwill**, OBE, MA, FTCL, MBSGB Member No 122.

Lyndesay died in Edinburgh on September 1st, 1983, at the age of 86. He is survived by a daughter and two grandchildren.

As recently as August 2nd 1983 Lyndesay wrote to MBSGB member

Alan Ridsdill, '...I had a fall in the street the day before the Election and although no bones were broken, I spent two weeks in a Nursing Home as I was suffering from shock. Finally as I had lost my appetite I became very thin and came to this very nice Nursing Home for a short period and have already recovered. With kind regards as always, Yours ever, Lyndesay'.

He was born in Edinburgh in 1897, son of a chartered accountant. After serving in World War I he qualified as an accountant in 1921. Music was always his love, being a cellist, bassoonist and Fellow of Trinity College of Music, London. He wrote several books on wind instruments, and in 1946 he became a founder member of the Galpin Society.

His other love was for animals, being Secretary and Treasurer of the Scottish Society for the Prevention of Cruelty to Animals from 1924 to 1968. He was also a founder member and a President of Honour of the World Federation for the Protection of Animals (now a World Society) in the affairs of which he took a very active part.

His most important Literary work was his **Index of Musical Wind Instrument Makers**. The Galpin Society has decided that revision of the **Index** must continue and William Waterhouse, Principal Bassoon in the BBC Symphony Orchestra, has agreed to take over as Editor and Researcher.

In November 1982 Lyndesay wrote to Alan Ridsdill, '...I am delighted that you are feeling better, as I am, since I got a very pleasant house-keeper 8.30 to 1.30 six days a week'.

Lyndesay G Langwill was appointed OBE in 1969.

We extend our commiserations to his family.

(Note: Alan Ridsdill has gone out of his way to discover information concerning Bruce Angrave and Lyndesay Langwill, writing to me three times within a week, sending personal details to form the basis of the two obituary notices. My thanks, on your behalf, go to Alan for his dedicated research and help. Ed).

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### **Restored items for sale.**

We try to keep a good varied stock and suggest a s.a.e. for details as items soon move. Nearly all the boxes from the Autumn Advt. have been sold.

# THE CULT OF THE PLAYER-PIANO

by Sydney Grew

(Author, 'The Art of the Player-Piano' etc.)

**Roger Booty** has sent in a series of 1920's advertisements reference Player-Pianos. Number 6 in Roger's series is this 1924 report by **Sydney Grew** which appeared in *The Music Trades Diary, Year Book, and Directory*.

PERSONAL experience of the player-piano from 1909 to the present year, and a considerable measure of thought on the value and significance of the instrument, have satisfied me that it is the most vital of all means to produce and provide music for the individual.

It is the most vital of all means, because, while it demands of us the creative energy of the interpreter of music, it does not demand great physical and staying power, or a virtuoso technique that is as much a gift of nature as an acquirement of art. There is, indeed, a technique of the player-piano. Two persons can make the same instrument sound a different thing. But that technique is a simple matter; it can be acquired by a clever musician in anything between twenty and fifty hours of practice. And though there is some physical exertion used up in performance, it is nothing at all like that physical exertion used by the violinist playing a concerto, or the organist playing two or three of the larger organ works of Bach.

All normal individuals, normal in mind and body, can therefore become player-pianists. Those who excel will be the superior in respect of mind and artistic sensitiveness. Thus the player has a wider range, and its general potentialities are less restricted, than is the case with other instruments. We can play in the way we read books. The instrument makes musical education universal.

But this physical and technical advantage is nothing compared with the fact that we have to perform the music ourselves. The player will only provide notes. It will not provide accent, varying tempo, rhythmical emphasis, cadential phrasing, nuances of tone, and the other elements of artistic creation; still less will it provide feeling in any form. Every intellectual and emotional detail of a work of music, from a neat metrical accent up to an indescribable element, which creates the spiritual passion of Bach, or the lyrical charm of Mozart, must be made by the man or woman operating the pedals and the time-lever. It is this which makes the Art of the instrument, and which causes it to be, not a machine, but an instrument.

Art is individuality – individuality of the matter forming the substance of the thing, and individuality of the person controlling and modifying that substance. I find that the player-pianist can have the same sense of personality as the pianist, singer or organist.

These matters were denied as recently as ten years ago. To-day they are almost truisms in some quarters; yet it is well to insist upon them, because musicians who have not yet made careful observation of the player are ignorant of their truth.

Nothing retards the further development in the 'cult' of the player, but one detail in the provision of music-

rolls. As an instrument it is as perfect as the pianoforte or organ. We have full command of time and tone, and allowing for the character of the instrument we have adequate control of the individuality of the different simultaneous strands of the music. In a word, we can do everything of which we have knowledge. But the music-roll does not afford us knowledge of the one matter without which music ceases to be art. That matter is Time. We are told of the changes of tone, also of the changes of tempo; but in no roll I have seen are we told of the metrical construction of the piece.

The musician might think this is a small matter. Surely, he will say, you can tell if a thing is in triple, duple or quadruple time, and in a moment perceive a change from one to the other. We can do this, of course, in the case of simple music. I require no one to tell me that a march past of the soldiers is in the time-beat of the march, or that a thumping Viennese waltz, with the conventional bass of the contrabasso, is in triple time. I may even know that a piece is in a six-eight and not in a quick three-four. But give me the intricately syncopated music of Brahms or Schumann, or the curiously involved music of some of the moderns, and I may play half the piece before I know what the time is. There is a rhapsody in the style of Brahms, composed by Max Reger, where the time wanders from 3-2 to 6-4, and where bars of 2-2 and 4-4 appear. And there is a piece of music by Holbrooke, called 'The Wild Fowl', where bars of 5-4 intervene triple and duple times, all to the accompaniment of accents off the beat, and empty places that carry structural emphases. These pieces I have never found any one able to play correctly, neither musicians nor amateurs. The music remains chaotic in their minds. They cannot form it clearly by their pedalling. Therefore the music does not become art, for the reason that it has no form.

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# MUSICAL BOX ODDMENTS '20

by H. A. V. Bulleid

MOST of the popular tunes on late cylinder musical boxes came from successful comic operas and musicals; but some were from famous Music Hall hits. One associates them mainly with the later types of coloured tune sheets. Here are three typical and fairly common examples, not now equally well remembered....

*Champagne Charlie* packed them in at the Canterbury Music Hall, Lambeth, in and after 1865. Music was by Alfred Lee, the song written and performed by George Leybourne, one of whose gimmicks was to drive from one Music Hall to another in a carriage drawn by four white horses.

*Tommy make room for your uncle* was written and composed by T. S. Lonsdale in 1885 and was made famous by W. B. Flair who sang it with tremendous success over a period of ten years, sometimes at six Halls in one evening.

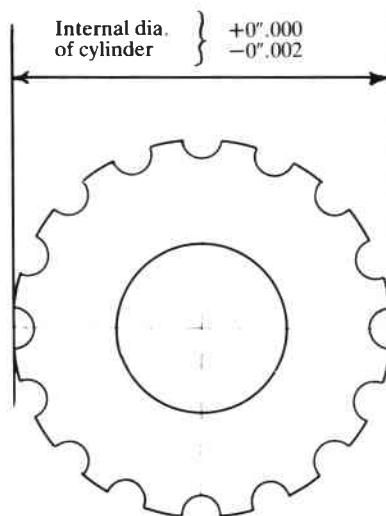
*The Man who broke the Bank at Monte Carlo*, music by F. Gilbert, was written and made famous in 1890 by the singer Charles Coburn, real name Colin McCallum. This song (and *Two Lovely Black Eyes*) put him firmly at the top of the bill, and he is also remembered for services to the Music Hall profession, which flourished from 1850 until the 1914 war and then went into decline. I expect this tune kept going for a long time in Pubs on Polyphon 5357.

One hundred years ago, as now, it was not only the merit of a tune that brought fame, but the combination of its launching and timing and performer. Which explains why one often finds apparently unknown but very attractive tunes on cylinder musical boxes, – and indicates again the amount of background interest waiting to be found in tune sheets.

## Re-pinning

It is rather irksome though in no way difficult to remove the cement and the pins from a musical box cylinder, but in the subsequent re-pinning operation I have found several items of interest. The cylinder I have just finished re-pinning is 14in

long by  $2\frac{1}{8}$ in diameter and belongs to an 8-air mandolin movement with ten bells by Bremond, No. 17614. It had one or two peculiarities – only the treble end cap was pegged to the barrel and that, unusually, by only two brass pegs. Also the inside surface of the cement was very uneven with two considerable bulges, suggesting some handling before it was properly set. Both these items rather suggested a previous re-pin. But on the other hand the two internal dividers, though rather badly placed, had been drilled into and there were no signs of damage at the corresponding pin holes. Also there were no notches indicating the orientation of the end caps, which are almost always emphasized by re-pinner: the bass end orientation was indicated by two centre dots on the cylinder surface corresponding with two dots on the face of the end cap, and the treble end orientation depended solely on the two peg holes. All this shows once again how hard it is to distinguish definitely between original and restored work. Incidentally the orientation of the bass end cap only matters when, as in this case, it is cut away in places to clear pins in the end tracks.



Scalloped cylinder divider.

## Dividers

One or sometimes two dividers (rather strangely so called) are fitted

in longer cylinders to prevent distortion. They are usually about an eighth of an inch (3mm) thick, chamfered to half that thickness at the periphery, bored about 1in diameter, and made of brass or zinc. Zinc dividers, often made from castings presumably as an economy measure, have to be removed because the acid would dissolve them before starting on the steel pins. The makers probably inserted the dividers (and fitted the end caps) before pricking and drilling the cylinder and undoubtedly some makers took more trouble than others to place the dividers in scantily-pinned tracks.

Both the cast Zinc dividers in this Bremond cylinder fractured during extraction, the castings were very coarsely crystalline and comparatively brittle. Both had been placed near, but not at, the least-pinned tracks, so both had been drilled to receive about twenty pins. The depth of drilling into them was about 0".02, about  $\frac{1}{2}$ mm, giving adequate anchorage.

The two end caps had presumably been drilled into just enough to mark them so that clearances for those pins could be filed. This considerable extra work was obviously thought justifiable to save about 5mm on the cylinder length.

I made two new brass dividers and I also claim a noteworthy technical improvement by scalloping the periphery with 16 semi-circular slots made by a  $\frac{1}{4}$ in round file, each about 0".2 across leaving between them 16 lands each also about 0".2 long to bear on the inner surface of the cylinder. This scalloped divider is a trifle easier to insert and is twice as easy to keep clear of cylinder pins, as I found by pinning the tracks astride them first – I could adjust the dividers slightly till they interfered with no pins. I took care to make the new dividers the same diameter as the end cap fitting, and certainly no bigger; one sometimes winces to see cylinders with humps where a strong-arm restorer has forced in an oversize divider.



## The re-pin operation

I have found a surprising variation in the time taken for the actual insertion of all the new pins. Some cylinders accept the same diameter of wire in, say, 98% of the holes – as did this 14in Bremond. Others need two or even three sizes, which can more than double the time taken assuming brute force is never resorted to. But in addition to this variation, all cylinders I have met have had one or two per cent of damaged and oversize holes – due I imagine to previous errors and attempts to insert single replacement pins. Some of these holes are merely oversize, some are surrounded by small pits where the brass has been struck or gouged, possibly to close in an oversize hole. My advice for dealing with these (from a tip first given to me by Jim Colley) is to keep to the wire diameter used for the majority of holes and to wedge it into these oversize holes using a fragment of the thinnest available damper wire, – preferably inserted at the leading edge of the hole so as to keep the pin central in its track. If you take a short length of damper wire and bend the last 1mm to a sharp right angle it is easy to insert and hold in the pin hole with one hand while the other inserts the wire. After driving in the pin the damper wire is easily broken off flush with the cylinder. It may be necessary to cut the damper wire to half width if the pin is hard to insert.

## Re-cementing

To prevent fouling the edges of the cylinder while ladling back the cement I fit thin aluminium protectors made quite roughly from (second-hand) small foil food dishes, by cutting a hole in their base about an eighth of an inch smaller than the cylinder internal diameter. The big advantage of scalloped dividers is that with them you need not be too particular about getting the correct amounts of cement in each section between and beyond the dividers because the cement will find its own level along the whole length of the cylinder (assuming your lathe bed is horizontal!) I like to have a small tell-tale hole in one or both end caps situated at what will be the final internal diameter of the cement filling, and I plug all other holes. Heating can safely stop a minute or so after traces of cement have

appeared at the tell-tale. This Bremond cylinder needed a 30-minute cooling run, the first five minutes fan-assisted. I have found a speed not less than 300rpm advisable, to ensure that there will be no messy traces of cement on the cylinder arbor, which I also grease as an added precaution.

