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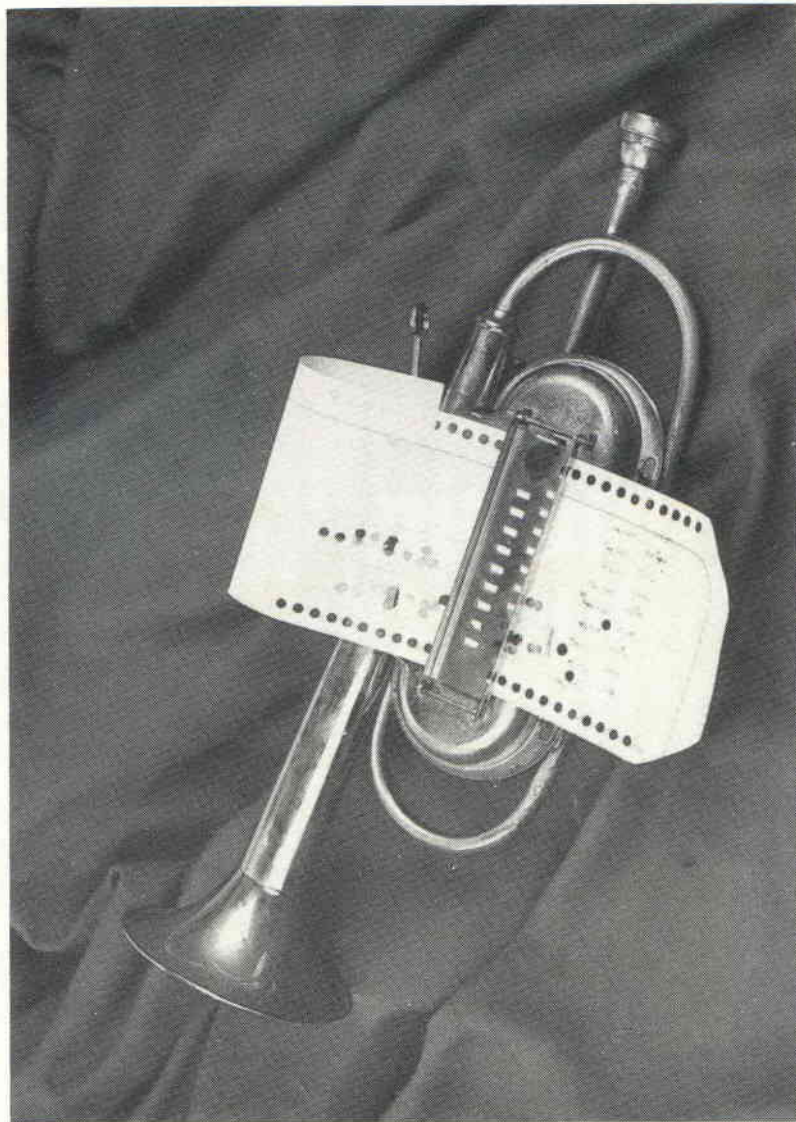
an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

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THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

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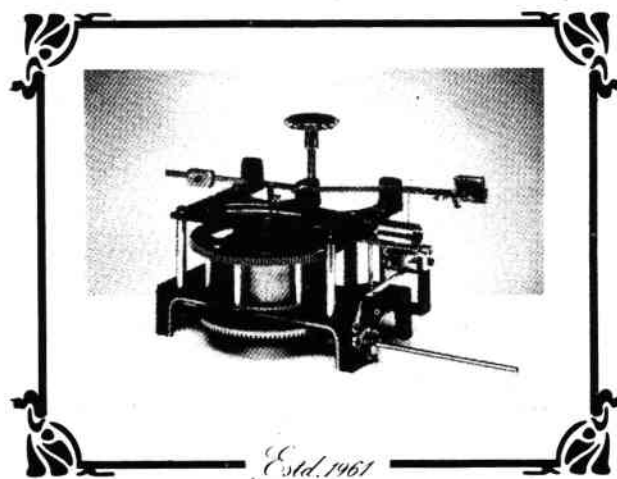
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FRONT COVER

The well-known cellist, **Sue Mason**, whilst playing in Germany came across the 'Museum für automatische Musikinstrumente' in Brömserhof, 6222 Rüdesheim am Rhein. Having acquired an interest in mechanical music through reading our journal Sue visited the museum and bought several pictures which she sent to our Editorial office.

The picture on the front cover is a mechanical trumpet, 'Trompete mit Lochstreifen um 1900'.

(Sue also sent a picture of a Berlin Flute-clock of 1780, and a singing-bird box - 'singvogeldose mit singvogelautomat').

AGM 1984

This will be held on Friday evening, 7.30 pm June 1st, at the London Press Club, International Press Centre, 76 Shoe Lane, London EC4. Admission is free.

The **Summer Meeting** will be the following day, Saturday, June 2nd, 1984, also at the London Press Club; 9 am-6 pm. Admission by £5 Registration Fee. Send it to Meetings Secretary, Alan Wyatt.

Reg Mayes writes:-

The Christmas Meeting

Some 80 members and friends attended this meeting held at the London Press Club, on Saturday 3 December, 1983. We had four speakers to entertain us throughout the day.

Our first speaker was the stalwart contributor to our magazine, **Anthony Bulleid** whose talk was entitled **More About Musical Boxes**.

Anthony started by showing us an historical shot of Kings Cross Railway Terminal, so we wondered where he was going to take us, but as thorough as always, he had put us into the correct time scale for his talk. He then went on to illustrate some of the numerous additions to basic cylinder boxes that he had come across. These included tune change indicators and stop/start mechanisms that were linked to the opening and closing of their lids, nothing so simple as is now used on a typical modern Swiss Chalet Box.

Much of the talk was taken up by discussing the difficulties associated with the Piano-Forte boxes in giving adequate relative range of volume of sound, so evident in the Piano. In those days one supposed that the musical box salesman didn't have to specify his wares in terms of dynamics. Anthony considered that all the extra work involved in producing a Piano-Forte box was not 'cost effective'. From the subsequent discussion from the floor, we learnt that the Piano-Forte boxes were not made after about 1860, from which time the Sublime Melody boxes were marketed.

Anthony had packed a great many facts and created considerable interest in his talk which he had to condense into an hour so we were all very grateful to him and our thanks were expressed by our President, Jon Gresham.

Talking Machines

When we returned from coffee we were surprised to find the tall figure of **Christopher Proudfoot** almost hidden by creatures great and small, some of them with the biggest 'horns' that you have ever seen.



Anthony Bulleid.



Christopher Proudfoot.



Selection of early gramophone horns.

All was revealed when Christopher began talking about talking machines. He is a member of the City of London Phonographic Society, and Editor of 'Hillandale', their society journal.

Christopher pointed out that the talking machines took over the domestic entertainment function from musical boxes at about the end of the last century. The gramophone period began with the rather fragile wax cylinder records, which only played for about two minutes on the phonograph.

Disc records soon followed and the reproduction and amplification of the sound from the track of the record to the audience was achieved via a steel needle placed in the track which was connected to a mica

diaphragm which 'drove' an air column in an originally simple cone or 'witches hat' about 14" diameter, driving the sound into the room. The development of this 'train' of sound reproduction was largely concentrated onto the 'witches hat' end of the business. Christopher informed us that this was replaced by very many different types of experimental shaped horns.

Sometimes the horns carried their designers name whilst others had more poetic names, such as:- Flower Horn, Signet Horn, and Morning Glory. Some were made from paper maché and others of wood. All these horns would have been on the market at about the same time, from 1908 to 1920. Christopher demonstrated several of these horns on the same record player and it was evident that each had its own distinctive tone and quality of sound reproduction.

These very large horns would not have endeared themselves to the housewives and no doubt some of them may have accidentally on purpose received the odd knock and consequent damage. So the gramophone was evolved with internal horns. Straight away there would arise the problem of getting around the large spring mechanisms which were rather noisy, without interfering with the sound emanating from the record itself. This was achieved in two ways, first of all by providing a quieter driving mechanism for the record, and secondly by designing a cast iron 'horn' to pass under the driving mechanism out to the front of the case, which had a suitable slatted front.

These internal horn machines developed into rather elegant pieces of furniture and some of them were very expensive for their time in that one machine was quoted to cost £50.00 in 1928. A development from the horn was a pleated diaphragm produced by Messrs Lumiere which probably gave the best quality of sound from any mechanical device.

In 1925 electrical recording came on the market which was a major advance in producing higher quality sound.

To bring the talk to a somewhat amusing end, we were given the delight of listening to such profound recordings of one song by Leslie Sarony entitled 'don't be cruel to vegetables!' which was followed by an electrical recording by the same artist entitled 'Don't do that to our poor pussycat'. (Incidentally, Leslie Sarony is still alive, living in Streatham and enjoying the royalties which still roll in from his many popular songs. Ed.)

Christopher earned his ovation from the audience and the vote of thanks from our President.

(NB The secretary of the City of London Phonographic Society is; Mr D R Roberts, 80 Boltons Lane, Pyrford, Woking, Surrey. Ed.)

Organ Restoration

After lunch **Judith Howard** gave us a resumé of her experience both as an amateur and professional recoverer and restorer of organs. In fact she was involved in the restoration of the fair ground organ which frequently appears at Covent Garden.

We were shown numerous pictures of Marengi and Gavioli instruments. Judith went on to discuss the development of the mechanical organ from the keyboard organ, which normally has three keyboards where the left hand has to be used for providing the

accompaniment and the melody, and the right hand for the tune, with numerous stops for reflecting the 'voices' of particular instruments.

The mechanical organ, being driven by a rotating drum, would need to be a complex amalgam of the functions to replace the continuous hand movement and the more infrequent use of the stops. These drums would vary from three inches diameter for hand organs, to ten inches for the biggest organ.

We were also shown photographs of Judith's kitchen and workshop with various parts of fairground organs in different stages of repair.

It was a very interesting talk, which obviously could have taken up much more time as it was a field of activity that very few of us had experienced. We showed our appreciation in the usual way lead by Jon, all of us appreciating the enthusiasm and vast knowledge of the subject which Judith evidenced in her talk.

Musical Novelties

After tea and biscuits, **Ray Ashley** entertained us with a wide ranging talk.

It is not certain whether he conferred with Anthony Bulleid, but once again we started off with railways. This time with historic drawings of the atmospheric railway that was installed between the Dartmouth Arms at Forest Hill, and Croydon, in about 1845. It was capable of achieving a maximum speed of about 50 mph. The method of driving the train was that a cylinder connected to the train was installed in a pipe of suitable diameter which had two leather seals on its upper side and at various locations on the way huge vacuum engines were constructed which gave a differential pressure across the cylinder connected to the train. This drew the train along. There is no factual evidence of why this system failed to be developed. Some say it was due to the unreliability of vacuum engines, and others say that it was due to the impossibility of maintaining a satisfactory seal because rats would come and eat the fat impregnated leather seals of the vacuum system. What is certain is that the company went broke.

Another novelty shown to us by Ray was a model he had made of a singing bird driven by a hydraulic engine to a design originally attributed to Hero in about the year 19 AD.

Ray then went to the other end of the room to where the piano was ably driven by our Editor, Bob Leach, accompanying Ray on his singing saw, which was very entertaining. Ray also played the trumpet, 'live' – not the mechanical trumpet on our front cover!

To complete the demonstration of Ray's capabilities, he showed us a Christmas candle complete with Holly leaves that he had fashioned out of brass which not only had a light, but a musical movement which operated when it was lifted.

Extra Item On The Agenda

Ken Bowman and **Keith Harding** did a double act on a tape recorder and organette respectively.

This duo performed to demonstrate the similarity between the Decca recording made in 1974, for which the original tape had been stolen, of four Haydn clock organ pieces played on the Harmonipan at Hofbauer-Göttingen.



Judith Howard.



Ray Ashley, with his musical saw.



Ted Bowman.

The Keith Harding instrument was a modern reproduction of a Turinsbou No TV370850. The closeness of these two productions was manifest, which led to speculation that one was a copy of the other.

Among the assembled members we were delighted to welcome our Vice-President, **Steve Ryder**, who had flown in specially from America. The day before the Christmas Meeting he pleasantly passed the time by visiting the workshop of **Paul Tuck**, in Clerkenwell, who was able to show Steve several unusual music box mechanisms which happened to be on his work-bench. We showed our appreciation to Steve for making the long cross-Atlantic journey to be with us.

Another member who had recently made the cross-Atlantic journey was **Ron Benton**. In October mechanically-minded Ron was part of Richard Noble's successful team when they regained the world land-speed record, 643 mph, across the Nevada desert. In a TV film of this famous event, Ron Benton is also shown achieving a world record of his own. Noble's team had a mobile 'loo'. On an occasion when Ron Benton was inside, the 'loo' was hitched to the racing car and a world record of over 300 mph for a mobile 'loo' was achieved. This makes Ron the fastest something or other in the world.



Eva Harding, with our youngest member, William James Frederick, born 29 September, 1983.

Keith Harding's wife **Eva** came to the Christmas Meeting with our youngest member, **William James Frederick**, aged 9 weeks. He took an intelligent interest in his brothers Dominic and Tudor as they cranked the organ Keith had on display.

Roy Ison our new 'Back Numbers' curator was present, and it was nice to see **Freddy Hill** looking so fit and well. **Reg Waylett** was also there, having done his usual heroic task in enrolling new members.

Why not have a go yourself – give the enclosed membership Form to a friend, and tell him/her to send it to Reg, with £9, or the appropriate overseas fee.

(Reg Mayes)



John Mansfield, so sad as we left him behind in Interlaken. Summer 1983.



Steve Ryder, who flew in from America to attend our Christmas Meeting.



Hilary.

Chanctonbury Ring

On Sunday 11th December, 1983, a small gathering of members gathered at **John Mansfield's** house, to have a natter and enjoy the buffet lunch provided by **Kay** and the other ladies. There was even a little Father Christmas who insisted on playing (electronically) seven carols, whilst ringing his bell and 'walking' along. This caused considerable amusement, and an order for fourteen more.

Ted Brown had brought along a Britannia disc box which was made at St Croix by an Englishman B H Aberhams who was one of the three manufacturers of disc boxes in Switzerland. Some people consider that this manufacturer did not produce a very good quality box, but Ted was able to dispel this view because his box gave a very clear and crisp reproduction of the music embodied in the disc.

Then **David Evans** gave us a well illustrated and practical demonstration of how to re-pin a cylinder, including the handling of the internal separator and the better use of the wife's nail varnish to 'fix' loose pins. There was considerable discussion about the angle that the pins should be to the direction of rotation of the cylinder. The writer didn't appreciate that this could be different on different boxes so before removing the old pins make sure that you know what the angle should be.

The hosts and the speakers were thanked by the assembled members.

(Reg Mayes).



Bill Nevard, America 1983, standing by an inlaid 26" Stella upright.

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Ted Brown,
Subscriptions Secretary.

Hilary Kay

Hilary has been an active member of the Committee for a long period, working as Meetings Secretary in the Frank Vogel era, and then co-operating with Alan Wyatt in the same important field of Society organisation.

When she had to spend more and more time abroad she had to resign from this post but we persuaded her to remain on the Committee. Recently she married and, as Mrs Pressland, has become involved in moving house.

We have accepted her resignation from the committee and on behalf of all the Society our President, Jon Gresham, has thanked her for the years of service given to the Society. All members will wish her every happiness in her new life, and we are delighted to report that Hilary will attend meetings whenever she can, and will continue to support the Society.

Thank you, Hilary; our good wishes go with you and your husband.

Spring Meeting, 27-29 April, 1984

Loose-leaf sheet with all details was included with last issue of Journal.

Details reminder herewith:-

Registration Fee, £5, to be sent to Alan Wyatt.

Headquarters:
The Beach Hotel,
Littlehampton,
West Sussex.

Special weekend price of £34.50, which includes the Society Dinner on Saturday evening. For those not staying at the hotel the dinner can be booked at £7.00.

The weekend will include visits to Clive and Enid Jones' Museum, the Mary Rose, dancing, snooker, heated swimming pool, and four bars at the hotel. Assisting Alan Wyatt is the local organiser; **John Mansfield**, tel: 0903 892383.



Feldkirch, Austria. May 6-8, 1983.
The tourist office of Feldkirch invited about 35 organ-grinders to the second organ festival. There was a dinner and party given at the Schattensburg castle.
Hank Waelti, who sent the picture, is far left front row.



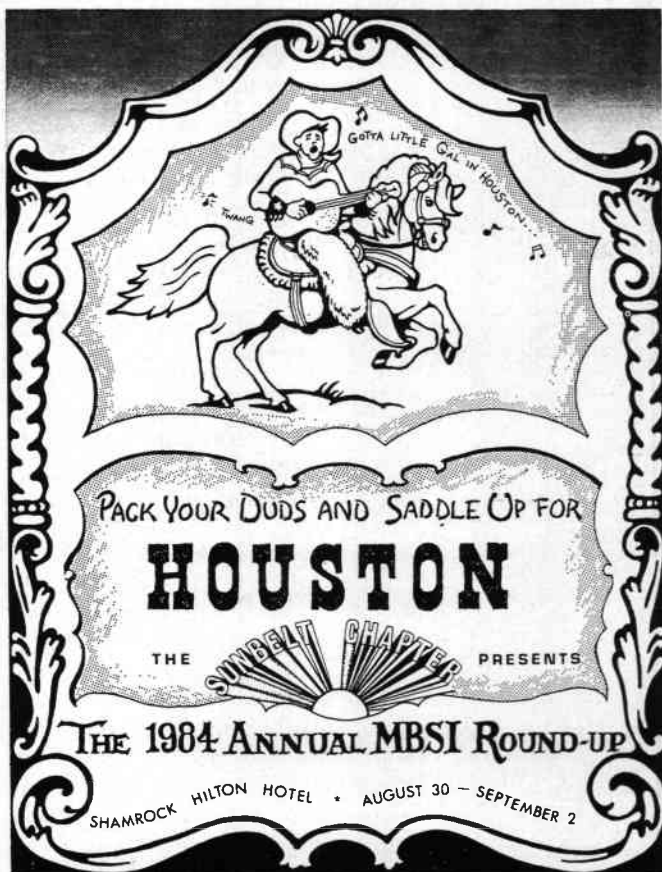
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Beatrix and Jürgen Hocker.
Paris, 1983.



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The museum is situated at Cotton, near Stowmarket, and is open on Sundays from June to September inclusive, from 2.30 p.m. to 5.30 p.m.

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THE 1983 M.B.S.I. NATIONAL MEETING

by Dr Coulson Conn.

THE 1983 National Meeting was held in Philadelphia over the end of summer holiday – the Labor Day weekend. For early arrivals, activities started with two events on Wednesday, Aug 1. Those members visiting The Franklin Institute, a science museum, were able to view the Maillardet automaton 'The Writer'. As explained by Steve Ryder during his Friday talk on automata, this writer was brought to Philadelphia in the 1800's along with that most famous, though bogus, automaton, the Chess Player. Unfortunately the Chess Player met its demise in a fire in this town, but The Writer has remained, and after a recent trip to Rochester, New York, to appear at the opening of the new Margaret Woodbury Strong Museum, it returned home to the Franklin Institute specifically to be available to our members. Several people were fortunate to drop by Thursday morning while it was being set up, and they obtained several original samples of 'The Writer's' work. On Wednesday afternoon and again on Thursday morning an associate director of the museum spent an hour demonstrating this piece to our people.

Also on Wednesday afternoon were scheduled two tours of the famous Wanamaker organ. Originally built by George Audsley on an experimental design for the 1903 St Louis World's Fair, it is reported to have had almost no budget limitations in its construction. After the fair, it was placed in storage until bought by John Wanamaker for installation into his center city department store, where it was placed in the center of the store and gives daily concerts. A staff is provided to maintain the organ. With six manuals, it is apparently the largest working organ in the world (the organ in Atlantic City has seven manuals but is not playing at present). Members were able to see all aspects of the organ under the guidance of one of the Wanamaker staff, and tours were repeated once on Thursday.

On Thursday afternoon 300 members embarked on buses for an ambitious tour of five large private collections. The travelling was broken up by a Pennsylvania Dutch



Coulson Conn in London: Kay and Ted Brown one side, Alison Biden and Pat Whitehead the other.

meal served at a local church by members of a Methodist church from Pa 'Dutch' country. The Pa Dutch are actually members of German (Deutsch) religious groups (Amish, Dunkards, Mennonites) who arrived in Pa during the last century, have established excellent farms, and have mostly maintained a 'plain' style of life: horse and buggies, severe black dress, no electricity, cars, etc. Their food is justifiably renowned, and on this day we were treated with sausage, green beans cooked with onions and bacon, potatoes, chowchow (a pickled vegetable mixture) and shoo-fly pie-a molasses pie. During the time at the church a costumed 6 piece band kept the members entertained.

The collections themselves encompassed a wide variety of instruments. Jim Chadwick featured an Aeolian Reproducing organ a Knabe grand piano with an Ampico reproducing mechanism and a Weber upright with Duoarte mechanism. In addition he played his Mills Violano, a Baccigal upo organ, and a 15½" regina for visitors plus showing two beautifully inlaid disc cabinets.

Dr Lenwood Wert entertained with a large collection of disc and cylinder boxes and reed organs. he also played a Mills Violano for his guests, but the collection was highlighted by a Paillard PBF full helicoidal cylinder box with seven interchangeable cylinders and by

a Bill Kromer modified North Tonawanda Band Organ which played lustily in Len's garage. Members were also intrigued by the assembling of a reed organ from a kit purchased from Germany. The directions in highly technical German have proved a difficulty but the organ is almost assembled.

At Coulson Conn's members were treated to a diverse collection of disc boxes featuring many large upright European makes, as well as several boxes of rare make. Featured were a beautifully inlaid upright 26" Stella, a 21¼" Adler, a 20½" Komet, and both 15" New Century and 18" disc shifting New Century table models, as well as the upright 24" Lochmann with 12 hanging tubular bells, which as the favorite, finished the tour. Along the way a 16" Orphenion upright machine which pays out bar tokens, an 18" Orpheus upright, a 22" Edelweiss disc bell box (by Bremond), a 12½" Euterpephon, and a 10" Perfection were played as examples of rare makes.

At Joe Schumacher's members were treated to a large diverse assembly of beautiful miniature boxes, mechanical toys, and a porch full of reed organs of many makes, along with many fine disc and cylinder boxes. Other highlights included an Orpheus Mechanical Zither, a Turkish barrel piano, a 30 note Serinette from 1800 featuring 30 pewter pipes, and both an original and 4 copies of marottes, also called poupee dolls, which are similar to a jester's musical toy. Also seen was a group of Victory Canary Songsters and other water birds, and a large group of manivelles.

Finally Rick Cooley treated members by showing his extensive collection while dressed in costumes of the period. It is almost impossible to recount this varied collection but highlights included an Aeolian player organ, a Metro style Pianola, a Webber Duoart Grand, a Franklin Grand, Pasquale Barrel organ, Tangley Calliope, Regina bow front changer with an art glass front, a Fisher piano with accompanying accordion (made by Rick), and finally his masterpiece—a homemade

nickelodeon (Cooley brand) where Rick has assembled a multitude of parts including xylophone, wood block, calliope pipes, wood pipes, drums, and tambourines and built these into one of the walls of his living room. A real treat of sight and sound!