I have found an astonishing variation in cylinder cement, ranging from very thin and runny to a sort of sandy porridge. Sometimes there are quite large lumps in it, and sometimes two colours where, presumably, a re-pinner has had to top up. All types have (so far) given me the same smooth satisfactory glossy surface within the cylinder. But this cement is a very poor conductor of heat so a large quantity takes a long time to heat or cool right through. Heating at too high a temperature does not hurry it but merely drives off some of the solvent thereby reducing its quality and providing a formidable smell.

It is important to examine the cemented cylinder closely for bent or pushed-in pins; the latter are easily pulled back after gentle local heating with a fine-flame burner.

## Grinding and Setting

I use a fixed stone for grinding, and the main precaution here is to ensure that the final two or three thousandths of an inch are ground off with a fine stone and not more than a thousandth per pass, to ensure that no 'rag' is left on the leading edges of the pins. All grinding dust should be cleaned off and a heavy oil applied freely to the cylinder before pin setting.

I have found 0".0035 the dial interference for pin setting; but however carefully done I always find up to about 2% of the pins bent sideways – though not all bent enough to interfere with an adjacent tune track. Straightening in the case of this Bremond cylinder took about two hours in half-hour sessions.

It is always an exceptional pleasure to hear a re-pinned cylinder playing, with all the missing notes, and in this case two complete tunes restored. The only outstanding chore is to decide which pin to delete where

there are two too close together. It takes patient listening, helped here because the four cases were all on the same tune. I think it is usually the later pin of such pairs that is correct, the earlier one being more likely to have been pricked first, in error, and its delete mark omitted; but re-pinders more expert than me disagree with this possibly facile assumption. All agree, however, that a re-pinned cylinder plays better after all the tunes have been played a few times.

I advise anyone embarking on re-pinning to start with a cylinder not much longer than six inches, and preferably one free from damage around the pin holes. I was encouraged to start by Graham Webb's book, and the procedure I have followed, then and now, is that of Keith Harding's *Musical Box Workshop Manual*. The Bremond 14in cylinder has 6250 pins for its 91-tooth music comb and 9-tooth bell comb (the latter playing ten bells, the treble pair from one tooth). In one pouring wet May day, and without overlong sessions, I put in 1100 pins, – which might seem slow to a professional, given a cylinder with such consistent hole size. It took me about six hours. Looking back at the several cylinders I have re-pinned over the last few years, my only regret is failing to find any clues to the sequence of the pricking operation. All the errors seem to be completely random. The most bizarre I have seen is on a 10½in Henriot cylinder no 11544 where, about two seconds after the end of the first tune, there is a nice little chord of three notes. But this chord does not occur either at the beginning or at the end of any tune on the cylinder! And these three stray pins are not deleted. I left them in as a tribute to some 1850's craftsmen who nodded thrice.

## Causes of disaster

Most owners of musical boxes have vague fears of a 'run' and I hope such fears may be allayed by noting that responsible owners' experiences of a run are extremely rare. I have heard this fear expressed as 'the terrific pent-up force held only by a tiny gear wheel', whereas in fact the maximum load on a governor wormwheel with the spring fully wound is less than 1lb (450 grams) on a typical 13in cylinder box and should in fact be about the same for

all normal boxes, the gear ratios being selected both to apply the extra torque needed for long and fat cylinders and to prevent overloading at the governor. It would take more than ten times this load to bend a normal wormwheel tooth. Measuring the load is easy, it is simply the weight needed to deflect the endless downwards.

Undoubtedly the most common cause of a run has been unwise tampering, mainly around the governor. If either the governor securing screw or the cock screw or the endless bottom bearing adjusting screw is loosened enough, a run is inevitable. Also, though the endless is designed with a shoulder to prevent it going out of mesh if the end stone is removed, a replaced endless or an altered top bearing could remove this safety feature in which case loosening the end stone plate screw would cause a run.

I think mechanical failures have always been very rare causes of runs. The only three examples I have gleaned from talks with experts comprise two failed repairs and one metal failure, – respectively a wormwheel inadequately riveted to its pinion which came adrift; an endless fitted with a new lower spigot which fell out; and a fractured pinion shaft.

Possibly some runs have been caused, directly or indirectly, by ham-fisted or wilful winders-up coming up hard against the Geneva stop. One sees this on tormented boxes as deep scars on the female Geneva or the male peg broken off or the securing screw of the female sheared off... or sometimes all three. After that the ham-fisted can wind till he or she is only stopped by the spring anchor on the barrel, which one sometimes sees thereby distorted; and at a guess I think this might add up to ten times the normal maximum torque from the spring, with perhaps an added shock effect.

Runs can range from utter disaster, if they occur at full winding and with tunes set for change, to minor upset if the spring is nearly run down and tunes set to repeat. So a pessimist leaves his musical box always set to repeat!

Surprise is sometimes expressed that a bad run seems to knock cylinder pins over in both directions

and to cause gouging of the cylinder surface. This is because the heavy cylinder accelerates to a high speed and its momentum carries it past any stopping position after which it will reverse before coming to rest. At high speed and not being balanced it will in places pass closer to the comb. If set at tune change it will undergo rapid sideways movements. Also during the run some pins and teeth and tips are broken off and some are likely to jam between comb and cylinder.

### Fiction

Not all fictional references to mechanical music are entirely flattering, as for example the following extracts from a 1947 story by Dornford Yates in which Berry & Co are putting an objectionable neighbour to trial by noise with a steam organ...

There is a noise which is made by a gramophone. It may be heard, when the power, which has failed, is restored, if the tune is not yet done and the needle is still on the disc. It is not an agreeable noise. But conceive it magnified beyond all comprehension, and you will have some idea of the introductory movement to *Daisy Bell*. So for some five or six seconds.. Then the organ was under way, and the well-known melody ranged, like a beast enlarged, the sleeping neighbourhood.

*Daisy, Daisy,  
Give me your answer – do...*

I despair of describing the uproar. Daphne said it was frightening, and she was a mile away. The veil of silence was not so much rent as savaged – when *Hoby's Steam Round-Abouts* laid their simple oblation upon the altar of fun.

Hoby's mouth was close to my ear. 'Good enough, mister?' he blared. "The half was not told me," I yelled. 'Here he comes', roared Berry, pointing. A lantern was jerking its way towards us and Withyham arrived, panting. 'Stop this blasted row', he yelled. 'Wot row?' said Hoby. 'This row', howled Withyham. 'This fiendish tune'. 'Change in a minute', said Hoby.

With his words *Daisy Bell* gave way to *The Washington Post*. 'There you are. Wot did I tell you?' 'Stop the machine', screamed Withyham. 'Can't do that', said Hoby. 'Can't disappoint the public'. 'Dam the public', roared Withyham. 'I've people staying with me in that house over there – decent, god-fearing people, and they're half out of their minds'. 'Can't 'elp that', said Hoby. 'I got to open to-morrer at twelve o'clock. An' I got to adjus' the organ. It ain't no pleasure to me to work all night'. 'All night?' screeched Withyham...

Much later, after Withyham signed a document in return for silencing the steam organ, there was a discussion about duress...

'A man doesn't make an untrue admission because there's a barrel-organ a furlong away'. 'Be fair', said Berry. 'Call it a musical box'. 'Be a Jew's 'arp, nex', said Hoby.

HAVB  
July, 1983.

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# EDGAR W MEINHARDT

EDGAR Meinhardt wrote to us pre-summer wishing MBSGB members every happiness in the 1983 trip to THUN. He, sadly, was unable to make the journey:

'No, I will not be able to be in Thun this summer. We usually stay in Switzerland for four to six weeks and, as I am sure you know, it is very expensive. As a result we go only every other year but since the Thun affair is arranged as an every-other-year affair I manage to miss it all the time. We passed through Thun several times last year but the echoes of the barrel organs had died away and all I could do was sigh.

On our way to Switzerland last year we stopped in Brussels with express intention of visiting several museums I had listed with mechanical music collections. Unfortunately I partook of several fine dishes which included asparagus ("spargel" in German) and had a flare-up of my gout. As a result I spent several days in the hotel and then had to leave for Zurich. .... and etc.

sincerely yours,  
Edgar.

Edgar is President of the St Louis Carnival Supply Co, and the main showroom is a working museum, made up of 'Kitsch, Dreck, Doodads, party favours, steins, plastic Orientalia, rubber faces, Hummel figurines, and, of course, Music Boxes.

Miss Piggy sells for \$42.95 and Kermit \$37.95, but if you want one of his mammoth-size Steins, that will set you back \$2,000. (That's the one he's holding in his left hand).

The movie studios use many of his rubber masks. They're fun, in fact, 'fun' is the operative word because Edgar's philosophy is quoted as, 'I try to laugh three times a day just to make sure I still can!'

Business has boomed since the 1930's. 'We make more in a day now than my father took in six months'.

There are two sides to the business, the fun and the serious. Edgar is 63, brother Robert is 62 and he is a Vice-President of the Company.



Edgar Meinhardt.

Brother James, 50, is Secretary-Treasurer. Today they hire twelve people. The firm does about 75% wholesale and 25% retail.

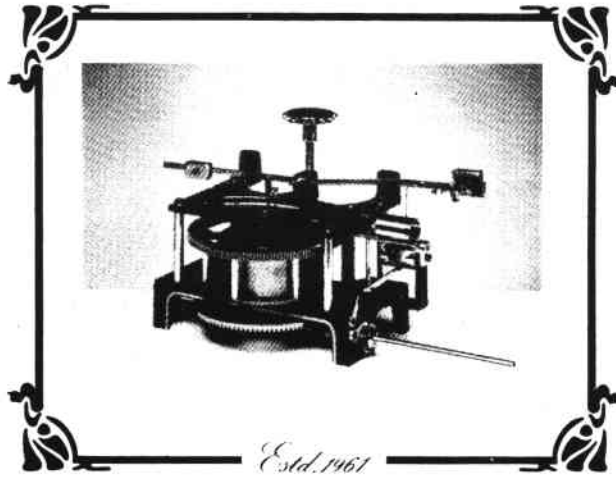
Did you know a raspberry was a Bronx Cheer? 'We will sell a gross of raspberries, also known as Bronx Cheers, for wholesale prices'. Edgar has a raspberry on the telephone tape, plus a goofy narrator and some Wagner. I *must* ring this guy up when I'm next feeling the St Louis Blues! (Ed) (Telephone: Prospect 2-6250, or Long Distance: 314-772-9977).

One customer writes of Edgar;

'He's super people. He comes off stiff and straight but he's really funny. I happen to like his dry sarcastic wit'. A lady teacher who frequents The St Louis Carnival Supply Company is more circumspect; she says the place is 'just beautiful!'

Where is this 'just beautiful' place? Answer: 3924-3932 South Broadway, Saint Louis, Missouri 63118. They are about six blocks north of where I-55 crosses the 4500 South Broadway Exit and they are across the street from Alexian Brothers Hospital.

© R C L, 1983.



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# A 1901 JÉRÔME THIBOUVILLE-LAMY CATALOGUE

Sent in by Hendrik H. Strengers  
(Part One)

IN A second-hand bookshop in The Hague I discovered a nearly complete 246-page catalogue of the well-known dealer and manufacturer Jérôme Thibouville-Lamy & Cie, founded in 1790 and with headquarters in Paris at the Réaumur-street No 68 and 68 bis. Although Arthur Ord-Hume in his book *'Clockwork Music'* (George Allen & Unwin Ltd. 1973) reprinted some interesting pages of similar catalogues – see pages 83 (view of the Paris showrooms), 84/89 (English cat 1905) and 90/92 (French cat of the same period) – this particular catalogue was not reprinted until today. It is interesting enough to tell you something about it, and to translate some parts of it.

## Back

The firm published four catalogues:

a) Phonographs and accessories: cylinders blank and recorded; b) Pianos and Harmoniums; c) Stringed instruments (violins, celli, double-basses, mandolins, guitars, etc), harmonic strings, brass and wooden wind instruments, percussion-instruments, metronomes, musical boxes, plates with music and all musical objects in general; d) Pianistas (= player-pianos) and instruments with a crank, functioning with the help of cylinders or perforated cardboards (Pianistas, Organinas, Coelophones; Organophones, organs with a crank, etc).

Below you can see both trademarks: 'Virtuose' and 'Dulcis & Fortis' (= Sweet and Strong).

Catalogue C is reprinted here partly: it is the seventh chapter, pages 232 up to 246. I regret two pages (241/2 concerning disc musical boxes) are missing, but you can not have everything. To compensate this I show you two other pages.