Friday morning and early afternoon were allotted to technical workshops. In five single hour blocks registrants were able to choose from eleven different presentations:

1. Panel On Reproducing Piano Topics by Alan Lightcap, Allen Ford, Jeffrey Morgan, and Bill Edgerton.
2. Reed Organ Tuning by Robert Gellerman.
3. Recutting Organette Rolls by Edward Schmitt.
4. Recutting Mills Violano Rolls by Charles Pfeiffer.
5. Evaluating The Quality of a Piano by Harvey Roehl.
6. Things You Always Wanted To Know About Music Boxes by Nancy Fratti.
7. Making Blank Band Organ Cardboard Books by Mike Kitner.
8. Tuning Music Box Combs by James Spriggs.
9. The World of Automata by Steve & Jere Ryder.
10. Memoirs of a Music Merchant by Albert Choffnes.
11. Diagnosis of Music Box Problems.

In addition, two hands on workshops were available to limited numbers by preregistration:

1. Repair of Music Boxes – Frank Metzger took people through the actual repair of gutta percha and tortoise shell boxes, movements, and dampers.
2. Diagnosis of Music Box Problems – Elton Norwood, after a look and listen, suggested to the owner what needed to be done to repair his box.

During the luncheon between morning and afternoon workshops President Ralph Heintz presented Jim Spriggs with the Q David Bowers Award for journalism and followed this by announcing that Frank Holland was the recipient of the award for service to mechanical music. Angelo Rulli then presented a special award to Howard Fitch. Our present Technical Bulletin

editor honored his predecessor with a framed frontispiece from the next volume of the Bulletin, wherein the 16 authors recognized by Howard as contributing 5 or more articles to the Bulletin each contributed an additional article. We then were serenaded by the Sunbelt Chapter's marching kazoo corps, followed by a film on Houston, a presentation of some of the pleasures awaiting us in 1984, and a playing of 'The Eyes of Texas Are Upon You' by the entire assembly on their 1984 momento kazoos.

At 3.30 Friday afternoon we left by buses for Longwood Gardens, the 1000 acre arboretum established by the DuPont family. After enjoying a meal in the newly built restaurant, we were able to enjoy the spacious gardens and extensive greenhouses for almost two hours before assembling in the ballroom for a special concert on the organ. The concert included several pieces of music written especially for mechanical music machines, and was given on an Aeolian organ containing 165 ranks and 1010 pipes including five 32 foot pedal stops. Built by S Firmin Swinnen (1885-1972) during the period 1928-1930, it was first played in 1930, and was later rebuilt by Moller. One wall of the ballroom is actually pipes covered by damask panels which moved quite perceptibly as the organ played.

At the end of this well received concert the group moved to seats in front of the conservatories in order to enjoy 30 minutes of a lighted fountain display before returning to our hotel...

Saturday morning was allotted to our business meeting, though some attendees chose to participate in a Victorian house tour. Highlights of the meeting included the elections of Al Choffnes and Ron Bopp as President and Vice president, respectively. We reaffirmed Houston as our Meeting site for 1984, and accepted an invitation from San Diego to hold our meeting there in 1985, using the Queen Elizabeth. Several straw votes were also taken to help the Meetings Committee determine the best weekend for future meetings, with the preponderance favoring the Labor Day weekend if this continued to offer cheaper rates.

Saturday afternoon featured The Mart, with over 85 tables offering a wide selection of alluring musical instruments. The spacious room made browsing easy, and four hours seemed adequate time for all. That evening the banquet included an award to Rita Ford, followed by recognition of all who worked so hard to bring the meeting to fruition. Marve Freund gave a short presentation on the evolution of the table favors from a drummer Santa Claus into an Italian street organ grinder. Complete with interim models, letters from Taiwan and Marve's dry commentary this business transaction kept the group convulsed with laughter.

Though this was a hard act to follow, our principal speaker, Ron Bopp, succeeded admirably with a sound and slide show on America's patriotic music through the years. Entitled 'A FIFE, A DRUM, and a FLAG' the presentation made use of a large number of instruments belonging to members throughout the country and detailed tunes from 1776 through the first half of the 20th century. Ron accompanied this with a souvenir program for each of us – detailing the tunes and the instruments.

Sunday was allotted to open houses in the area, plus a trip to the famous DuPont mansion, Winterthur, a 196 room collection of American antiques. Groups of four received a two hour guided tour of parts of the museum. This was the final event of a busy and productive 1983 Meeting that lacked only YOU, so join us in 1984.

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GRAHAM WEBB

An interview with HAV Bulleid

THIS conversation took place on 18 August 1983. Graham Webb joined the Musical Box Society of Great Britain in its early days and was Editor of *The Music Box* for two years.

Bulleid: What was the date and extent of your earliest interest in mechanical music?

Webb: It came in late 1960 when I was in the general antiques business in Portobello Road. I particularly liked cylinder musical boxes. Nowadays I prefer early cylinder boxes – very early.

B: Can you give the reason for this preference?

W: I suppose it's experience – you hear so many musical boxes that if you are going to take a personal interest you have to weed them out as it were and make sure your interest covers the best there is. I think most people would come to the early boxes where there is nothing except the music and the music box maker.

B: So you are saying these early boxes are the best?

W: Oh, I don't think there's any doubt. You'd have a job to beat, say, a rigid notation François Nicole box playing well.

B: How did you come to join the Musical Box Society?

W: Customers of mine were already members, and because so little was known about musical boxes it was an obvious advantage to join and pool our knowledge.

B: So I suppose that led to you writing your book?

W: Not really. In those days so little was known that I decided to write a pamphlet to go with every musical box I sold. Then I thought I might as well extend that idea to a booklet, on which I started. Then out of the blue a man from Fabers who was seeking a musical box author asked Keith Harding who referred him to me and I agreed to do a 'care-and-repair' rather than a historical book, on cylinder boxes only.

B: For this well-known book, published in 1968, who were your main helpers on the technical side?

W: Well, you have to remember that musical box repair was in its infancy, except in Switzerland. What I did was to write a chapter about a particular aspect and give it to two people to read, and then incorporate the best of their corrections and improvements. Many of the things I did myself before writing, but for the more technical I relied on others. For example David Tallis was the first man I knew who had re-pinned a cylinder so we went through it step-by-step. It was the first ever description of how to re-pin and of course it has led to improved methods. Cyril de Vere Green helped me with the re-dampering method and photographs, and other key helpers were Gerry Planus and Ron Lee and of course Keith Harding and Cliff Burnett.

B: Where did you get the historical data and lists of makers and agents?

W: Mainly from the books by Clarke and Chapuis and some help from Arthur Ord-Hume.

B: It is nearly sixteen years since your book appeared, I believe you have a modern version coming?

W: Yes, it is due in 1984, published by Vestal Press.

B: When did you edit the Society's journal?

W: In 1971-3, for almost two years.

B: Soon after that you decided to get away from it all?

W: Yes, I gave myself a 4-year sabbatical! But in 1977 I returned to the Trade in The Lanes, Brighton.

B: I suppose you retained your American contacts?

W: From a mechanical music point of view there are two sorts of American buyers – those who have a genuine interest in collecting or dealing and those who have auction houses or large general shops. The second category are not so popular with me as they know nothing about musical boxes. They are a bit like greengrocers really, you can sell them eight or ten boxes without them even listening to one, simply looking at the lid and making sure it's pretty.

B: How about modern musical boxes?

W: I make a sharp line between the old and the new; for instance I disregard anything which is reproduced, in the way of large musical boxes, because I regard myself mainly as a dealer in antiques. On the other hand we do have about a third of the shop given over to new instruments entirely, ranging from items containing musical movements to the modern products of firms like Reuge and Thorens who have been going for a hundred years or more. My wife runs this part of the business and I like to regard it in this way: everything that is now antique was once bought new. The Italians make inlaid boxes and the Japanese are strong in it and equal the Swiss in quality, but only with one-air movements. They do a good small 6-bell movement with the usual vertical spring arrangement.

B: How would you describe the general public's view of musical boxes?

W: Everyone is remarkably interested. I think you could find no one who doesn't have an interest in mechanical music. With new ones the brightness and the interest of the movement combine to make everyone interested, and with the old ones you have also the almost awe-inspiring fact that they were made in the last century, and a vast number of people don't imagine that they had any tools at all before, say, 1890.

B: Just as your own taste developed towards the better boxes, so it must be more difficult, for example, to sell to a newcomer a hidden-bells box with its more subtle arrangement than an inferior box with bells in sight?

W: Yes, it is – mainly because if it's a bell box then its

best advantage is when you can see the bells. No one would pick a drum-and-bells box purely for the music although some of the early ones are nicely subtle. You can rarely turn off the bells, and in general the bells tend to go out of phase fairly frequently. So if you're going to have drums and bells at all it's obviously better to have them out in the open where everyone can see them. And whereas people do tend to talk through the minute or so a quality box plays, very few talk through a drum and bells box when it's in full spate!

B: There must be very few customers who have either the taste or the cash for the rarer, expensive, early, subtle boxes?

W: It's really more to do with inclination than money; often an early box in a plain case is cheaper than its equivalent later box. For instance I have at the moment* about fourteen very early boxes – most with exposed controls – and the top price is about £800, whereas an equivalent good Bremond about 1885 with nice inlay on the lid would fetch say £850. So it is largely a matter of inclination, and that has changed compared with the early 1960's when people were looking mainly for history and for early antiques, whereas now they want a show-piece to display at home with an attractive case. I have to say that early boxes do not sell well.

B: But these things go in cycles, surely that will change?

W: I don't think so. In the early 1960's they were cheap – very cheap in fact because they had only just started coming into their own. In those days a young man of 22 or so could afford to buy a good musical box at around £10 and stimulate his interest in its history.

B: How do the tunes affect salability?

W: Operatic arias are the easiest to sell, and Scottish airs and hymn tunes of the Moody and Sankey type are the hardest.

B: Do you think the trade is helped by your books and others on musical boxes and by the articles in the Society's journal?

W: No.

B: Then do they hinder the trade?

W: Not so much now, but certainly in the past and that has become permanent. It was not only the books, but a combination of things. The books showed the way and more and more people became competent and set up as restorers. At the same time the auction houses started to hold specialized sales of mechanical music. The combination of easy access to sales and to restorers enabled foreign buyers, who were previously customers of the trade, to buy and arrange repairs on their own. With about ten London auctions every year it has made the specialist dealer a bit of an anachronism, except where specialised knowledge is required.

B: Would you agree that the boxes offered at these London auctions are a typical sample of all boxes coming on the market?

W: Yes, except perhaps that more early boxes change hands privately than appear at auctions.

B: What proportion of your sales go abroad?

W: Well over 75% at present* – not surprising when you remember that the UK was far and away the biggest customer for them in the 19th century.

B: How would you assess the comparative rarity of sublime harmonie and forte piano boxes?

W: Excepting interchangeables, sublime harmonie are naturally less common, because they were a later invention.

B: Have you ever seen a key-wind sublime harmonie?

W: A problem with key-wound boxes is that often we don't know what they are because there is no tune sheet. Among the very early boxes occasionally you come across a comb arrangement which obviously is meant to do something special – for instance, 2-comb sectional tooth boxes with a bass at each end; they may have anticipated the sublime harmonie patent which came later. Or, restoration may have altered a box – for example a lot of Lecoultre single-comb piano forte boxes must have been lost now simply because they have been re-pinned.

B: How would you place harp Eolienne boxes for rarity?

W: Well, they are very rare. But my partner in antiques when I first started, who was a much older man, sometimes countered opinions on rarity by saying 'Most of the paving stones in the road are antique. Every piece of coal is antique'. So in my opinion value is not only a question of rarity, it's more to do with whether a box is wanted or not, say to make up a collection of types. I have never seen an early harp Eolienne and to me their arrangement is rather florid but yes, they are very rare and an interesting item.

B: What proportion of zithers do you think were added later?

W: A fair proportion, I think. Any zither mounted directly from the bedplate is sure to be original, but some of those attached by means of a comb screw were added later.

B: Do you think maker's serial numbers ran strictly in date order? Even with Nicole?

W: At this very moment* I have an F Nicole box with a 21,000 serial number, unexpectedly late. And I have two key-wound boxes by David Lecoultre, one of which is obviously earlier than the other but it carries a higher serial number. Then again with late boxes one often finds a four-figure serial number which is out of line with the number of boxes that firm must have made. It was perhaps a shortened form, just as you often see only the last three figures of the serial number on some components.

B: Have you come across many bad errors from the original makers?

W: Very few. On the F Nicole just mentioned, which we had to re-pin, one of the four tunes had also been drilled nearly half the way round for another tune, – and these holes were not marked to be omitted. So we had a gruelling job to find and remove these unwanted pins.

B: Now a word on disc machines and your 1971 book.

W: Arthur Coombes supplied the Polyphon scales and tune titles. Bob Minney helped with the book – he is a genius with disc machines and has a 24½in

Polyphon upright which I think gives the best sound I have ever heard. The best I ever sold – to a good home – was a 27in Regina table model with concertina case opening out, it was the first really good Regina I had heard. It really was magnificent. Disc machines are not a collector's machine, really.

B: You can't say that. They may have been mass-produced but they are undoubtedly very interesting antiques.

W: I didn't mean it that way. Collectors tend to have one or two disc boxes but they do not collect them – there's not much point – I mean, a 15½in Poly is a bit less than a 19½in Poly which is not so good as a 24½in, and once you realize that then really that's the end.

B: Have you another favourite in mechanical music?

W: I am very fond of pipe orchestrions. Many years ago Arthur Ord-Hume and I worked many hours restoring a Welte cottage-type orchestration which occupied almost a quarter of the Portobello Road shop. I well remember the day we got a tune for the first time. It was about 2am, and a magnificent Mozart tune blaring out in the Portobello Road. After a bit there was a knock on the shop door.... Police! When I shouted to Arthur to turn it off, the policeman said 'Don't stop it... marvellous... wonderful!!'

* August, 1983.

HAVB.
Sept., 1983.

ENROL A FRIEND....

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, USA.
- 1889 Charles Houthuesen, Middlesex, England.
- 1890 Mrs P M Gulliver, Reading, England.
- 1891 Charles Tulip, Cambridge, England.
- 1892 M F Paulisch, Alberta, Canada.
- 1893 Yoshio Tanaka, c/o Sumitomo Bank, London.
- 1894 John Noakes, Eltham, London.
- 1895 Robert J Moore, Liskeard, Cornwall.
- 1896 Michael J Hearn, Worpleston, Surrey.
- 1897 George F Wood, Cumbria, England.
- 1898 Joe et Dominique, Paris.
- 1899 Rob V Bogaard, Maastricht, Holland.
- 1900 Jan M Lincoln, Dhahran, Saudi Arabia.
- 1901 Phillip Fluke, West Yorkshire, England.
- 1902 C A Martin, Purley, Surrey.
- 1903 John Richard Ellis, Auckland, New Zealand.
- 1904 A J M Van der Heijden, Amsterdam.
- 1905 Denis & Carol Ehler, Illinois, USA.
- 1906 Richard L Crandall, Michigan, USA.
- 1907 Roger Desouches, London, England.
- 1908 Sheelagh J Faithful, Salisbury, England.

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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.

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FROM CARILLON TO MAGNETIC TAPE

(A BERLIN STORY)

The Development of Sound Recording in Berlin. Dr. Walter Bruch.

(Translated from the German by David Snelling).

(Part Five)

(see Vol. II No. 1, page 15, for part four. Parts 1,2,3, in Vol. 10).

The Beginning of the Era of Gramophone Records

AN EYE witness reported as follows on the first public performance of the gramophone in Germany:

On the evening of 26th November 1889 a distinguished company put in an appearance in a large lecture room at the Reichspost in Berlin. They included officers, many men of science, company directors and engineers of the large Berlin companies including Dr Werner von Siemens.

Telegraph engineer Muller began with a demonstration of Edison's cylinder phonograph. He spoke into the apparatus and demonstrated the reproduction of his voice. There was enormous applause at the reproduction by the phonograph of a fanfare recorded by a postillion which was clearly, if somewhat weakly, reproduced in the room.

At a second demonstration Emile Berliner from Washington took the stage. In the meantime his gramophone had been developed. Berliner explained his new sound recording process in detail in excellent German. He placed a zinc record which he had brought with him on the turntable of his very simple apparatus, placed on it as a stylus the point cut from a darning needle and began to wind the handle. At first only a terrible, almost unbearable noise could be heard. This was followed by the sound of an orchestra in which every instrument could be heard despite the surface noise. The whole audience was filled with enthusiasm despite the unpleasant quality of the reproduction and almost endless applause rewarded the demonstrators.

Who was this Emile Berliner from Washington who spoke such good German?

Of Jewish extraction and having emigrated to America from Hannover in the middle of the 80's he had already made his name there as the inventor of a microphone before he undertook to develop the disc record. Back home in Hannover he used to be called

Emil but he added an 'e' to his Christian name in America. The family name of Berliner is evidence of the Berlin origins of the family. In a publication of the Jewish community in Hannover it was written about his grandfather Jacob Berliner 'that he later adopted the family name after the town of his origin'.

After this distinguished gathering Berliner also wanted to demonstrate his gramophone to the ordinary Berliner. To this end the gramophone was demonstrated at hourly intervals in a small room in the Belle-Alliance theatre in Berlin. However only a few people appeared, usually about four or five, so that, as a reporter put it 'the room soon closed'.

Nevertheless scientists immediately recognised the possibilities which were inherent in the process. Berlin's greatest physicist, Hermann von Helmholtz (1821-1894), who had not been able to present at the evening wrote to Berliner begging Berliner to demonstrate the gramophone to him.

What was now new in contrast to Edison? Certainly not only that there was a disc as opposed to a cylinder but also essentially the manufacturing process.

The surface of a disc made of zinc was covered with a layer of wax. The recording stylus was arranged to move in a spiral over the disc. The stylus scratched a layer of wax from the disc moving from side to side with the oscillations of the sound. Because of the side to side motion this method was described as lateral recording in contrast to the vertical recording method used by Edison known also as the hill and dale method. The wax free track left by the recording stylus was then etched in an acid bath to produce a groove with a constant depth. In the first years these metal plates were utilised as the means of reproduction but Berliner discovered how to make a negative from the master disc by an electrolytic process which was then used to impress grooves in a warmed hard rubber disc. These were the first pressed copies.

However Berliner's discs first started to compete with Edison's well constructed phonographs and his wax cylinders when he succeeded in eliminating the unpleasant surface noise that was inherent in the zinc master disc. From approximately 1898 the recordings were inscribed in wax after learning from Edison how to coat the surface of the wax with metallic dust in order to make it electrically conductive for the electrolytic process of producing the master matrices. However the metallic dusting process was an Edison patent; a way round this problem was found by making the surface of the wax master conductive by coating it with a blown layer of graphite powder. Little of the original process remained its offspring having come of age.

Berliner formed the first record pressing factory in Europe known as the 'Deutsche Grammophon' with his brother in Hannover in 1889. The factory is still there today after several changes of ownership.



Modest outside: the Berlin recording studio of Deutsche Grammophon in the old Jacobstrasse.

Originally the recordings for the record factory in Hannover came from England. We speak today in retrospect only of the gramophone but the Deutsche Grammophon had obtained legal protection for this description in Germany. The word phonograph for cylinder phonographs was not protected and as a result the German industry became known as the 'Phonographic Industry' or – despite the fact that most discs produced music – the name 'Speaking Machine'. The centre of this industry developed in Berlin, where the production of phonograph cylinders had begun, but a vast boom took place after the introduction of the disc record – caused on the one side by the enormous domestic demand occasioned by a growing economic recovery, and on the other side due to an ever increasing export demand attributable to the recognised good quality of the German products.

The quick switch from phonographs to gramophones, still known as talking machines, can well be seen from the production figures of the largest Berlin manufacturer:–

Year	Phonographs	Talking Machines
1904	5,000	10,000
1905	6,000	27,000
1906	2,000	70,000
1907	ceased	150,000
1908		2,000,000

Soon the gramophone belonged in every living room even if it was still regarded as somewhat of a joke as exemplified by Christian Morgenstern (1871-1914):

The Devil came up to visit God
And brought Him his gramophone
And said to Him, with some derision,
I bring you the music of the spheres.
The Lord listened to this squeaking
And seemed for an instant to be pleased:
In truth this mortal music was
Hauntingly loud to His ear.
Having heard it scarcely three times over,
it really was too much for Him –
And deeply angry He threw back to Hell
Satan together with his gramophone.

Der Teufel kam hinauf zu Gott
und brachte ihm sein Grammophon
und sprach zu ihm, nicht ohne Spott,
hier bring ich dir der Sphären Ton.
Der Her behorchte das Gequiek
und schien im Augenblick erbaut:
Es ward fürwahr die Welt-Musik
vor seinem Ohr gespenstisch laut.
Doch kaum er dreimal es gehört,
da war sie ihm zum Ekel schon –
und höllwärts warf er, tiefempört,
den Satan samt dem Grammophon.



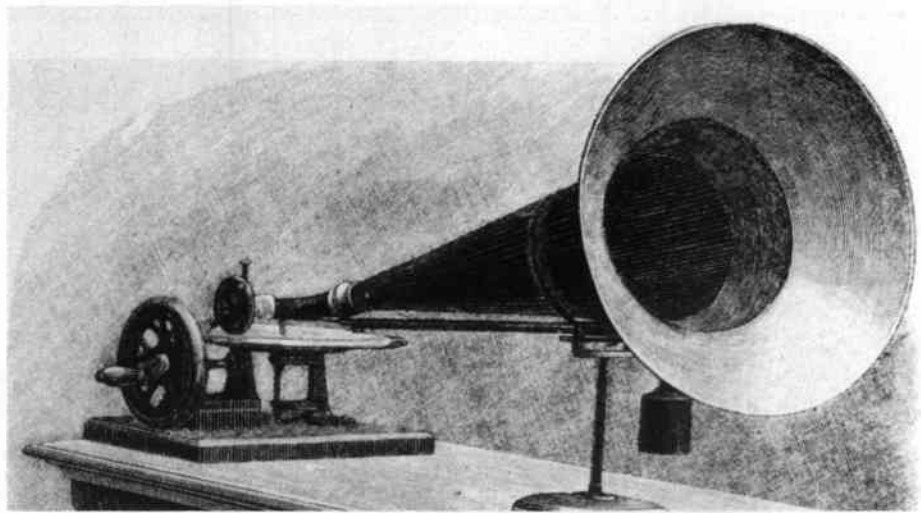
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As we instruct you.
Turn in a circle!
The carousel
Of the spiritual world.
Chosen sound
A palatial sound
A singer shall sing
A poet shall speak:
From distant lands
From persons no longer with us.

We see them not.
What you have given us,
Will remain for our descendants,
Will live again,
As you shall demand
Your turning discs,
As you shall recognise,
What will please forever.
The art survives.

Schallplatten ihr runden,
Verschönt uns die Stunden
Laut oder leise,
Tief oder hell,
Wie wir euch bestellt.
Dreht euch im Kreise!
Das Karussell
der geistigen Welt.
Erwähltes schwinge,
Ein Spiel erklinge,
Ein Sänger singe,
Ein Dichter spricht;
Aus fernen Landen,
Aus Nicht-mehr-vorhanden.