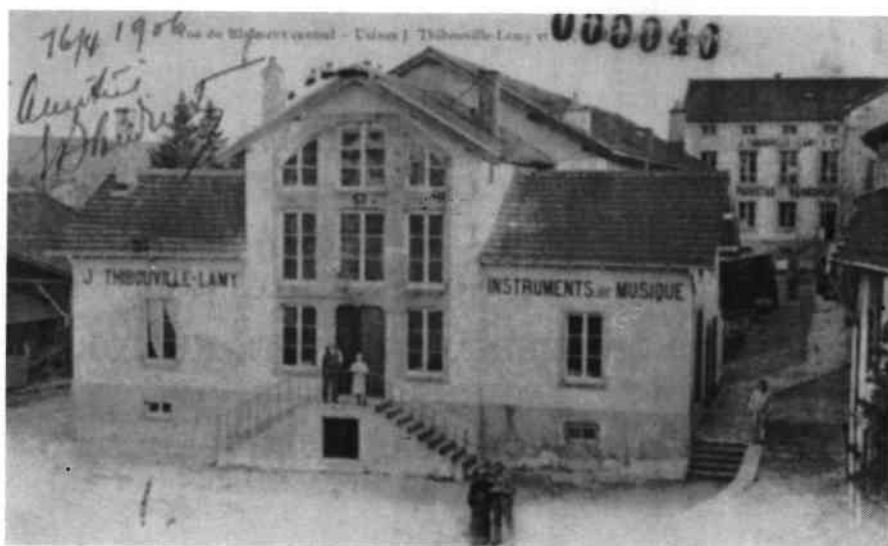
## Page 40

This is the factory at Mirecourt, about 50 kilometers south of Nancy in the Vosges (in the eastern part of France). You can see some interesting

things: 6 lutes and 10 violins hanging on a rope in the sunshine so that the lacquer can dry! Three times you can find the name Jérôme-Thibouville-Lamy-et-Cie painted on the walls and if you look at the fine picture of the factory on page 23 of *The Music Box, Volume 7, Number 1, Spring 1975* you can see that in the spring of 1906 the central building and the three-stories building behind the chimney still stood unaltered but that there was a smaller distance between the central building and the annexes at the right side than this steel-engraving, made by Thirion & Bouchet suggests.

musical pieces with brightness and precision. It is not possible to obtain this precision unless the principal parts, the blanks and the wheels, are constructed in a regular and perfect way. Our perfect materials permit us to make these special parts with the greatest precision; we can also ensure that our musical boxes can endure a long trip without any damage.

The expert knowledge of the excellent artists, connected with our company, on behalf of the arrangement and the notation of the musical pieces, gives the guarantee, that the required musical pieces are per-



## Page 106

Here you can see the other factory at La Couture-Boussey (Eure-Department) about 86 kilometres west of Paris. How rustic are the two carriages with horses! The automobile was rather rare in those days!

## Page 232

*(Translated from the French by H Strengers)*

Seventh Chapter. Musical Boxes. French products.

To satisfy the taste of the lovers of musical boxes, these delicate and charming objects have to play

formed on our boxes with intelligence and exactitude.

All French and foreign pieces can be noted down on our musical boxes; if you order special airs, it will however be necessary to give us two months for the execution of these instructions.

All our musical boxes, named classical, and those which we define as first quality or superior quality: 'Boxes with handle, childrens toys – small boxes with a spring; called snuffboxes – "cartels" or ordinary musical boxes – mandolins – piano-fortes – zithers – drumboxes – bells and castanets – harmoniphons with

reeds, with and without drum', are praised very properly for their durability and the precision of their production, well groomed in the smallest details.

Important warning concerning musical boxes.

The extension, taking place every day in the trade of musical boxes and the active competitive struggle, which forces every manufacturer to perfect the materials in his workshops in order to produce better and at lower costs, have cost our company enormous sums of money to install new very perfected machines; but it is a great pleasure for us to state that the new equipment permits us to produce on exceptional favourable conditions all parts contributing to the construction of our musical boxes with a mathematical precision, which has no precedent.

Our catalogue, painstakingly composed, contains the enumeration of all materials concerning the production of musical boxes, from the smallest boxes with handle up to the most complicated and perfect ones.

This catalogue, in which are classified – in categories – the different styles of musical boxes, which are produced, provides you with decorated boxes in proportion to the quality and the importance of the musical pieces.

The extension of our storehouses permits us to have in stock the most complete assortment in the world. Setting aside the models, of which success leaves much to be desired, we have only preserved those boxes, which a real good bargain combine with the most valuable perfections, leading to an assortment of exceptional choice.

### Page 233

Boxes with handles, first quality; illustrated full-sized.

Important warning. – Our round and square boxes with handle are unrivalled for quality; the price varies with the number of the notes (= tongues). Interesting is that the price is given per dozen.

Although the price may seem low, you have to realize that in 1901 thirty French francs were weekly wages for the working-class!

### Page 234

Here you can see the well-known rectangular boxes with handle. The wooden boxes were varnished.

### Page 235

Musical boxes, with a spring, but without a box: so called clock-works, with short (No 5058) and long (No 5060) notes. I think that they mean, that the playtime is longer. The price is given here each.

Spring musical boxes: so-called snuffboxes, with a key, fixed on the box.

### Page 236

Musical boxes, known as 'Cartels', good quality. Economical size, called 'Mignonnette'. These boxes are all French made, they are solid and have a good tone-quality. All our boxes have a nicked movement and are provided with a tune-indicator without rise in price. All measures of the cylinder-lengths are given in 'pouces' = inches. This is given after the number of airs. The length of the barrel (= cylinder) constitutes the real value of the musical box, as the comb, which is always the same size as the barrel, has a number of tongues proportioned to its length. The box may be of small, medium, or large size without increasing much the price of the instrument; however it is preferable that the movement is set in a conveniently large box, without exaggeration. (Note: A greater sound-volume is not always an indication of a better quality. On the contrary!)

### Page 237

Musical boxes of first quality. We recommend in this very special way our boxes, called 'classical' and 'expressive'. These boxes, of which the cylinder is of proper length, contain a sufficient number of teeth to make it possible, that the notes can be repeated without the risk of damage; one can hardly avoid this in boxes of small dimensions, of which the comb contains only a limited number of teeth.

Note: The original steel-engraving is so perfect, that it is possible to read the printed tune-sheet: 'Musique, huit airs (8 melodies), 8½ pouces (= inches), Gamme 17, No 20057.

1). Faust Marche – from the opera by Charles Gounod, first performed in the 'Théâtre-Lyrique' at Paris, 19 March 1859.

2). Les Cloches de Corneville – opera by Robert Planquette, first performed in the 'Folies-Dramatiques' at Paris, 19 April 1877.

3). Rip-Rip, Voir la princesse (To see the princess) – operetta by R Planquette, first performed in 1881.

4). Le Grand Mogol, duo – operetta by Edmond Audran, first performed at Marseille, 24 Febr 1877.

5). Le coeur et la main, Couplet – The heart and the hand, song.

6). Le jour et la nuit, Ballade – The day and the night, ballad.

7). Olivette Polka.

8). Dona Juanita, Valse (Waltz) – operetta by Franz von Suppé, first performed in the 'Carl-Theater' at Vienna, 21 Febr 1880'.

I wonder who the lucky collector is to listen to this particular box: please let me know about it!

### Page 238

On this page you can see a box with 5 visible bells and a tune-sheet: 'Musique, huit airs (8 melodies),.... pouces (= inches), No 37489.

1). Vanity May, Polka.

2). Bocaccio, Sérénade – operetta by Franz von Suppé, first performed in the 'Carl-Theater' at Vienna, 1 Febr 1879.

3). Carmen, Toréador – opera by Georges Bizet, first performed in the 'Opéra-Comique' at Paris, 3 March 1875.

4). Myosotis, Valse (Waltz) – any idea?

5). Guillaume Tell, O Mathilde (William Tell, song from Act I) – opera by Gioacchino Rossini, first performed at Paris, 3 Aug 1829.

6). Gabrielle de la Périne, Mazurka.

7). L'Etudiant pauvre, Galop (Der Bettelstudent = The Beggar Student) – operetta by Karl Millöcker, first performed in the 'Theater auf der Wieden' (later 'Theater an der Wien') at Vienna, 6 Dec 1882.

8). La Ravissante, Gavotte (The charming girl)'.  
And who is the owner of this 1901 treasure?

At the bottom of this page you can find the prices for musical boxes with drum, bells and castanets, all visible. The zither – on request – raises the price with 10 French francs.

# INSTRUMENTS DE MUSIQUE ET CORDES · HARMONIQUES

de Jérôme Thibouville-Lamy et C<sup>ie</sup>

68, 68<sup>bis</sup>, rue Réaumur, 68, 68<sup>bis</sup> — PARIS

## DIFFÉRENTS CATALOGUES

Catalogue A Phonographes et Accessoires s'y rattachant; Cylindres vierges et enregistrés.

Catalogue B Pianos et Harmoniums.

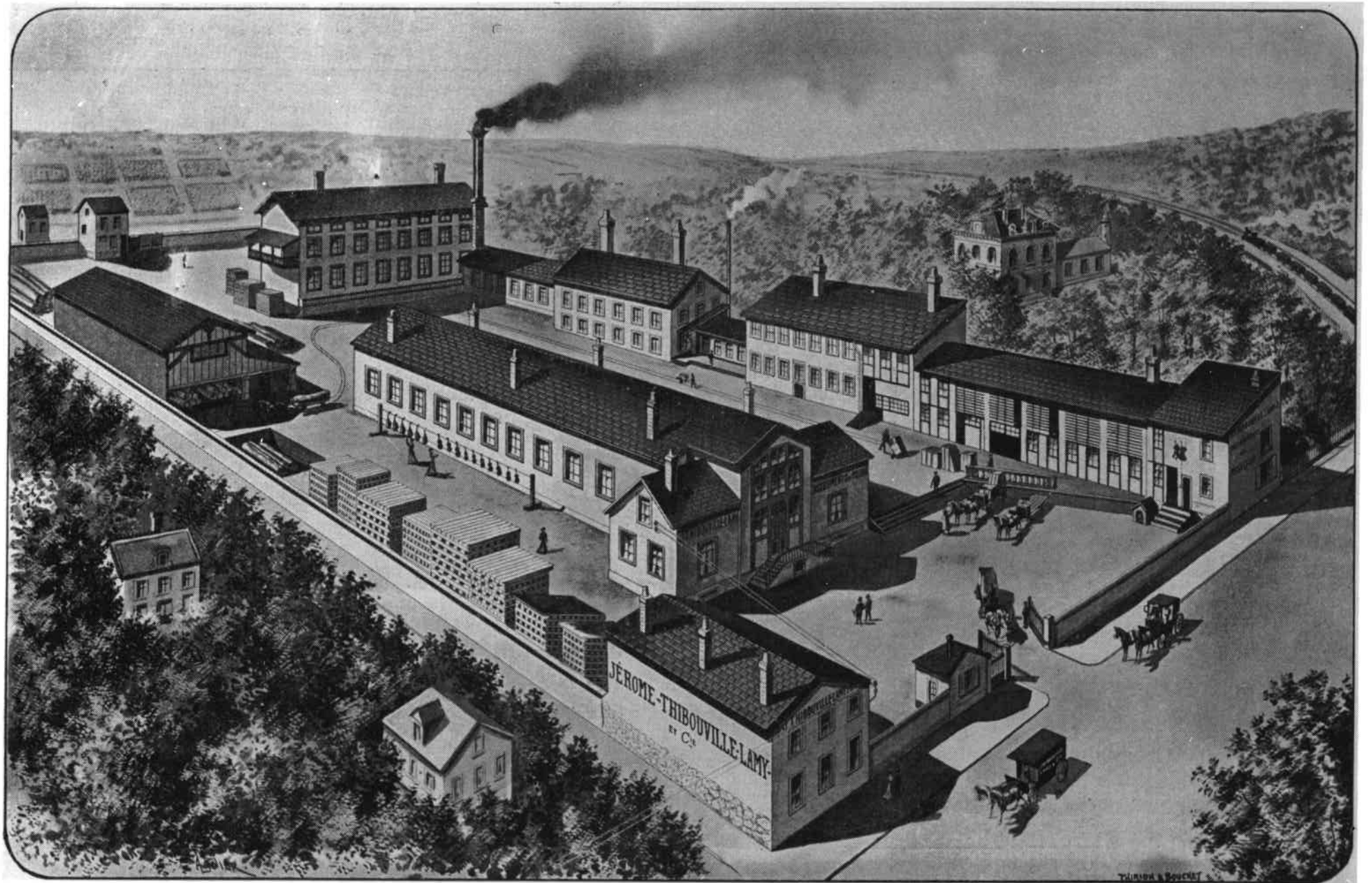
Catalogue C Instruments à cordes frottées ou pincées et Accessoires s'y rattachant (*Violons, Violoncelles, Contrebasses, Mandolines, Guitares, etc., etc.*); Cordes harmoniques, Instruments à vent en cuivre ou en bois, Instruments à percussion, Métronomes, Boîtes à musique, Dessous de plats, et en général tous les objets à musique.

Catalogue D Pianistas et Instruments à manivelle fonctionnant à l'aide de cylindres ou de cartons perforés (*Pianistas, Organinas, Cœlephone; Organophone, Orgues à manivelle, etc., etc.*)

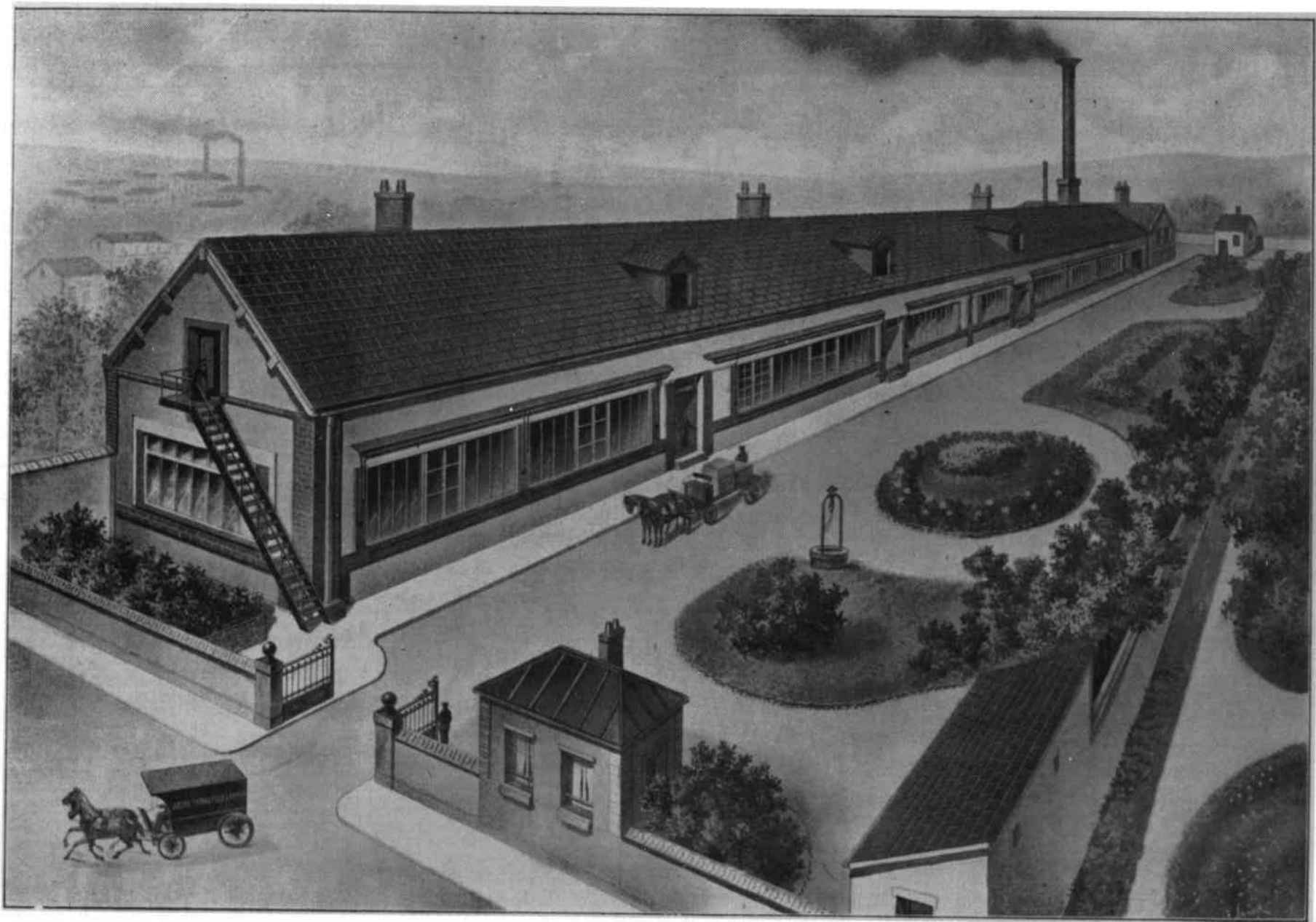


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VUE DE L'USINE JÉROME THIBOUVILLE-LAMY ET C<sup>o</sup> A MIRECOURT





VUE DE L'USINE JÉROME THIBOUVILLE-LAMY ET C<sup>e</sup> A LA COUTURE-BOUSSEY (EURE)

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Fabrication Française

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Dessins de grandeur naturelle



N° 8001



N° 8003

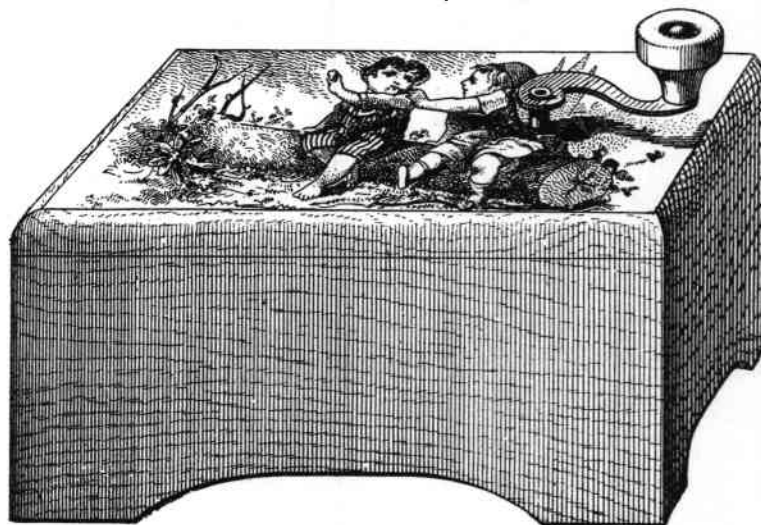
**AVIS IMPORTANT.** — Nos boites rondes et carrées, à manivelle, sont sans rivales comme qualité, le prix varie avec le nombre de lames.

Numéros	<b>MUSIQUES A MANIVELLE, 1 AIR</b>						Prix
<b>8001</b>	<b>Boîtes rondes,</b>	nickelées avec chromo,	1 air,	8 lames,	diam. 0 <sup>m</sup> 050.	<i>la douz.</i>	17 »
<b>8002</b>	—	—	—	1 — 12	— — 0 <sup>m</sup> 055.	—	22 »
<b>8003</b>	—	—	—	1 — 18	— — 0 <sup>m</sup> 072.	—	30 »
<b>8008</b>	—	—	—	1 — 28	— — 0 <sup>m</sup> 080.	—	39 »
<b>8009</b>	—	—	—	1 — 36	— — 0 <sup>m</sup> 080.	—	48 »
<b>MUSIQUES A MANIVELLE, 2 AIRS</b>							
<b>8021</b>	<b>Boîtes rondes,</b>	nickelées avec chromo,	2 airs,	48 lames,	diam. 0 <sup>m</sup> 072.	<i>la douz.</i>	34 »
<b>8023</b>	—	—	—	2 — 28	— — 0 <sup>m</sup> 080.	—	42 »
<b>MUSIQUES A MANIVELLE, 3 AIRS</b>							
<b>8025</b>	<b>Boîtes rondes,</b>	nickelées avec chromo,	3 airs,	28 lames,	diam. 0 <sup>m</sup> 090.	<i>la douz.</i>	60 »
<b>8026</b>	—	—	nickelées avec chromo,	1 <sup>re</sup> qualité,	3 airs,	—	70 »
			36 lames,	diamètre 0 <sup>m</sup> 090	.....	—	70 »

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8031	Boîtes carrées, bois verni avec chromo, 1 air, 12 lames, 0 <sup>m</sup> 085 sur 0 <sup>m</sup> 060. <i>la douz.</i>	24 »
8032	— — — — 1 — 18 — 0 <sup>m</sup> 100 sur 0 <sup>m</sup> 075. —	32 »
8033	— — — — 1 — 28 — 0 <sup>m</sup> 100 sur 0 <sup>m</sup> 075. —	38 »
8034	— — — — 1 — 36 — 0 <sup>m</sup> 100 sur 0 <sup>m</sup> 075. —	46 »
<b>MUSIQUES A MANIVELLE, 2 AIRS</b>		
8040	Boîtes carrées, bois verni avec chromo, 2 airs, 18 lames, 0 <sup>m</sup> 105 sur 0 <sup>m</sup> 085. <i>la douz.</i>	38 »
8041	— — — — 2 — 28 — 0 <sup>m</sup> 105 sur 0 <sup>m</sup> 085. —	50 »
8042	— — — — 2 — 36 — 0 <sup>m</sup> 120 sur 0 <sup>m</sup> 095. —	70 »
<b>MUSIQUES A MANIVELLE, 3 AIRS</b>		
8045	Boîtes carrées, bois verni avec chromo, 3 airs, 28 lames, 0 <sup>m</sup> 120 sur 0 <sup>m</sup> 095. <i>la douz.</i>	70 »
8046	— — — — 3 — 36 — 0 <sup>m</sup> 125 sur 0 <sup>m</sup> 095. —	80 »
<b>MUSIQUES A MANIVELLE, 4 AIRS</b>		
8050	Boîtes carrées, bois verni avec chromo, 4 airs, 28 lames, 0 <sup>m</sup> 125 sur 0 <sup>m</sup> 095. <i>la douz.</i>	80 »
8051	— — — — 4 — 36 — 0 <sup>m</sup> 130 sur 0 <sup>m</sup> 100. —	92 »

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### MUSIQUES A RESSORT SANS BOITES, DITES ROUAGES

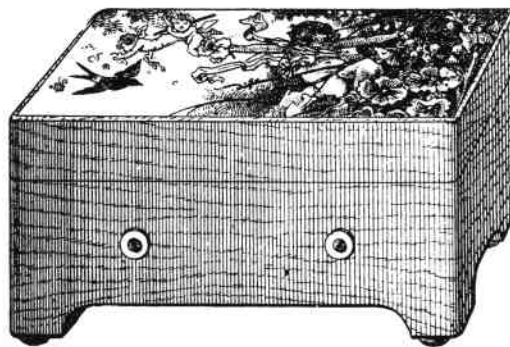
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*dans les objets tels que Porte-Cigares, Albums, Nécessaires, etc., etc.*

Numéros		Prix
5056	<b>Musique</b> , rouage à ressort, sans boîte, 1 air, 28 lames . . . . . <i>la pièce.</i>	5 70
5058	— — — — 2 — 28 — courts . . —	6 »
5060	— — — — 2 — 28 — longs . . —	6 80
5061	— — — — 2 — 36 — — . . . —	8 »
5062	— — — — 2 — 41 — — . . . —	8 40
5065	— — — — 3 — 36 — — . . . —	11 80
5066	— — — — 3 — 41 — — . . . —	13 80
5067	— — — — 4 — 36 — — . . . —	14 »
5068	— — — — 4 — 51 — — . . . —	15 30
5069	— — — — 6 — 36 — — . . . —	21 80

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8070	<b>Musique à ressort</b> , boîte bois de Spa, avec chromo, 2 airs courts. <i>la pièce.</i>	8 50
8072	<b>Musique à ressort</b> , boîte bois de Spa, avec chromo, 2 airs, 28 lames, 1 <sup>re</sup> qualité. —	12 50
8073	— — — Spa, — 2 — 36 — — . —	14 »
8075	— — — Spa, — 3 — 36 — — . —	18 »
8077	— — — Spa, — 4 — 36 — — . —	22 »
8090	<b>Musique à ressort</b> , boîte ébénisterie, 2 airs, 36 lames. . . . . <i>la pièce.</i>	10 80
8091	— — — — 3 — 36 — . . . . . —	16 90
8092	— — — — 4 — 36 — . . . . . —	20 80

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Numéros		Prix
		
	<p>N° 5087 et 5089 Longueur 0<sup>m</sup>35. — Largeur 0<sup>m</sup>17.</p>	
5087	<p><b>Musique</b>, boîte « Mignonnette », 4 airs, gros cylindre nickelé, 3 pouces 1/2 . . . . . <i>la pièce.</i></p>	36 »
5089	<p><b>Musique</b>, boîte « Mignonnette », 6 airs, gros cylindre nickelé, 3 pouces 1/2. . . . . —</p>	37 »
	<h2>BOITES A MUSIQUE DITES CARTELS, BONNE QUALITE</h2> <p><i>Jolie Boîte économique</i></p>  <p>N° 5090 et 5092 Longueur 0<sup>m</sup>38. — Largeur 0<sup>m</sup>19.</p>	
5090	<p><b>Musique</b>, boîte économique, 4 airs, 4 pouces 1/2, gros cylindre. <i>la pièce.</i></p>	48 »
5092	<p>— — — 6 — 4 — 1/2, — — . —</p>	52 »
5094	<p>— — — 8 — 5 — 1/2, — — . —</p>	70 »

Dans toutes les musiques cartels, les pouces mentionnés après le nombre d'airs indiquent, à la manière ancienne, la longueur du cylindre. Cette longueur constitue la réelle valeur de la musique, parce que le clavier, qui a toujours la dimension du cylindre, possède une quantité de lames proportionnée à sa longueur. La boîte marquée peut être petite, moyenne ou grande, sans augmenter le prix d'une manière sensible; il est cependant convenable que la musique soit à l'aise dans la boîte et cela sans exagération.