Wir sehen sie nicht.
Was sie uns gegeben,
Wird Künftigen bleiben,
Wird weiter leben,
Wie ihr es banntet,
Ihr kreisenden Scheiben,
Wie ihr erkanntet,
Was ewig gefällt.
Die Kunst erhält.



A gramophone used at the first public exhibition in Berlin 1889.



The composer Eduard Kunneke conducting a recording session with the singer Frieda Hempel and orchestra in 1910.



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Hofbauers "Orgelchen"

A SMALL KEYBOARD ORGAN FOR THE whole FAMILY

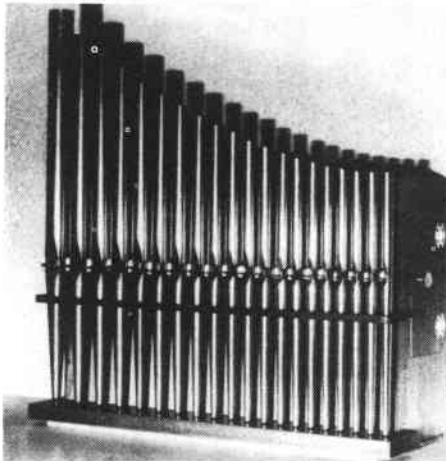
„Das Örgelchen“ – ein modernes Instrument auf der traditionellen Basis der Flötenuhr.

Elektronik-Komponenten und echte Orgelpfeifen stellen eine sinnvolle Symbiose dar; die System-Bauweise ermöglicht zeitsparende Produktionszeiten.

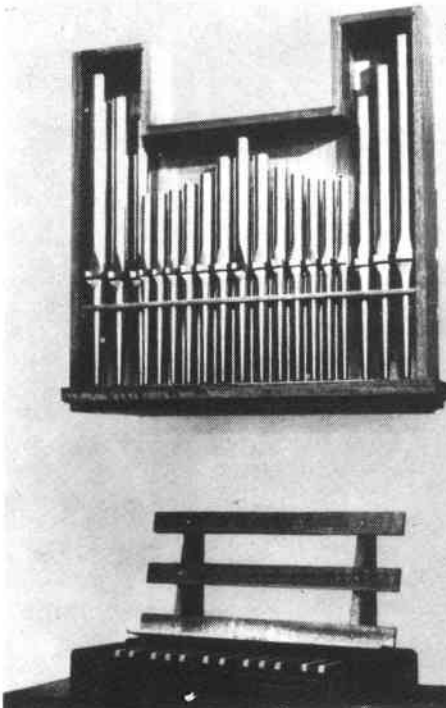
Das wartungsfreie Mikro-Box-System gewährleistet dauerhaften Musikgenuß. Man läßt spielen – oder spielt selber: **Das ist völlig neu beim „Örgelchen“.**

Die Speicherkapazität ist schier unbegrenzt – jede gewünschte Melodie wird per Knopfdruck zu jeder Zeit abgerufen. Die Mikro-Box läßt sich im Hand-umdrehn auswechseln.

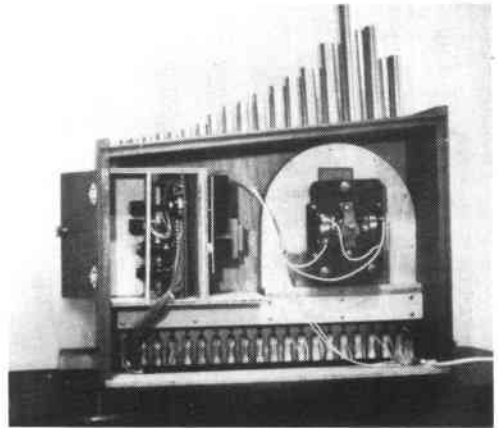
Mit dem „Örgelchen“ lebt ein längst vergessenes, traditionelles mechanisches Musikinstrument wieder auf! In zeitgemäßer Aufmachung, mit dem schönen Klang echter Orgelpfeifen – und dank Systembauweise für jedermanns Budget zugänglich! **Eine neue Dimension** der Hausmusik öffnet sich allen Freunden der musischen Freizeitgestaltung.



„Das Örgelchen“ mit 20 Tonstufen, in Harfenform



„Das Örgelchen“ mit 36 Tonstufen, in Prospektform



Das Innere vom „Orgelchen“ anno 1983
heute mit Mikro-Box-Steuerung, Gebläse und Pb82-Pfeifen

①

②

„Das Örgelchen“ in Harfenform oder Prospektausführung: 20 Tonstufen in klassischer Tonfolge nach historischem Vorbild Gehäuse in feinem Mahagoni In Harfenform ① oder in Prospektausführung ② erhältlich

Die hochglänzenden Orgelpfeifen sind aus dem bekannten Metall „Hofbauer Pb 82 crystal“ in eigener Werkstatt handgefertigt und klangvoll intoniert

Wartungsfreies, geräuscharmes E-Gebläse 220 V

Die bewährte elektronische Steuereinheit gewährleistet störungsfreien und dauerhaften Betrieb

Die Mikro-Box stellt die modernste Speichermöglichkeit dar (bis 12 Melodien pro Box)
Abmessungen: b 56 cm, h 55 cm, t 19 cm

„Das Örgelchen“ in Prospektausführung
36 Tonstufen in chromatischer Tonfolge C-h¹
36 Klingende Pfeifen auf 2'-Basis
Technische Ausstattung wie oben
Zusatzeinrichtung: Klaviatur mit Notenpult

„Das Örgelchen“ in Prachtausführung
36 Tonstufen in chromatischer Tonfolge C-h¹
Technische Ausstattung wie oben
Die Flügeltüren sind mit wertvollen Intarsien verziert
Zusatzeinrichtung: Klaviatur mit Notenpult

„Das Örgelchen“ in großer Prospektausführung
49 Tonstufen in chromatischer Tonfolge C-c³
49 Klingende Pfeifen auf 4'-Basis
Technische Ausstattung wie oben
Zusatzeinrichtung: Klaviatur mit Notenpult

In Vorbereitung:

„Das große Örgelchen“ in Harfenform oder Prospektausführung:
49 Tongstufen in chromatischer Tonfolge C-c³ auf 8'-Basis, 5 Register Gedackt 8', Rohrflöte 4', Nasat 2²/₃', Prinzipal 2', Quint 1²/₃' oder nach Wahl mit portabler Klaviatur für Handspiel **und** mit Mikro-Box ebenfalls automatisch spielbar.

Die Instrumente werden gebrauchsfertig angeliefert; die Orgelpfeifen sind gestimmt und im Schaumbett verpackt.

„Örgelchen“ zum Selberbauen!

Alle „Örgelchen“ werden auch als leicht montierbarer Bausatz mit ausführlicher Bauanleitung geliefert. Auch hier sind die Orgelpfeifen fertig intoniert und werden im Schaumbett verpackt ausgeliefert.

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TERMINOLOGY

The project of a dictionary in four languages, indexing the technical terms of mechanical music

by Gustave Mathot

Dear Robert,

I have received with great pleasure your valuable book: MUSIC THESAURUS. May I sincerely congratulate you for this important contribution to the terminology.

I have an idea about difficulties concerning the subject 'translation', and your book is so very, very useful. It will help me a lot in my future translations. There are, as you say a few errors, but your book does exist: that is very important [as it is quite possible and easy to correct the errors]. I wish very sincerely that I could achieve – with the assistance of friends – my dictionary as you did so well with your son's.

(MUSIC THESAURUS from ARTMUSIQUE PUBLISHING, 31 Perry Hill, London, SE6 4LF. £2.95, including postage & packing).

During the Annual General Meeting of the French Society AAImm, in Giraumont (France) on June 19th, 1983, I presented a project which I am working on for several years: the publication of a dictionary of mechanical music terminology in four languages.

This dictionary would in the first place allow collectors to understand easier the different texts (books, magazines) related to mechanical music, which are written in the four most used languages: English, Dutch, German, French.

The second objective of this task is to find a terminology and vocabulary acceptable by everyone, to designate the different parts pertaining to the mechanical music instruments. We all noticed that, due to the lack of a dictionary of mechanical music – such as those on music for instance – wordage used by one person does not always correspond with the wordage used by another person in naming a certain object. We also have to consider that different languages are used according to the country where the instrument is manufactured. For instance: the cylinder musical boxes are mainly coming from French speaking countries, and so the German translation of the remarkable article from Etienne Blyelle on 'Les claviers des cartels primitifs' (the combs of the early musical boxes) published in the AAImm no 10 journal, page 375, is very strenuous and difficult to comprehend without illustrations. This is the consequence of an – almost – nonexistent terminology in German for the cylinder musical boxes. As you know, Mr Eric V Cockayne has written a remarkable book: 'The Fairground Organ'; I have translated this book into French for my personal use. It was not easy at all. In his foreword, Mr Cockayne himself says 'Terminology has caused some difficulty.... Some parts of fairground organs have no names at all and these have had to be invented...

Hereafter you will find a few examples of the project. The job is long and costly. Drawings have to be made: new drawings of the described objects, reproduction of drawings from patents, etc. An acceptable terminology has to be agreed upon. I am soliciting the advice and assistance of the readers and asking them to address their comments to the Editor, with whom I am in regular contact.

I would like to suggest the constitution of a selection committee of some specialists (technicalities, language) from different countries, who could help me achieve this work. The dictionary would be the property © of the different associations. I already have the co-operation of some Dutch, Swiss and German friend-collectors.

I think that this dictionary could be very useful.

I thank you for your kind interest.

(Will members interested in working on M Gustave Mathot's Terminology project please contact me. Ed).

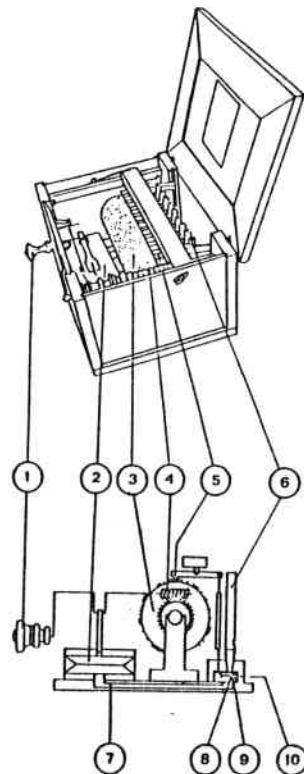
NEDERLANDS

KANARIEORGELTJE (o)

Kruk (v), zwengel (m)
 Balg (m), blaasbalg (m)
 Cilinder (m) met stiften (o)
 en bruggen (v)
 Schroef (v) zonder einde,
 worm (m)
 Aftaster (m)

Pijp (v), fluit (v)
 Windkanaal (o), Windpijp (v)

Veer (v)
 Ventiel (o)
 Windlade (v)



DEUTSCH

VOGELORGEL (F)

- 1 Kurbel (F)
- 2 Balg (M)
- 3 Stiftwalze (F) mit Stiften und Brücken – (Stift : M, Brücke : F)
- 4 Schnecke (F)
- 5 Taste (F), Hebel (M)
- 6 Pfeife (F)
- 7 Rohr (N), Verbindungsrohr (N)
- 8 Feder (F)
- 9 Ventil (N)
- 10 Windlade (F)

FRANCAIS

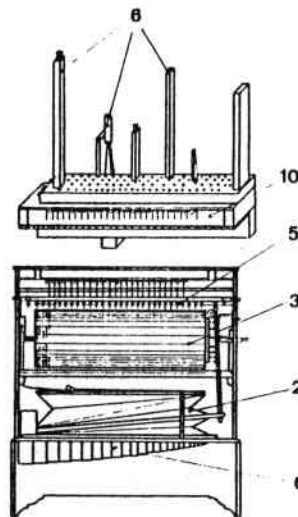
SERINETTE (f)

Manivelle (f)
 Soufflet (m)
 Cylindre (m) (avec pointes (f)
 et ponts (m)
 Vis sans fin (f)
 Touche (f), bascule (m),
 bascule (f)
 Tuyau (m), flûte (f)
 Porte-vent (m), canalisation (f)
 d'air
 Ressort (m)
 Soupape (f)
 Sommier (m)

ENGLISH

BIRD ORGAN

- 1 Crank
- 2 Bellows
- 3 Barrel with pins and staples
- 4 Worm gear
- 5 Key
- 6 Pipe
- 7 Wind trunk, duct
- 8 Spring
- 9 Valve
- 10 Wind-chest



The Bird organ and the portable hand-cranked barrel organ contain similar parts.