# BOITES A MUSIQUE (Suite)

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## MUSIQUES DE PREMIÈRE QUALITÉ

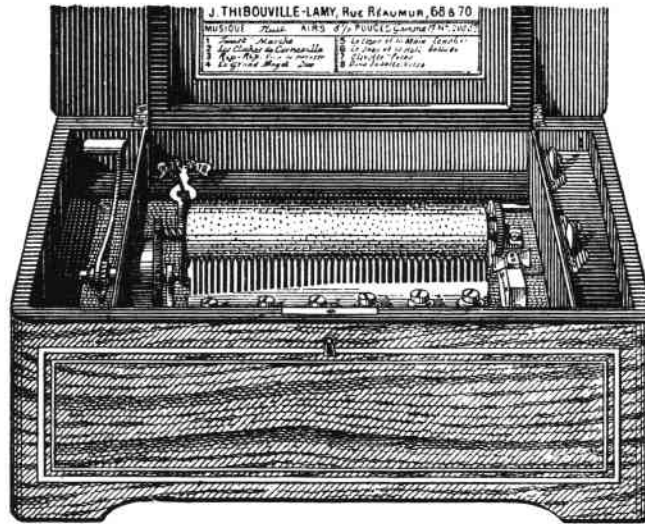
Nous recommandons d'une manière toute spéciale les musiques dénommées **classiques** et **expressives**. Ces musiques, dont le cylindre est de longueur régulière, possèdent le nombre de lames suffisant pour que les notes puissent se répéter sans risquer de friser, ce qu'il est difficile d'éviter dans les pièces à petites dimensions, dont le clavier ne possède qu'un nombre de lames restreint.

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avec Marqueterie

Cadre et Serrure

Grand Cylindre

Sons puissants



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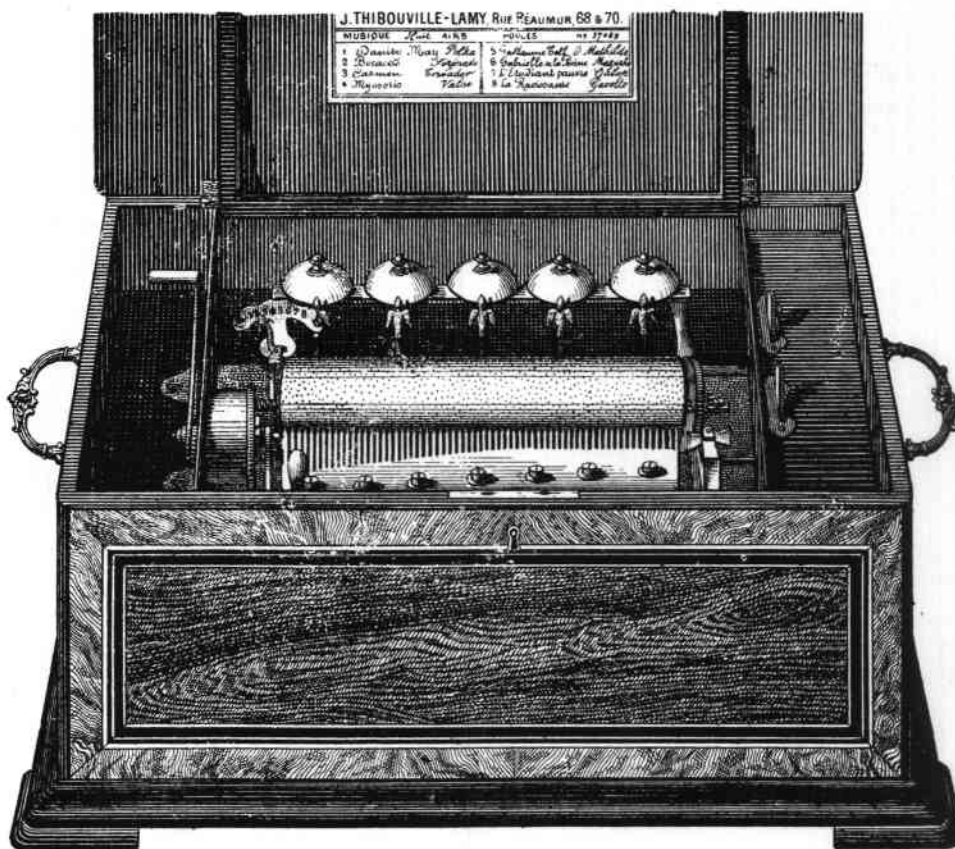
Numéros		Prix
5099	<b>Musique</b> , boîte marqueterie avec cadre et serrure, 8 airs, 5 pouces 1/2. <i>la pièce.</i>	74 »
	<i>La même</i> , avec cithare. . . . .	76 »
5100	<b>Musique</b> , boîte marqueterie avec cadre et serrure, 8 airs, 7 pouces 3/4. <i>la pièce.</i>	88 »
	<i>La même</i> , avec cithare. . . . .	100 »
5101	<b>Musique</b> , boîte marqueterie avec cadre et serrure, 10 airs, 7 pouces 3/4. <i>la pièce.</i>	92 »
	<i>La même</i> , avec cithare. . . . .	104 »
5102	<b>Musique</b> , boîte marqueterie avec cadre et serrure, 12 airs, 10 pouces. <i>la pièce.</i>	130 »
	<i>La même</i> , avec cithare. . . . .	146 »
<b>MUSIQUES CLASSIQUES</b>		
5114	<b>Musique classique</b> , 1 <sup>re</sup> qualité, jolie boîte palissandre avec marqueterie et serrure, 8 airs, 8 pouces 1/2. <i>la pièce.</i>	110 »
	<i>La même</i> , avec cithare. . . . .	120 »
5115	<b>Musique classique</b> , 1 <sup>re</sup> qualité, jolie boîte palissandre avec marqueterie et serrure, 8 airs, 10 pouces. <i>la pièce.</i>	120 »
	<i>La même</i> , avec cithare. . . . .	132 »
5116	<b>Musique classique</b> , 1 <sup>re</sup> qualité, jolie boîte palissandre avec marqueterie et serrure, 10 airs, 10 pouces. <i>la pièce.</i>	134 »
	<i>La même</i> , avec cithare. . . . .	146 »
5117	<b>Musique classique</b> , 1 <sup>re</sup> qualité, jolie boîte palissandre avec marqueterie et serrure, 12 airs, 12 pouces. <i>la pièce.</i>	160 »
	<i>La même</i> , avec cithare. . . . .	180 »
<b>MUSIQUES SUBLIME HARMONIE, 2 CLAVIERS</b>		
<i>Qualité extra</i>		
5176	<b>Musique expressive</b> , genre <b>guitare</b> , boîte riche, 8 airs, 12 pouces. <i>la pièce.</i>	220 »
5177	— — — — — 10 — 14 —	280 »
5178	— — — — — 12 — 15 —	360 »

# BOITES A MUSIQUE (Suite)

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## MUSIQUES A TIMBRES EN VUE

Sons puissants - Boîte riche avec Socle et Poignées



Numéros	Toutes nos pièces ont le mouvement nickelé et sont munies d'un cadran indicateur des airs sans augmentation de prix.	Prix
5122 <sup>s</sup>	<b>Musique</b> à timbres en vue, 6 airs, 4 pouces 1/2, avec socle et poignées. <i>la pièce.</i>	94 »
5126 <sup>s</sup>	— — — 8 — 5 — 1/2, — — —	106 »
5129 <sup>s</sup>	— — — 10 — 10 — — — —	198 »
5133 <sup>s</sup>	— — — 12 — 12 — — — —	250 »
<b>MUSIQUES A TAMBOUR ET TIMBRES EN VUE</b>		
<i>Sons puissants - Boîte riche</i>		
5137	<b>Musique</b> à tambour et timbres en vue, 6 airs, 5 pouces 1/2, avec socle et poignées. <i>la pièce.</i>	102 »
5138	— — — 8 — 8 — 1/2, — — —	150 »
5145	— — — 10 — 10 — — — —	240 »
5147	— — — 12 — 12 — — — —	290 »
5148 <sup>s</sup>	— — — 12 — 15 — — — —	370 »
<b>MUSIQUES A TAMBOUR, TIMBRES ET CASTAGNETTES EN VUE</b>		
<i>Sons puissants - Boîte riche</i>		
5150 <sup>s</sup>	<b>Musique</b> à tambour, timbres et castagnettes en vue, avec socle et poignées, jouant 6 airs, 7 pouces 3/4. . . . . <i>la pièce.</i>	176 »
5152 <sup>s</sup>	<b>Musique</b> à tambour, — 8 — 8 — 1/2. . . . .	196 »
5154 <sup>s</sup>	— — — 10 — 12 — . . . . .	300 »
5155 <sup>s</sup>	— — — 12 — 14 — . . . . .	360 »

La cithare augmente chaque musique de 10 francs.

(to be continued)

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## FANFARE

(based on 'Fanfare for the Common Man')

by Aaron Copland)

I heard the constant beat-beat, crack, crack,  
At intervals  
Of drum or drums,  
Tap –  
Tap;  
Even of heavy explosions  
Or of gun-fire:  
While all between  
There was to be struck through  
A softness of some yearning beauty  
That as well woke the sense to listen  
As in this season we're under spell to see  
The magic jacaranda tree,  
Its elegant swell a mass of violet-blue  
From a thousand thousand flowers of dainty hanging bell –  
No single leaf.  
Just as that softer music  
Dreamed or spoke,  
Mystery telling of mystery,  
So that one leant to listen to it,  
As one leant to see the blue bomb tree;  
Those repeated drum-taps  
Struck, fired, cracked,  
Deliberate, sharp, slow,  
Lest we forgot the icy frame  
Containing this beseeching tenderness and love;  
Struck, and with this dreaming woke,  
Awoke.

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(N.B. Aaron Copland was born in New York, 14th November 1900. One of his most important teachers was Nadia Boulanger, France's first woman to win music's Prix de Rome. She taught in America, but when she was in Paris she lived in the same street which had been home to Berlioz and Debussy – only a minute's walk from The Moulin Rouge. Ed.)

## ENROL A FRIEND....

## MAKE 1983 OUR YEAR OF 2000!

### LIST OF NEW MEMBERS

- 1884 Mr & Mrs K Hara, New Jersey, USA.
- 1885 Robert Leach, Surrey, England.
- 1886 Neil Wiltshire, California, USA.
- 1887 D A Robinson, Lincolnshire, England.
- 1888 Douglas Telfer, Connecticut, England.
- 1889 Charles Houthuesen, Middlesex, England.

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.

### CHANGES OF ADDRESS

- 0361 D R Berryman, Somerset, England.
- 0527 G A Spencer, Penzance, Cornwall.
- 0643 L R Lankes, California, USA.
- 0981 V Freeman, London, England.
- 1292 G W Gingell, East Devon, England.
- 1341 L A Hughes, Somerset, England.
- 1718 Alison Biden, Basingston, England.
- 1810 D B Singleton, London, England.

# CHIMES AND CARILLONS

from the 1941 Horological Journal

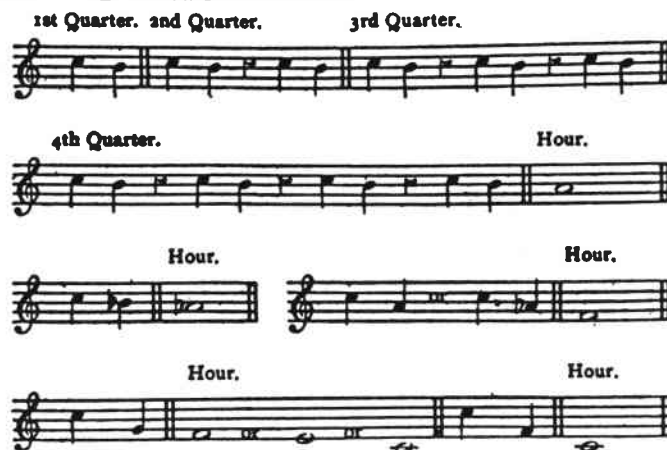
(Part One)

(sent in by J G Fox, Exeter)

## TWO-BELL CHIMES

THE "Ting-Tang" (Ding-dong or Bim-Bam) quarters are probably the most ancient form of chime used. It could not have been long before our hypothetical monk hit upon the scheme of using one bell for hours and another for quarter and half past. There seems to be no uniform interval between the two bells used. A major third and a fourth are probably the most frequently met with, St. Paul's Cathedral, London, being the first example of a major fourth that will occur to many. There are instances of other intervals being employed, from a minor second to a fifth. Intervals larger than a fifth are seldom met with, unless they are due to bad tuning.

The two-bell chime is usually sounded once at the first quarter, twice at the half-hour, and so on, but in some cases the fourth quarter is omitted in order that the chime may not be confused with the hour which must be struck on one



of the chime-bells where there is no third bell. The most ancient example of a Ting-tang chime in this country is at Wells Cathedral.

## THREE-BELL CHIMES

### HAMPSTEAD



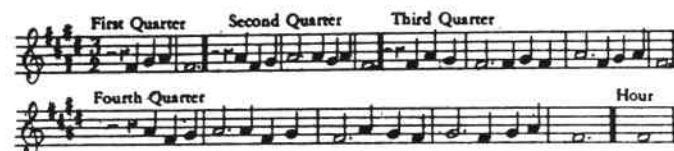
All those who have walked upon the pleasant hill of Hampstead will remember the chimes which ring out across the Vale of Health from the tall spire of Christchurch. They are simple enough, being merely a set of changes on a major triad, the hour being struck on the tonic. Their odd effect when heard from a little distance is due to a harmonic C natural below the A bell. If the chimes are played at the piano and the C sustained throughout the effect of the actual chime will be at once recaptured.

### NAFFERTON

Nafferton chimes are not to be heard in the village from which they take their name, where the church

clock confines itself to the ting-tang quarters. An old catalogue in the possession of Messrs. Potts, of Leeds, gives them under the title: "Chimes for Nafferton Church" but whether they were sounded by an earlier clock or were merely proposed and abandoned at Nafferton is not clear. The latter is probable, for in many cases where we know something of the circumstances governing choice of chimes the final decision has been made for the most domestic and arbitrary reasons.

But although these chimes have been shunned by Nafferton itself they are to be heard at Bardsy Church near Leeds and at Heath Church near Chesterfield. Whether the latter examples are in the same remarkable key (F sharp major) as in the present example is not known.



## FOUR-BELL CHIMES

### CAMBRIDGE (OR WESTMINSTER)

These quarters are probably the oldest four-bell chime in existence. They were first erected in St. Mary's Church, Cambridge (1793-4). It was Dr. Jowett, a member of the University, who, being consulted, took council with a Mr. Crotch and finally selected a phrase from the fifth bar of the symphony of Handel's "I know that my Redeemer liveth" and expanded it into the present chime.

Lord Grimthorpe remarked in his book that it was strange that so many young men listened to

the chimes whilst at the University without any attempt being made to reproduce them elsewhere. When he selected them for the Westminster clock he took a step which certainly rectified the omission, for since that time no chime can have been so widely copied. There is hardly a country in the world where their simple but dignified melody is not heard. In addition to their popularity for tower clocks, there must be millions of domestic clocks which sound these quarters. Their use on Mears and Stainbanks' fine bells at Westminster is the most important

Larghetto

Above is the phrase from Handel's *Messiah* which inspired these familiar quarters

reason for this (they are known by the name "Westminster" to thousands who have never heard of the Cambridge quarters) but another consideration is that most peals of bells have the necessary notes and a suitable hour bell for these chimes.

The hour note chosen for these quarters is not always a happy one. It should be the tonic (or 'Doh') of the key used, sounding an octave lower than the third note of the first quarter. The dominant, an octave below the fourth note sounds well but the use of one of the chime-bells for the hour is not so pleasant.

It is interesting to note that when Brahms' first symphony was first performed in England in 1877 it was at Cambridge that the event took place, the Cambridge audience being surprised and delighted to recognise in the noble horn theme of the finale:

the first notes of the Cambridge quarters. There are many modified forms of the Cambridge quarters, the commonest beginning with C-E-D-G, as the first quarter which is quite possibly due in many cases to a misconception on the part of the designer.

**COPENHAGEN**

At Copenhagen is a strange variation of the Cambridge quarters. One note is altered, the dominant, which, being raised a whole tone, transposes the chime into the relative minor key (say from G major to E minor). The resemblance to the Cambridge chime persists in spite of this and other modifications. The quarters are installed on the City Hall at Copenhagen and are of further interest in that the same four bells serve for a tune which is played after the hour strikes at twelve and six.

Pershore Abbey also possesses a minor variant of the Cambridge quarters, while the Copenhagen

chime is duplicated at Southfleet, England, minus the additional tune and with the hour struck on the tonic on which the fourth quarter ends.

Copenhagen plays this tune at twelve and six

**PARSIFAL**

Wagnerians will need no introduction to the basic notes of this chime. The above motif which is reiterated throughout the Good Friday Music in Parsifal provides the pattern for the following phrase which is played once at the first quarter, twice at the half-hour and so on.

The clock which uses this chime has not been identified. It is referred to by Krumm and Baltzer in their *Grobbur-Schlagwerke* and is probably to be found somewhere in Germany. It is also to be heard at Riverside Drive Church, New York, on the Rockefeller memorial carillon.

**SILCHESTER**

These quarters are sounded by a group of figure jacks operated by a clock at Silchester House, the residence of T. M. Hartley, the maker of the clock. Mr. Hartley originally composed the chimes for the church of Upottery, Devon. The tower contained six bells and an objection was made to the use of the tenor in the chimes. Mr. Hartley overcame this objection by suggesting the use of his own chimes which were eventually accepted.

It is a pity that "other influences" subsequently resulted in the "Westminster" quarters being adopted. Satisfactory as these famous chimes are they have become a little too much with us. W. W. Starmer mentions in his *Quarter Chimes and Chime Tunes* one friend of his who complained that no less than seven public clocks within hearing from his home played these quarters and Sir John Stainer once wrote (with reference to the "Tennyson" Chimes at Freshwater in the Isle of Wight) "You will be doing a kindness in turning out the Westminster Chimes, of which everyone is heartily sick."

The closing phrase of the fourth quarter of Mr. Hartley's chime, followed by the hour, is reminiscent of a motif from Mendelssohn's *Hebrides Overture*.

#### LOSTWITHIEL

In the remote and pleasant key of A flat Cornwall joins Britain's bell-chorus with this wistful little tune.



It is easy to hear in these notes a suggestion of the West Country with its mists and twilight, its "ghosties and ghoulies." The effect is heightened by the curious way in which the chimes linger above the keynote which is only heard at the hour.

#### DORKING

The chimes of Dorking are oddly reminiscent of those at Lostwithiel. But the Cornish pixies have given place to more homely spirits such as one

## FIVE-BELL CHIMES

#### TENNYSON (or CARFAX)



The gentle melancholy air of these quarters will bring many memories to those who have spent holidays in the Isle of Wight. They are the chimes of Freshwater Church where they were erected in memory of Lord Tennyson. It is apt that such a memorial should have been chosen for the author of "Ring out wild bells to the wild sky," not that this plaintive little tune could be called wild in any sense. Apparently the melody has been attributed to Sir John Stainer but he merely suggested one



might expect to dwell at the foot of London's chalk hills. The quarters are sheltered in the tall steeple of St. Michaels, which looks across the Pip Brook to its neighbour on the heights of Ranmore, a familiar landmark to all who have walked or motored in his part of Surrey.

#### POTSDAM

A little Mozartian phrase which all who know *The Magic Flute* will instantly recognise rings out from the Garrison Church at Potsdam where it was first installed as a chime at the beginning of the eighteenth century. The notes are also those of a popular German religious song *Ueb' immer Treu und Redlichkeit*. The bells of the Garrison Church were founded by Jan Albert de Grave of Amsterdam and the striking work is probably also by a Dutch craftsman.

#### Hour



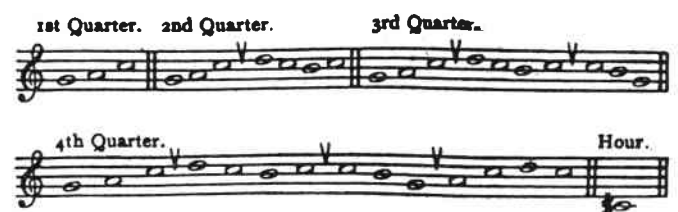
Owing to short memories and insufficient information to hand it is not clear how the quarters are arranged. The probability is that the phrase is played once at the quarter past, twice at the half-hour and so on.

slight alteration in it when the quarters were originally submitted to him. The real composer, whoever he was, showed in his use of five bells a taste and freshness of ideas that is all too rare.

The quarters are also to be heard at Uppingham and at Maralin in Ireland.

#### CANTERBURY CATHEDRAL

Until 1897 Canterbury Cathedral sounded only the ting-tang quarters. The present chimes were composed by the Rev. Frederick J. O. Helmore to commemorate the thirteenth centenary of the Cathedral and the landing of Augustine. The notes used are those of the eighth Gregorian tone which is not unconnected with the fact that it was Pope Gregory I who made St. Augustine first Archbishop



of Canterbury. The grave and solemn chant of the quarters is, however, rudely upset by the unexpected lurch of a major seventh when the hour bell rolls out its C sharp.

The same quarters (with a more decorous hour-bell) are to be heard in Oxford from the Tower of Merton College where they are sounded by a modern electric clock.

#### LOURDES (AVE MARIA)

From Lourdes comes this unusual chime which is apparently founded on motifs taken from a composition of Liszt. The strange feature of the chime is the way in which a three-bell phrase is repeated

First Quarter

Second Quarter

Third Quarter

Fourth Quarter

Hour

throughout three quarters giving place to an entirely new melody at the hour which employs five bells. The *Ave Maria* which is sometimes sung to the tune of the quarters was supposed to be one chanted by the pilgrims who came to Lourdes. In more recent times it was connected with the commercialised but picturesque ceremony which attracted so many pilgrims of another sort. It is feared that the more ruthless visitors of a still later day may have silenced these bells for ever.

#### NORWICH

Norwich Cathedral boasts a chime which won a prize in a competition. This was a prize offered by Dean Gouldburn for the best set of chimes to suit five bells to be erected on the new clock in 1876.

First Quarter

Second Quarter

Third Quarter

Fourth Quarter

Hour

The then Precentor of the Cathedral, the Rev. E. S. Medley, was the composer whose quarter-chimes won the award. Each of the quarters is given a Latin text and it would be interesting to know whether these melodic phrases were ever used for a larger composition. The texts are respectively: *Nisi Dominus, In exitu Israel, Sursum Corda* and *Gloria Patri*.

#### KEIGHLEY

These quarters come from Keighley Parish Church. Their most interesting feature is the way in which the key changes from B flat to F. The first four note phrase suggests B flat so convincingly that the

First Quarter

Second Quarter

Third Quarter

Fourth Quarter

Hour

ear is quite startled to hear it completed at the second quarter by a phrase which, though coming to rest on G, places the tune unmistakably in F. It is a good instance of the interesting effects which can be obtained with a small number of bells.

#### R. C. CHURCH CAMBRIDGE

Another chime from the home of the "Westminster" quarters, this time from the Roman Catholic Church of that city, has found an echo far from its own grey tower. This one has been copied at Dundalk where it can be heard on the bells of the Redemptorist Church of St. Josephs. Both here and at Cambridge the bells are by Taylors of Loughborough. The chimes were arranged by the Rev. Canon Scott, D.D., from an *Alleluia* sung on Holy Sunday. At Cambridge they are sounded by a Potts clock.

1st Quarter.

2nd Quarter.

3rd Quarter.

4th Quarter.

Hour

#### PALMERS GREEN

In the Bramley sports ground at Palmers Green in North London stands a small clock tower which disseminates to young and old alike the tune of *Boys and Girls Come out to Play*. It is a happy idea and one on which the authorities responsible are to be congratulated. The quarters are progressive,

First Quarter

Second Quarter

Third Quarter

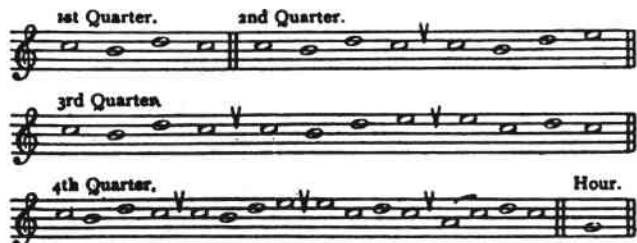
Fourth Quarter

Hour

two bars being played at the first quarter and four at the half-hour, etc. The whole tune is only heard at the hour.

**FORT AUGUSTUS N.B.**

From Fort Augustus Abbey, New Brunswick, come these "tolling, reminiscent bells," gravely intoning themes taken from the Short Responsory in Eastertide which are used in Lauds and Vespers in the Monastic rite. The fourth quarter consists of four phrases to which are set the Latin texts *Sancte Pater, Benedicte, Intercede* and *Pro Nobis*.



**STOKE ST. GREGORY**

Here is another interesting set of quarters. The first four notes consist of a bold "all's right with the world" sort of phrase, succeeded at the second quarter by a more timid tuneseeming to ask a question



which is immediately dismissed by a repetition of the first-quarter phrase. At the third quarter the question is protracted to two bars, only to be answered in the same way. By the fourth quarter the questioning phrases, now three bars long, are obviously determined to have a satisfactory reply. But the last bar of the quarter, completed by the bang of the hour bell, is definitely of the "be off or I'll kick you downstairs" order.

**GONVILLE AND CAIUS**

Cambridge is a happy hunting ground for the "cymbalogist." The tower of Gonville and Caius College, although deceiving the listener with its first quarter into thinking the chime is merely a "ting-tang," rewards the more patient with a noble set of variations on six bells.