Fig. 2.

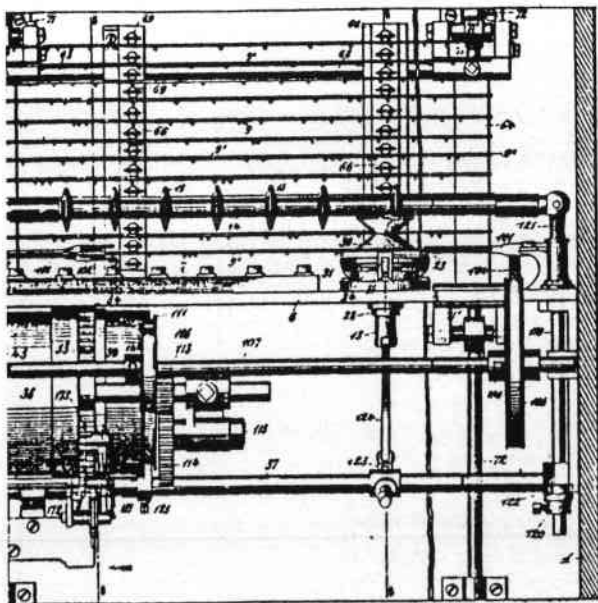
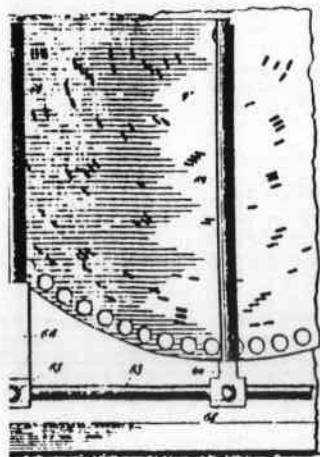
Fig. 3.^a

Fig. 4.

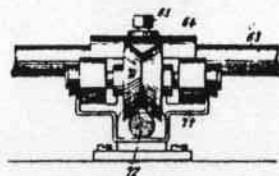
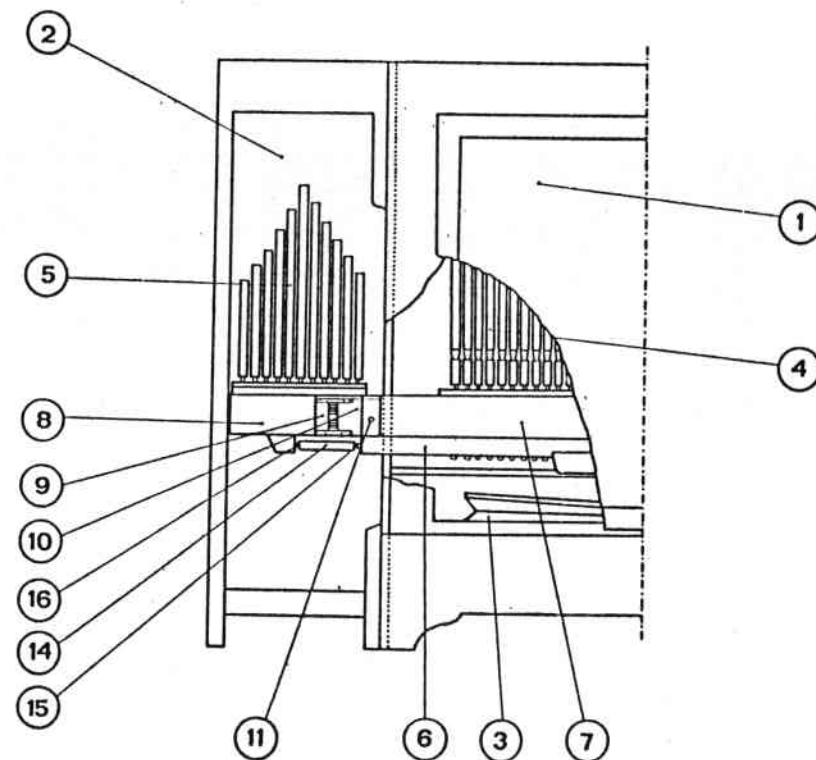
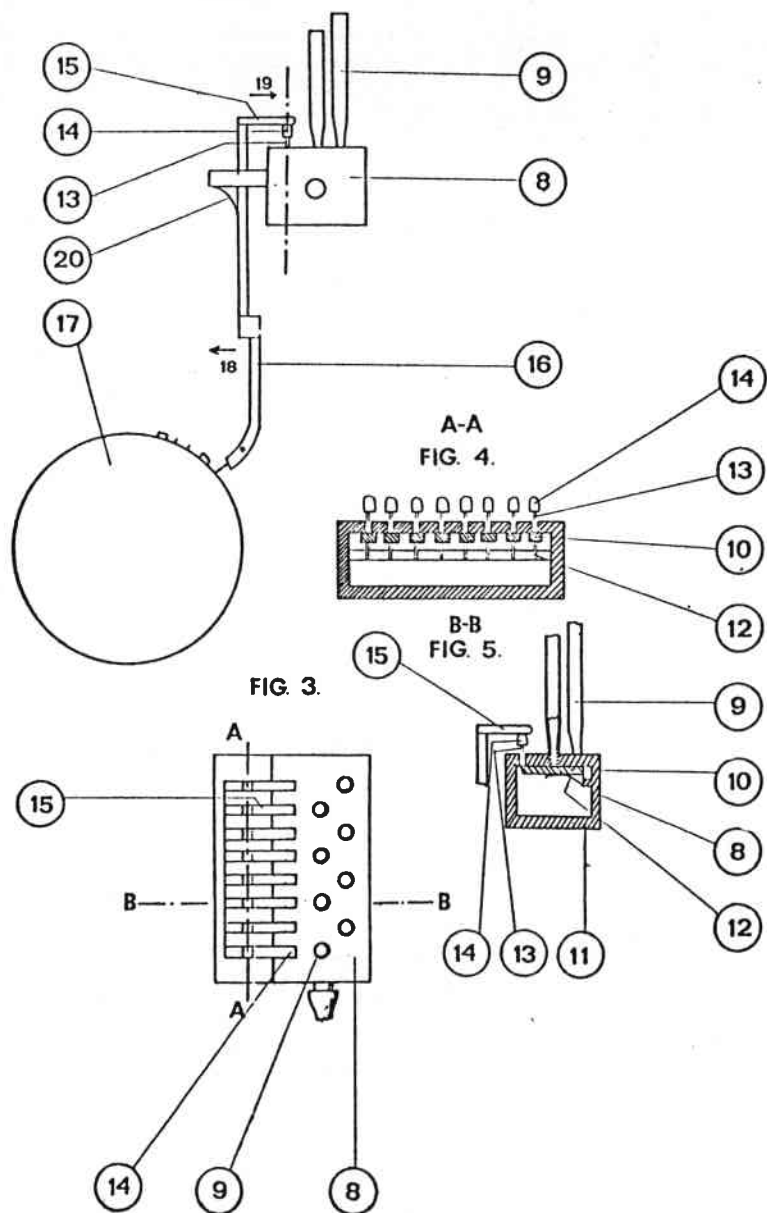


FIG. 2.



Extracts from drawings of
 - Barrel organs,
 - Book organs.

Pianohaus u. Musikalienhandel

W. Baus

1. **WELTE KABINETT** Reproducing Piano with Feurich Piano, Walnut Fully restored with 50 rolls.
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8. **POPPERS VIOLINOVO – 1929.** Only one in existence with a real violin playing on two strings A and E. Includes piano, mandolin, triangle, wood block, snare and big drum, and cymbal. Page 585 Bowers, fully restored with 100 rolls.
Price 45,000 U.S. Dollars.
9. **HUPFELD PHONOLISZT VIOLINA MODEL B – 1909** Serial Number 102. The earliest one existing. Page 436-440 Bowers. Polished walnut case. Fully restored as new with 100 rolls.
Price 62,500 U.S. Dollars.
10. **HUPFELD SINFONIE JAZZ ORCHESTRION SERIAL** No. 19. Only four existing from 1928. Includes saxophone and lotusflutes. Pages 434 and 976 of Bowers. Fully restored with 200 rolls.
Price 65,000 U.S. Dollars.
11. **OLD PERIODICALS, 'ZEITSCHRIFT FUER INSTRUMENTENBAU'** from 1904-1943, V. Paul de Wit, Leipzig. Price 11,500 U.S. Dollars
and **DEUTSCHE INSTRUMENTENBAU ZEITSCHRIFT'** from 1899-1932, complete in 33 volumes as new from Dr Euting, Berlin.
Price 11,500 U.S. Dollars.
12. **POPPER LUNA ORCHESTRION – 1910.** With piano, mandolin, 15 bells 28 note xylophone, triangle, snare drum, big drum with three beaters, cymbal with two beaters, five ranks of pipes consisting of violin, flute (Vienna flute), cello, clarinet and gamba (140 pipes). In an oak case with a moving picture of two swans and a mosque. Complete with 100 rolls. Page 589 of Bowers No. 14 – a dream in music.
Price on request.
13. **HUPFELD HELIOS ORCHESTRION IV – 1911.** The dream of all orchestrions, page 451 Bowers. With piano, mandolin, 12 bells, snare and big drum, cymbal, 296 pipes in twelve registers. (The trombone are 12 pipes of 2.80 meters and are the biggest register). It has a beautiful front with coloured glass and a moving picture consisting of a train, mountain stream, waterfall, windmill, 2 zeppelins and day and night sequences with sun and moon. The star item in Europe today!
Price on request.

NOTE: FULLY RESTORED MEANS Piano is restring with new dampers and hammers, the complete mechanics restored by the Renner Factory and my pianomaker, complete pneumatics and complete case.

WERNER BAUS.
Mechanisches Musik Museum – Kasselerstr. 76a
3501 Fulda 2 – West Germany.
Telephone 0561 / 811412 or Telex 99513 baus.

MUSICAL BOX ODDMENTS 21

by H. A. V. Bulleid

ALTHOUGH even ten thousand musical box tune sheets would be grossly inadequate as a true statistical sample, yet no one has quarrelled with the 'Top 33 operatic tunes' listed by Lyn Wright on page 290 of the summer 1982 issue of *The Music Box*.... and I would not mind a small bet that results from another random 500 tune sheets would retain all the named composers and at least half the named tunes.