(to be continued)



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# MUSIC BOXES PRESERVE A FAMILY TRADITION

by Lynne Ames

THEY play operatic arias, old-fashioned waltzes and American folk songs. The music is sometimes like that of a harpsichord, sometimes more like a carousel's calliope. The sound can be whimsical, stately, even a bit eerie – but it is always tinged with nostalgia.

They are antique music boxes, and they are about as similar to the small, commercially sold variety as a Rembrandt original is to a poster. Ruth Bornand of Pelham collects, buys, sells and repairs these machines – and in the process carries on a personal heritage. Mrs Bornand is the daughter-in-law of the late Joseph Bornand, a noted professional music-box craftsman from Switzerland.

'Music boxes bring you back', she said recently. 'Remember, they were once the only kind of "player-less" music there was. The sound of a music box all seems to remind people of moments in their past. I like it that I am preserving part of a way of life that is now gone, and I am proud to carry on the family name'.

**The Bornand family** began working with music boxes in Switzerland in 1825. In 1887, Mrs Bornand's father-in-law, who trained at the Mermod Freres factory in St Croix, Switzerland, came to Rahway, NJ, where he tuned combs for the Regina Music Box Company. In 1902, he moved to Pelham, carrying on his work and teaching it to his son Adrian – Mrs Bornand's husband, who died in 1949 – even as the industry itself was waning.

'The golden age of music boxes in America was from around the 1860's to about 1910', Mrs Bornand said. 'The earliest types of music boxes were made in Switzerland in the late 1700's and early 1800's, and were small, intricate pieces. As time went on, the mechanisms became even more complicated and elaborate, until by 1880 or so, wealthy Americans were buying large furniture-sized music boxes. The industry died, though, when the phonograph became popular'.

According to Mrs Bornand, there are really only two kinds of music box. In the Swiss type, a pinned cylinder, or roll, is struck by a tuned comb to produce music. The revolving movement of the cylinder is controlled by a governor, whose pace is set by a spring. In the disc type, manufactured first in Germany and later by the Regina Music Box Company, the same mechanical principles are employed but a disc is used instead of a cylinder. Swiss music boxes, Mrs Bornand said, tend to sound finer, more subtle and 'silvery'; disc boxes often have a warmer, more boisterous tone.

'The Swiss type tend to produce a more delicate sound', she said, 'but the German, or disc type, is more rousing. The real fascination, though, is the way the notes get on to the cylinder or disc to form a whole composition. An arranger and a mathematician somehow work it out, and transfer notes onto the mechanism in the proper order. It's what I call the mystery of the music box'.

Mrs Bornand's music boxes – she has hundreds – are of both the Swiss and German types. The majority of her stock are 'conventional' Swiss boxes – one-cylinder devices, housed in 18 to 30 inch rosewood cases, whose repertoire of 6 to 10 tunes apiece might include 'The Mikado', 'Aida' and 'My Old Kentucky Home'. These sell for £1,500.

More elaborate variations on this theme include an interchangeable cylinder music box, a 45-inch high carved mahogany piece made in 1886. The official trademark of the Bornand business, it looks almost like a small piano, except instead of keys there is a box containing the works. Seven 17-inch long cylinders, with six tunes on each, play works as disparate as 'Rigoletto', the 'Marseillaise' and 'Tramp, Tramp, Tramp'. The box, valued at about \$10,000 is not for sale.

Several thousand dollars less expensive is the Swiss dinner-music

box. Encased in a 45-by-18-by-13-inch inlaid rosewood case, it has an 18-inch cylinder programmed with enough music to play for two hours. 'Someone could put this on when they sat down to dinner and have music through dessert', Mrs Bornand said. 'It was used the way people use dinner music on record albums today'.

One of Mrs Bornand's favorites is a 69-inch-high automatic changer, made in Rahway around the turn of the century by the Regina Music Box Company, which closed in 1910. This disc-type box, which sells for about \$10,000, plays through a set of 12 discs, ranging in size from 15½ to 27 inches in diameter. Among its songs are 'Home Sweet Home' and 'The Last Rose of Summer'. The sound is full, vibrant and rhythmic. The case – ornate, Victorian, with a Tiffany-style glass window – has the same Americana feeling that the music does.

Mrs Bornand's most complex music box is also a disc type. Made in Germany in the early to mid-1800's, it plays three discs simultaneously, with a different part of the music on each disc. This gives a sound so full and melodic, according to Mrs Bornand, that it begins to sound like a full orchestra. 'It is the most spectacular music box I have ever seen', she said, playing a disc of 'The Sidewalks of New York'. 'Even a simple tune sounds completely rich'.

In fact, Mrs Bornand was so impressed with that music box, called the Symphonion, which is not for sale, that she recorded 24 of its songs for a record album to be released next month. This will be the fifth album of music box tunes she has made and has had produced and distributed under the Bornand Music Box name.

'When I began making records in 1946', she said, 'I did everything myself. I took a music box to New York City, to a company that copied the music onto an acetate disc – this

(Concluded on page 180)

## Letters to the Editor

Dear Bob,

With regard to Peter Schuhknecht's article in the Autumn Journal I find that I have in my collection a piano roll of Thalberg's variations on 'Home Sweet Home' by Bishop, Metolo No 45076 B. The roll is a straight copy of the sheet music reproduced in the journal but the music has accommodated the hemidemisemiquavers in an interesting way.

Half way through bar 37 the first run of hemidemisemiquavers appears and immediately they are cut to the same timing as previous demisemiquavers. This has the effect of halving the speed at which the music is being played, easily evident by listening to the bass notes. Playing speed returns to normal when the treble run is complete. The same happens again in bars 41, 45 and 49. This has the effect of making the music sound discontinuous as the playing speed is being halved in the middle of each bar. From bar 49 onwards the music continues at this new 'half speed' as hemidemisemiquavers predominate to the end.

Although the player piano can play the hemidemisemiquavers at the correct speed, as they are runs and not repeated notes, the music marker has chosen to halve the playing speed otherwise the notes merge into a blurr of noise. Looking at the music one wonders if this piece could ever be played as written or whether pianists also slow the tempo during the hemidemisemiquaver runs. Although, for the most part, it does sound better this way it does leave one with a few aural jolts.

Yours sincerely,

Nicholas Simmons.

Would other pianist-arrangers like to comment? Personally, when I saw the hemidemisemiquavers I thought in terms of playing them as a portamento, ie, a musical slide, but, to the purist that is cheating. (Ed).

Dear Sir,

I wrote some years ago on a question about the SIRDAR polyphon 'Music Box', VOL 5, No. 6 page 310.

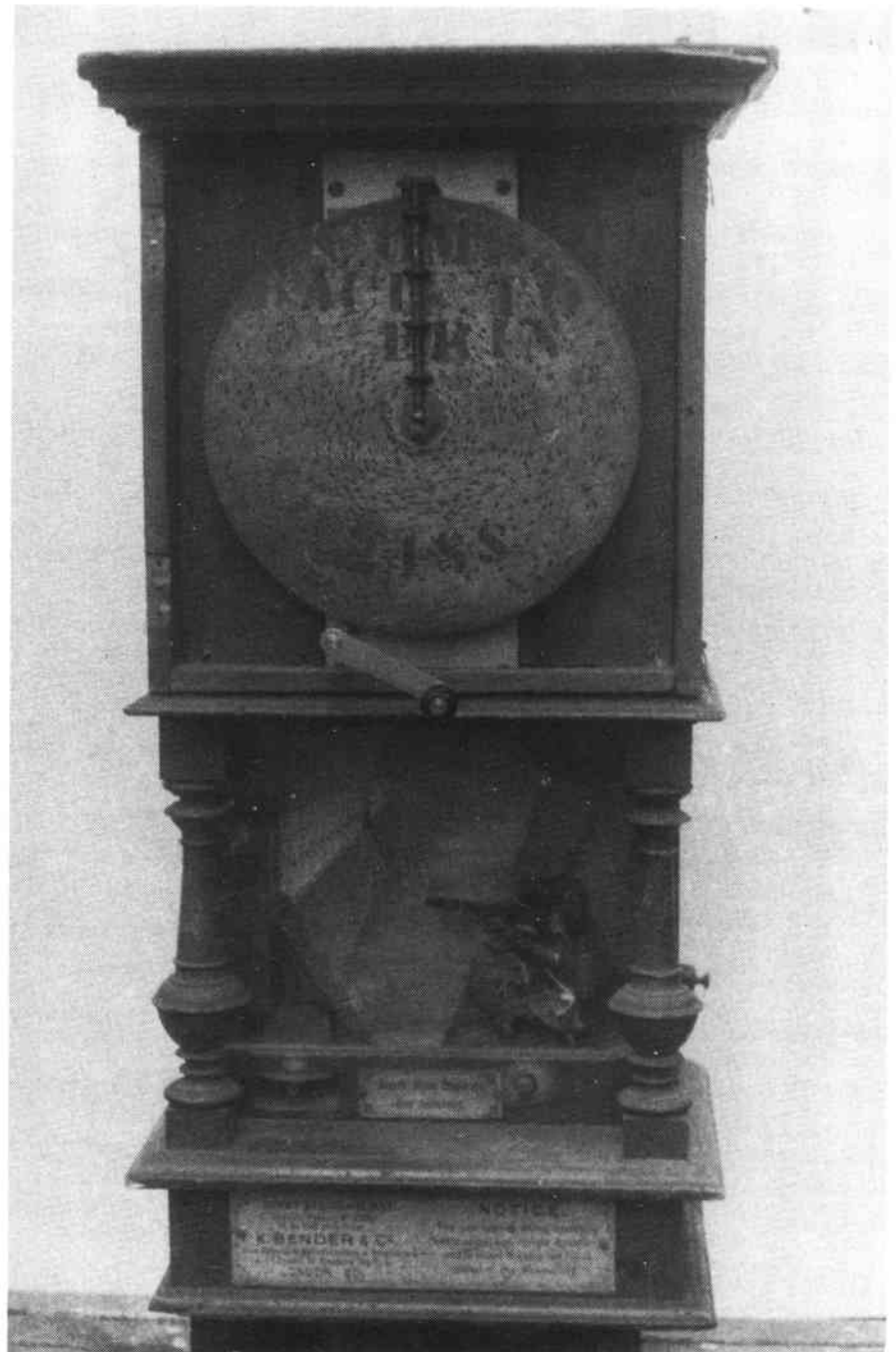
C W Cramp of Horsham writes:

I am wondering if any readers can furnish any more information on this polyphon. (There is a picture by the side of the letter). Sirdar is a title or a rank. The machine plays 11" size discs with one revolution for a penny.

A gun is mentioned which I have not obtained. There is no sign anywhere on the machine where it could be attached. K Bender and Co was of course the early agent for Polyphon. I have never seen it illustrated in our magazine nor in any of the catalogues.

There was no answer to the above letter (1972).

It is not often one can answer one's own question. I came across a complete 'Sirdar' box. Sorry the photo is poor but I only had the box for one hour before it was sold. A penny inserted started the disc and then dropped into the gun of the soldier. The gun could be sighted on target and, if correct, the penny



was returned. The target penny hole could be of two sizes, easy and more difficult. I wonder how many were made?

Yours faithfully,

C W Cramp.

Being thus directed to the 1972 edition of *The Music Box* two letters catch my eye as being of particular interest to present-day readers:

A J L Wright of Stoutbridge writes:

I welcome your policy of more member participation in *The Music Box* and I am enclosing a crossword puzzle which you may be able to use. I shan't be offended if you reject it as I'm no expert!

(Have we a member who could produce four crossword puzzles a year? The French Journal usually carries a crossword puzzle. Ed).

Keith Harding writes:

Readers of *The Music Box* may be interested to know that musical boxes are now appearing on the concert platform.

Mr Peter Maxwell-Davies has written a piece entitled *Solita* for solo flute and music box. This was performed at the Purcell Rooms, London, at 7.30 pm on Thursday 8th June, 1972, with Miss J Pearce on solo flute. The musical box was a good quality modern one by Reuge, with 50 notes.

(The musical box has also been used frequently as background music in films. Have we anyone in our Membership who has listed the use of music boxes in concert and film performance? Ed).



Dear Mr Leach,

Glad to learn from your letter than an article on the gramophone may soon appear in *The Music Box*.

In South Africa to my knowledge there is no group or society for collectors of gramophones or phonographs. However, interest is growing in phonographs, principally Edison phonographs. This is being promoted by Bill and Harry Hecht, twin brothers whose father worked for Edison and who have what is left of a fabulous collection largely destroyed by fire. I am enclosing an article on **John Hecht** which appeared in a local encyclopaedia.

Yours sincerely,

Ralph Ruben.

(P O Box 9137, Johannesburg, South Africa).

**JOHN HECHT** made recordings of South African artists sent to his London studio for some time before he accepted an invitation to come to South Africa in 1929 and establish a local record-making industry. An accomplished musician in his own right with 30 years of recording experience behind him. Hecht — who was born in Berlin, Germany on December 13, 1883 — left Europe and came to Johannesburg to make the first locally produced gramophone records in Afrikaans and in the Bantu languages. Today, near Eikenhof, south of Johannesburg, there exists a museum of records, machines and recording equipment dating back to the beginning of sound recording because he accepted this invitation.