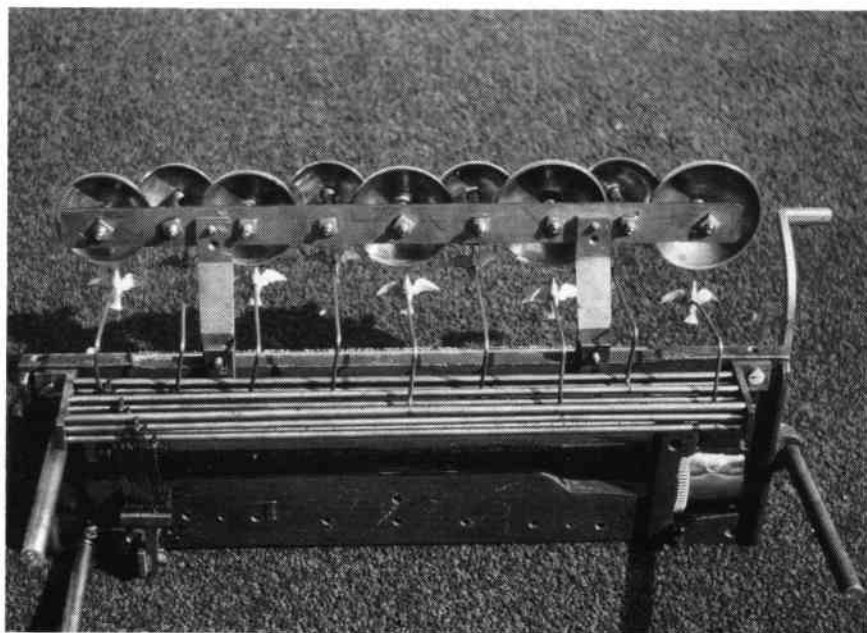
About the middle of the list is an 1872 light opera by Lecocq, who surely thereby merits a mention.

A C Lecocq was born of a poor family in Paris, June 1832. His musical talent enabled him to give piano lessons at age 16, and to enter the Paris Conservatoire in 1849 where his friends included Bizet and Saint-Saëns. Not until he was forty did he achieve success, but then his first three successes in the list below were said in Paris to establish him as 'the natural successor to Offenbach'. His last successful opera appeared in 1882 but he continued with other compositions and writing till his death in 1918. His works as listed often appear on musical box tune sheets, and for example the Grand Waltz from *Les Cent Vierges* is on Polyphon 1836.

Les Cent Vierges	1872
La Fille de Mme Angot	1872
Giroflé Girofla	1874
La petite mariée	1875
La marjolaine	1877
Le petit Duc	1878
La Carmargo	1878
Le grand Casimir	1879
Janot	1881
Le coeur et la main	1882

Bells in view

I have found that almost everyone, irrespective of age, sex or qualifications, enjoys bell boxes – particularly those with bells in view. Seeing the bells being struck, specially with exotic strikers, has more general appeal than the extra subtleties of the earlier, hidden bell boxes. When correctly set up the bells pick out key notes very pleasantly, and with attractive precision; and in a well-arranged box it is interesting to compare the tunes with and without



Typical 9-bell mechanism.

the bells. The better 3-bell boxes, generally those with not more than eight tunes, are far from negligible in this respect but it does seem to be accepted that the ideal is the 6-bell or 9-bell box.

There are not necessarily as many bell teeth on the comb as there are bells. I have seen many boxes with two bells operated from one tooth, perhaps with the intention of exploiting one potentially louder strike, or possibly to add an extra bell for appearances' sake. I have seen a Bremond 10-bell box with the two top treble bells worked from one tooth, and a Baker Troll 10-bell with two linked bells in the middle range, both boxes having only nine teeth in their bell combs. An extension of this principle is not uncommon in 9-bell boxes with only six bell teeth, rather disconcerting because the nine bells produce only six bell notes. I have not yet heard such a box performing any better than a straightforward 6-bell box. Strangely, the paired bells seem to sound no louder than the singles.

It is extremely rare to hear a properly adjusted bell box at an auction viewing. The cylinder pins for the bells are very vulnerable, I think because busy fingers have at some time interfered with the bell strikers. Also the strikers are often

badly out of adjustment or even broken and, strange but true, the bells are quite often assembled in the wrong order. The net result of these very common faults is that restoration of a bell box can be exceptionally rewarding.

Restoration

It is doubly important to note down all damaged items and irregularities in performance before stripping, and I always make a rough diagram showing which comb tooth operates which bell because it is very easy to get muddled; sometimes the bell rods are not numbered to aid re-assembly; and where the bells are mounted in a symmetrical pattern (as opposed to mounting in order of pitch) there is no relationship between tooth position and bell position. So during stripping all bells and bell components should be checked for clear marking. It is also worth checking that the bells are in their correct positions; luckily they were always pinned in pitch order so if you lift and release the bell teeth progressively from base to treble the pitch of the bells struck should get progressively higher. Having to dismantle again to correct an error is particularly aggravating with bell boxes, hence all these precautions.

I must say I prefer working on a

box with a separate comb for the bells, but it is in no way detrimental to quality if the bells are operated from teeth at or near the bass end of the music comb. Many top quality boxes by Bremond, Heller and Ducommun-Girod were made in this way.

General procedure

Whether or not the combs are integral there are the same three essential steps before doing any work on setting up the bells....

1. Disconnect the bell links from the comb teeth.
2. Complete any necessary work on the cylinder.
3. Complete any necessary work on the comb operating the bells and then set it up so that the lift of the teeth is correct and the bell teeth brass bars all fall back firmly onto their felt pad. The lift should be the same as the bass music teeth.

Detail procedure

The trickiest extra job with bell boxes is the removing and later replacing of the small headless brass pins connecting the links to the brass bars soldered under the comb teeth. For these two operations the movement must be firmly supported upside down, using a thick block under each end of the bedplate. One by one each brass bar is pulled back just far enough to bring its pin clear of its neighbours, and the pin is pushed out and stored in sequence for re-use. The pins are about a sixteenth of an inch diameter (1½mm) by the same length as the thickness of the brass bar. Extraction is facilitated by using a piece of steel wire about 1mm diameter with a very short length one end bent to a sharp right angle which can then be squeezed against one end of the pin. These pins are held in position simply by being a gentle interference fit in the brass bars.

It is seldom necessary to disconnect the links from the cranks on the bell striker rods, but it is important to have their flattened ends in line and to remove any bends or kinks – except in rare cases where a link is shaped to avoid a foul. It is strange how often these simple straight links look really battered. Check also that the slits in the brass bars are as narrow as possible without binding on the links; if these slits are spread open they can foul their neighbours,

particularly on a 6-air movement. There is usually a lining-up hole drilled near the centre of each brass; using this and side packing and a large soldering iron it is not difficult to re-solder a detached brass.

Most bells are a loose fit on an iron rod, with a coil spring one side and a knurled nut the other. It is important to have a felt washer each side of the bell and it is a desirable extra precaution against tinniness or jangling to insulate the bore of the bell from its rod with a wrap of paper or, as was done on some boxes, a winding of cotton thread.

I make the re-setting of the bells the very last job in a restoration, and another advantage of the separate comb is that it can be done without the distraction of the music playing at the same time. It is not difficult to bend the striker wires till the ideal setting is reached, but it helps to use a tool like typewriter mechanics use, wide-jawed pliers with one jaw reduced to a central line and the other scooped out at the centre. Sometimes the striker wires move in grooves cut in thin wooden cover-plates; check that they are still central in their grooves. Occasionally part of the bell gantry anchorage is attached to the case, instead of being exclusively supported from the bedplate; if so make sure, before setting the strikers, that the bell positions will not be altered when fixed in the case. The strikers should rest between 1mm and 2mm for their bells, and if pushed against the bell should firmly return to that gap. This firm location is due to the brass bars being very slightly sprung against the felt pad, against which all must rest. If any have been upset, for example by inaccurate re-soldering, their straight line against the felt must be restored by filing or by building up – far easier to do on a separate comb!

Finally, make sure the disengaging lever is so set that it cannot pull the strikers back far enough to touch the cylinder, and that it can be released sweetly so that the bells are not subjected to an excessive rain of blows.

I have not yet come across a bell that was either out of tune or failed to ring sweetly. But sometimes a bell, though ringing sweetly enough, emits a metallic 'clonk' when struck. There are several possible causes of this sometimes baffling phenomenon – the bell being struck too far from the rim; incorrect gap between bell

and striker; metallic contact between bell and support; or loose striker. The last is strange but true, and may explain why one sometimes finds the strikers soldered as well as screwed to their rods.

The bell mechanism sometimes settles a bit after overhaul and so the striker set-up should be re-adjusted if necessary after a few dozen playings.

Bedplate cosmetics

Almost everyone winces to see paint sloshed on anyhow over an unprepared surface, yet I am sorry to say this is often the fate of cast iron bedplates as any auction viewing will confirm. Though it is easy enough to excuse short cuts, I will outline the only treatment I have found to give perfect results....

After removing all attachments from the bedplate:

1. wash in hot water and detergent.
2. apply paint stripper and scrub off till only the faintest traces of gold (or silver) remain.
3. clean out screw and dowel holes, wash in hot water and dry.
4. use a pointed hardened tool to score along each groove in the working surface. A fairly good second best to this tedious task is to brush along the grooves with a fine wire brush.
5. correct any damaged or raised areas around screw holes with a smooth file.
6. dust off, then wipe over with cloth moistened in methylated spirits.
7. apply two coats of Ardenbrite Sovereign Gold (or silver for Nickel-plated movements). It is better to avoid painting over the line of comb screw holes and dowel holes.
8. clean out screw and dowel holes.

The difference between this treatment and the simple addition of more paint amply rewards the effort. But, when should it be done? Taking the comb off the bedplate several times for adjustment inevitably leads to some marking of the gold paint and so I advise getting the comb right before the bedplate is painted.

(continued on back page)

THE MUSICAL BOX: HOW TO REPAIR IT

by 'A Practical Hand'. Published 29 March, 1890.

Sent in by: Roger Booty

THE musical box which some admire, some condemn because of the sameness. Nevertheless, a good one is delightful if not everlastingly kept going.

There is great cheating in them. A box 24in or 30in long may only have a 10in or 12in barrel, each end highly polished wood, bright levers, etc, to 'do' the uninitiated. Such are astonishingly feeble for so large a concern, but 'cheap' being the order of the day, they are got up for that purpose, eight or ten tunes, for the small sum of say, £3 10s; while a 24in or 30in box, with full-sized barrel and comb, 18in and 24in, would be, say (polished rosewood, not stained), £6 and £8; £10 if extra finished.

To clean and repair one, first unscrew the four screws in outside of box, and then draw the two slides at each end inside; lift out of case entirely. Amateurs almost as a rule make this mistake, taking the fly wheel, etc, out, thereby destroying hundreds of pins on the barrel and damaging tips of teeth in comb. First see if the spring is down to the very *lowest* point, which it is almost sure not to be. For want of cleaning it will not probably be half-way, as the general public, either in case of watch, clock, or musical box, run them until they will do it no longer. Each article mentioned above would be more lasting, and give better results, if cleaned and oiled yearly.

Try the works now upon your bench. Help on the barrel, pressing from you the teeth of the wheel. Do not touch the pins. You will find it play on with this help. Keep occasionally trying slightly the reverse way to feel if fully down, and minus any force in it. Better this trouble than an expensive one by carelessness. I could mention a quicker way but for the inexperienced it would be risky. Now with a good, strong, smooth-ended screwdriver, proceed to take out the eight or ten screws, with washers holding down the comb. Don't be afraid, but do it firmly, or you might slip, and it is sure to be at wrong side – away goes

a tooth or two. Now unscrew the four screws holding the parts the barrel works in, and carefully prise each with point of screwdriver or stout blade of pocket-knife. Lift all out at once, having previously folded some soft clean paper pad-like, whereon to rest the barrel, so that no damage may be done to the pins. You can now turn over the frame, and notice underneath the three levers which change tunes, etc. Make a mark on each – 1, 2, 3, – so that you will not be puzzled when putting together, though you could not get wrong. Then unscrew the one screw holding fly wheel action part. Next unscrew the large drum containing mainspring, and the whole is ready to clean and repair. First examine barrel pins with your eyeglass fixed. Commence at the row of indents where the barrel always rest at end of tune. You can, of course, just slip the two brass parts into the frame with barrel without screwing, as they have holes and pins to fit, and keep in position. Now turn the barrel very slowly, and examine each row to see if any pins are bent down or to one side; if so, remember those pins take no part in the tune, and, of course, lessen the power of tone, causing what may be termed a thinness in places while playing. It is a slow and very tedious job, but when you have determined to put all into proper order, never mind the time or trouble – it will be worth your while. Have a thin-ended screwdriver, and when you see a pin bent out of position that the others are in, rest the point on the barrel, and very gently raise it to its original form. It may be a seriously damaged musical box – hundreds of pins flattened or gone: then it is a bad case; but if only a pin bent here and there, go all round the barrel and remedy, and even go over it again so as not to miss one, as it might be a particular note gone.