It is almost one hundred years ago that the American genius, Thomas Alva Edison, startled the world in December, 1877, with his sensational 'talking machine', the Tin Foil Phonograph. Thus began the history of recording and the reproduction of sound.

John Hecht was a pioneer recording engineer who joined the world of sound recording in Berlin in 1898, using Edison equipment. He acquired numerous Edison phonographs and recordings in Europe and in Britain. As Edison presented the world with more and more improved versions of his phonographs, these were added to Hecht's collection.

In August, 1933, he brought his wife and family out to join him in South Africa. With them they brought his collection of machines and several thousand Edison records as well as others ranging from the very earliest Wax 2 Min Cylinders, the Gold Moulded and 4 Min Wax Cylinders, the indestructible Blue Amberol cylinders and the Diamond Disc records which Edison produced from 1912 until he withdrew from sound-recording in November, 1929.

A great deal of this collection was lost when a fire destroyed the Hecht home in 1957. Fortunately a considerable quantity of records and a number of machines were housed in a workshop and these were saved. In July, 1964, John Hecht died and his collection passed into the hands of one of his triplet sons, William.

Since that time William Hecht has written countless letters to organisations and persons in many parts of the world in an attempt to replace some of the more important recordings and other items lost. He has achieved some

measure of success and today the partly restored collection of Edison recordings again numbers some three thousand, spanning the years back to 1888 when the first commercial phonograph recordings were released.

The collection is important not only in the technical sense, but also historically and artistically. It covers every fold from nursery rhymes, well loved old ballads and sacred songs, to grand opera, from the dance music of the 19th century, the Lancers and military two-steps, the tango craze of 1913-14, the music of the First World War, the Charleston and jazz crazes to the raucous cacophonies of the Roaring Twenties.

Many of the world's best-loved composers were still alive and composing their masterpieces when these recordings were made, composers such as Verdi, Dvorak, Puccini, Massenet, Grieg, Leoncavallo, Saint Saens, and Rimsky Korsakov — to mention but a few. Apart from the Edison recordings the collection includes many made in Europe and in South Africa by John Hecht himself.

Near Eikenhof, far from its place of origin, this collection exists as a tribute to the greatness of the American genius, Thomas Alva Edison, who gave the world so much.

**Deadline Dates for Copy:**

Jan. 5; March 15;

June 15; Sept. 15.

**For Advertisements:**

Jan. 15; April 7;

July 7; Oct. 7.

Dear Bob,

I enclose a photostat of an article that was sent to me by Mrs **Doris McClintock** of 731 16th Street, New Cumberland, Pennsylvania, USA, 17070.

Mrs McClintock writes that the article appeared in the Parade Magazine section of The Sunday Patriot News, Harrisburg, Pennsylvania, on March 20, 1983. Mrs McClintock has asked me to extend her thanks and best wishes to yourself for a job well done on The Music Box.

She beat me to it!

Best regards,

Yours sincerely,

Dr Peter Whitehead.

MARCH 20, 1983

# Significa

By Irving Wallace,  
David Wallechinsky and Amy Wallace

## From Riches to Rags

**T**wo fathers of American industry; whose businesses are still going strong, ended their careers as low-level employees of their own companies

**Gustave Brachhausen**, an inventor and engineer from Germany, started a factory in New Jersey in the 1890s, first making music boxes. The company later switched to the manufacture of a vacuum cleaner, the Regina Electricbroom. Brachhausen sold his business in 1915 for



Brachhausen

\$1 million but soon lost all his money. In 1919, he returned to the factory he had founded—as a tool and diemaker. He later became a night watchman.

**Alvah Curtis Roebuck** was a watch repairman from Indiana who went into

the business of selling watches through the mail in the 1880s with a former freight agent named Richard Sears. His partner's aggressive marketing and advertising techniques made Roebuck

so nervous that he decided to sell his one-third interest in 1895 for \$25,000.

After Roebuck went broke in the 1929 crash, his old firm—now a thriving mail-order and chain-store operation—put him on the publicity department payroll to make goodwill tours.

One business historian wrote that wherever Roebuck appeared, "customers came in from as far as 100 miles away to shake the hand of the man whose name had been a byword in their families."



Roebuck

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Also disc(s) for 8<sup>1</sup>/<sub>4</sub>" (approx.) **Gloria**  
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### FOR SALE

ORPHENION 13<sup>1</sup>/<sub>4</sub>" discs for sale. Also  
'Duo-Art' rolls. Offers? Would pack and send  
overseas. Early Jazz records wanted. Russell  
Barnes, 42 St. Leonards Avenue, Blandford,  
Dorset, DT11-7NY. Telephone 0258-52109.

**KUHL AND KLATT** Café Piano with 20  
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Edinburgh (031-669-5000).

## NOTICES

### Subscriptions:

New rates passed at A.G.M.,  
10.6.83, are given in separate  
sheet enclosed with this  
Journal.

Please send your 1984  
Subscriptions to **Ted Brown**  
now. Postage for reminders  
is costly.

### Christmas Meeting:

London Press Club,  
3rd December, 1983.

### Easter Meeting:

Littlehampton, 27-29 April,  
1984. See separate sheets  
enclosed with this Journal.

## Letters to the Editor Continued

from **John Hayward**, Brighton.

Dear Bob Leach,

I am writing to inform anyone interested of  
the opening of another small museum on the  
South Coast, which involves mechanical  
music. It is called, 'Remember When.... a  
Museum of Mirth, Music and Amusement',  
and is to be found on **Hasting's Pier**.  
Admission is 30p and includes a few old  
pennies with which to use on the machines.

You could say that my interest in mechanical  
music arose fairly recently through my existing  
activities in the field of antique coin-operated  
machines, an enthusiasm shared with our  
President, Jon Gresham (at this point,  
apologies Jon for 'long time no see!' and no  
contact, maybe I'll make it this winter).

I would be glad to meet any fellow members  
of the MBSGB... the display at Brighton  
includes a couple of vintage jukeboxes,  
something which perhaps not many enthu-  
siasts have ever seen... remember Glen Miller  
and Spike Jones!

Yours sincerely,

John Hayward. (Tel: Brighton 608620).

(John also sent a poster of VINTAGE  
PENNY ARCADE, National Museum of  
Penny Slot Machines, on **The Palace Pier**,  
**Brighton**. But, are they correct in claiming to  
be 'England's One-and-Only'? Ed).

Note: There have been so many 'Letters  
to the Editor', all of them very important, that  
we have run out of space. My apologies to the  
writers whose letters have been held over.  
You will notice that 'Letters to the Editor'  
and 'Society Affairs' are in 8pt type to allow  
more room (articles are in the larger 10pt type).  
Now then; an increase in Membership and  
Advertising could give us an even larger  
journal. Roll up! Roll up! Ed.

The 1984 President of Musical  
Box Society International,  
America, is Al Choffnes.  
The MBSI Annual Meeting  
for 1984 will be held in  
September, in Texas.

Gustave Mathot, of Belgium,  
is working on a dictionary  
of 'Mechanical Music  
Terminology' in four  
languages. More news later.

M Marcel Goujon is President  
of the French Society, and  
Dr Jurgen Hocker is President  
of the German.

## Continued from page 177

was in the days before tape. I ended  
up with three 78 rpm records. Then I  
found a pressing plant in Pelham and  
an artist to do the cover. I took the  
finished product – an album called  
'The Original Music Box Medley of  
Christmas Song' – under my arm and  
went to New York City. By the end  
of the day, I had orders from  
Wanamaker's, Bloomingdale's,  
Magnavox and Doubleday'.

Since then, Mrs Bornand has  
recorded and distributed three  
more albums, 'Golden Music Box  
Favorites', 'Old Music Box Waltz  
Melodies' and 'Regina Sings Opera'.  
She records them on modern equip-  
ment and has them pressed at a plant  
on Long Island. In five weeks, she  
will bring out 'Symphonion Music  
Box', which should be available in  
local record stores.

'People who don't have the actual  
music boxes want these recordings  
because they are unusual and educa-  
tional', she said. 'They also want  
them because they love the sound of  
an antique musical box. The music  
boxes I have are simply not being  
made anymore. They were a product  
of the past, and their sound can bring  
back memories of that past to many  
people'.

© The New York Times, 1983.

(See page 149).



Peering into the clear water.

### Birth Announcement:

A son, William James Frederick,  
was born to Eva and Keith Harding,  
on September 29th, 1983.

After prolonged stay in hospital,  
mother and baby now doing well.

We join in sending our love and  
good wishes.

# Sotheby's

London

Tuesday 17th January 1983 at 11 am

## Mechanical Musical Instruments and Automata



A Clementi & Son, 40-key Chamber Barrel Organ.  
Sold on the 13th September 1983 for £4,400.

Following our highly successful auction in September, which totalled in excess of £175,000, we are now planning the next sale to include phonographs, gramophones, disc and cylinder musical boxes, barrel organs, orchestrions and automata to be held on 17th January 1984.

Entries for this sale can be accepted until the 11th November 1983.

Enquiries: Jon Baddeley

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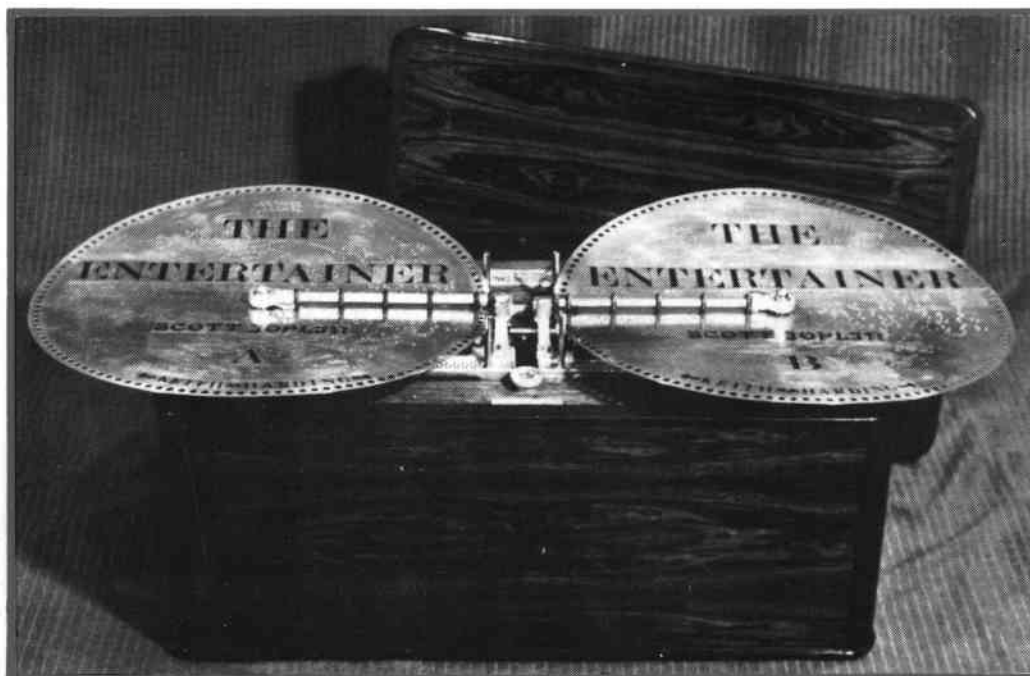
# Keith Harding

KEITH HARDING, FBHI and CLIFF BURNETT, CMBHI

**BRITAINS LEADING MUSIC BOX SPECIALISTS**

Established 1961

*We wish a Merry Christmas and a Happy Harmonious New Year to all our Friends*



THE ORIGINAL "GEMINI" DOUBLE DISC POLYPHON MADE IN 1978

The worlds first clockwork double disc Polyphon playing two 19<sup>5</sup>/<sub>8</sub>in (50cm) diameter discs at the same time. An entirely new design by Keith Harding using many of the parts developed for the Silver Jubilee Polyphon. With two 118 note discs playing at the same time, the instrument produces a beautiful sublime harmony or "voix celeste" effect. By using a specially arranged set of A and B discs, fantastic new musical possibilities are opened up to the musical arranger. The full gamut of 236 notes makes possible a much greater range of dynamics between loud and soft passages, a fuller base, fast trills and an exciting mandoline effect. We believe that this is one of the most exciting musical boxes ever to be made and a great step forward in musical box technology. This table model is surprisingly compact, measuring only 29in long by 17in wide and 15in deep, and we are proud to offer with it an entirely new arrangement by Patch Pearce, using A and B discs, of Scot Joplin, "The Entertainer", also available as single.

The original "GEMINI" was sold to a client in Japan, where it now features on an exciting new long playing record. Two more will be finished this summer. One is already ordered, the other will go to the first Collector who places a definite order. Price; still only £4,500 with five sets of discs. Terms; payment on confirmation of order.

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