Now if, as I said above, it is a seriously damaged barrel, and perseverance, procure some fine steel wire same size, to repin the barrel. Commence by taking the pin

out at the end having the small toothed steel wheel which slides on to the square end of the part passing through inside of barrel; the spiral brass spring take off, and undo the end of barrel same as lid of barrel containing mainspring in watches. Draw out other wheel with axle rod affixed. You will now see inside a composition run all over the pins to fix them. This you must melt out by holding open end over a gas jet. Replace the rod and end cap of barrel, and place in the proper position on the frame, and with a very fine though strong steel punch and light hammer proceed to drive through the broken pins. Then cut your wire about half-inch lengths, and gently tap one into each hole about half-way. When all are filled, cut them off on the outside same height as the old ones remaining in. Be sure of this. If too short, they will not lift the teeth in comb, and thus prove dummy; and if too long, will lift tooth too high. Supposing all the pins are now re-inserted, take out the rod and cap end, and use the following composition. What is used by the Swiss I do not know. We use this: – Equal parts of gutta percha and resin, say 1 oz; half the quantity of shellac, say ½ oz; and a quarter the quantity of pitch, say ¼ oz for a small box, or double these quantities for a large box. It will require to be ¼in or so thick inside.

Next, should be the spring be broken, unscrew the patent winder and remove cap of barrel. Now comes a strong job to take out so large a spring, but do not be afraid. I lay it on the bench, and press down half the coils with a punch, and draw out the first unbroken coil with good stout pliers, slipping the punch nearer outer rim until I can handle the coil with my hand; then I seize barrel with the other, and, with a sharp 'wiss', out it comes. Some fix the barrel in a vice, but unless very careful the barrel is marked, which always shows a tinkering job. If outside coil is broken at the hole, or near it, do as I mentioned about watch mainspring in Vol I, p 663; if



Fig. 1. Interior of a Musical Box.

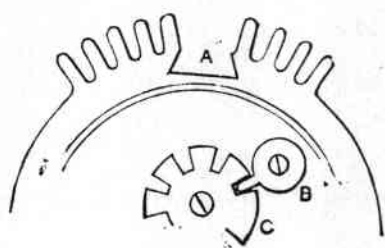


Fig. 2. Repairs of Teeth on Spring Barrel.

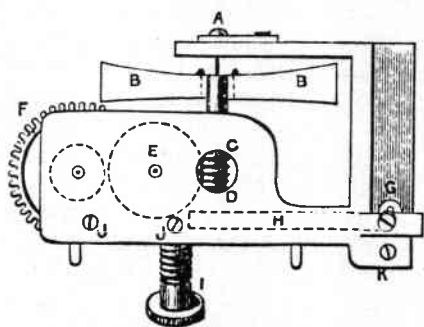


Fig. 3. Repairs of Action of Musical Box.

inner coil, same. A new one will cost from 1s 6d to 3s 6d, according to size, of course; small boxes 9d. If the new spring is same width and strength, fit in as stated for watch spring. Hold firmly down while turning in each coil. Should the patent winder ratchet part be out of order, repoint smoothly and neatly the click, as it will be worn; or if click spring is broken make one like it from a piece of good steel spring; drill hole, and rescrew it. Should a tooth or two be broken on the spring barrel, file them away; make a good dovetail as at A (Fig 2), and with a good piece of hard brass (rotten cast trash will not do), hammer it well, and fit as described in directions for watch wheel repairs (Vol I, p 633).

You must unscrew B (Fig 2) from the stop action, so that in the fixing of new spring this must be at rest upon the double tooth, C, and the mainspring must have about two turns – or even three – to carry the

tune to end. In finishing this you will see, when all is complete, that it prevents you from overwinding, as in a horizontal watch.

We now turn to the comb – the most difficult job of all, for if many teeth are minus, it is no good. Should an odd tooth here and there be out – well, if you have the broken ones, solder them underside for appearance' sake only, for they will not speak again. If you have not the original ones, file imitation ones near like as possible, and solder too. I have seen it stated that speaking teeth can be affixed. Believe it not, for I tried the best professors. The sound of such teeth is a flat, dull sound.

An odd tooth or two out, if *not* together, does not perceptibly interfere with the music, seeing that two teeth have the same, or nearly the same, tone. However, that is the best you can do, and if comb is badly

damaged, it saves no end of trouble and expense to get a new one. You can give it a trial, and experience will teach. In case the action part is out of order, and the endless screw with fly attached is out of order and will not turn, see if the top end stone, A (Fig 3) is cracked or broken; if so, the fly will not run with ease. Take it out and procure a new one. Or the endless screw may be worn. See if it is. Use your eyeglass. Try, by pushing the largest wheel, F, towards the endless screw, D, and notice by holding it betwixt your eyeglass and the light, looking through the hole C. See if wheel, E, runs easily in the worm, D, or if worm is worn. See if flys, B, B, run clear, and not touch in the least (they may do, by frame having had a knock), or if any tooth in E or F are bent or injured. Now, should the worm be worn, unscrew J, J, and it will be apart; and unscrew K and let out fly. Then with a smooth thin file neatly go round the worm or screw, and after making quite smooth by burnishing it, the teeth of

wheel, E, may require retouching, keeping same shape; then burnish. Now clean perfectly, frame and all, and replace. Of course you will find the wheel, E, has not the same dip into the worm, so give the screw, G, half or quarter turn to the right. Now see if near enough, but keep turning the large wheel, F, and turn screw, G, in or out, so that all works easy; if so, it is complete. Oil it, a small drop to each, and one to worm; also its top pivot. I is large screw for fixing to main frame; dotted lines show how H slides in or out by turning G; the other dotted lines wheel part inside of frames.

Now clean all well; very fine emery-paper to comb. Push towards points of teeth always, so that no mark crossways will show. Then slide a card betwixt every tooth, to clear out grit from the loaded teeth – under points of teeth. Be careful of small springs. Any broken replace with bent hairspring from watches, pinning in as before. (These act as

dampers in a piano). Clean barrel in frame with a brush and chalk (prepared chalk). Brush *around*, not across until it is like new. Here replace mainspring part with its four screws, then barrel and the fly action part, last the comb. Be sure to screw up *tight* for a good tone. Turn it on the side comb is on, and replace levers underneath. Having oiled the barrel, wheel, pivots, and mainspring parts, the action is already done. Now wind up a few turns, and let it play. The tone will be poor, but it is not in the case. Now see if it turns cheerfully down to last double tooth in stop action at C; if so, it is right. If not, unscrew B and turn up patent winder until sufficient power is on, then replace B, and it will be right, no doubt. Replace in the case, screw up tight with the brass washers on, and replace slide ends, having seen that the starting changing levers are acting (you will easily see this), and the part which stops it at the end of any tune. Finally wind up, and your labour will be well spent.



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JOHN POWELL

by Al Smith.

ENGINEER John Powell is really in tune with the past... for John, who works at the Transmission and Technical Services Division's Leeds PITFS office, has a large collection of mechanical music boxes.

Some of the many handcrafted boxes, which were popular in England in the middle and late 19th century, are worth several hundreds of pounds.

'I started collecting them because of an interest from an early age in the sound a mechanical device can produce', said John.

'It is a unique sound and they are instruments in their own right, even though the music is programmed on a cylinder or disc. I play them quite often, at least weekly'.

The collection, acquired from auctions in the main, but also private sources, now totals nearly 30 different music boxes and is nearing its 'limit'.

Bargain

'My wife is very tolerant, but thinks I ought to sell a lot more than I do. My main activity now is restoring them, because a lot of them are in poor and damaged conditions when I buy them', added John.

'I have been collecting the boxes for several years and buy a few each year. The cheapest cost me £40 but I have yet to find a real bargain'.

John, 51, has his own repairs on the music boxes, but the finished ones take pride of place in his home.

They range in size from small table-top models to large ones the size of grandfather clocks. John also has in his collection a chamber barrel organ.

'The musical box was the forerunner of the phonograph, which came into being in the 1900's. There is still a lot to learn about the science of them.



John shows off some of his large collection of music boxes.

The music box first appeared around 1830 and was in regular use in this country between 1860 and 1890, but eventually gave way to the polyphon, or disc player, which itself became redundant around 1910.

John has several of these polyphons – or automatic musical instruments, as they were known – in his collection.

Included in John's collection, is a penny-operated mechanical singing bird in a brass cage and another that is a replica of a Swiss chalet with a clock which chimes the hour and then plays one of eight tunes.

It is certainly a noteworthy hobby!

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John is our advertising manager. Send your advertisement requirements to him NOW.

Our rates are very reasonable, see page 228.

**John Powell,
33 Birchwood Avenue,
Leeds 17, West Yorkshire LS17 8DJ, England.**

A 1901 JÉRÔME THIBOUVILLE-LAMY CATALOGUE (Part 2) Sent in by Hendrik H. Strengers.

Page 239

The fine box, shown here, is described as 'Musical box, cabinet style, Mandolin-Zither' but the zither is not shown. The closed box is called 'Musique harmoniphone, voix célestes'. In his book 'Musical Box' Arthur Ord-Hume mentions on page 134: 'A name used by Louis Ducommun to describe his vox celeste (= reed organ) cylinder boxes fitted with reed organ accompaniment. The variation 'harmoni-flute' is probably a name used by L'Epée for his similar style of boxes'. But... how to explain the fact that in a similar catalogue (English, 1905) Jérôme Thibouville-Lamy uses the same steel-engraving with the text 'Musical Box. Expressive Zither' without mentioning the reed organ at all? The question is: what is inside the shown box? The word 'Flutes' indicates also a reed organ. And the second question is: do we see here a box, made by L'Epée or by Louis Ducommun? Can anybody solve this problem?

Page 240

This is the limit: an interchangeable cylinder box! Complete with an extra wooden box for 4 cylinders. In No 5207 is mentioned the 'Parachute', the Safety Check, American patent No 326.743 (Sept 22, 1885) by Charles Henry Jacot, (other patents are No 337.585, March 9, 1886 by C H Jacot; No 363.451, May 24, 1887 by Emile Cuendet; No 390.024, Sept 25, 1888 by Gustave J Jaccard; No 457.574, Aug 11, 1891 by Jean Billon-Haller) or British patent No 6791, dated June 4, 1885 by G Mermod. This is more than three months earlier than Jacot's Safety Check. There was a strong relationship between the Jacot's and the Mermod's, because another American patent No 585.578 (June 29, 1897) by Aristides H Jacot was assigned to Mermod Frères, Sainte-Croix, Switzerland. So I suppose, that the real inventor of the 'Parachute' was G Mermod and not C H Jacot. Does anybody know the correct answer?

Page 241/242 are missing.

Page 243

How lovely are the cigar-cases! You could make your choice in decoration: chinese (gold and pearl-coloured), landscape (on a golden background in relief), marine and Louis-XV-style, as shown, or in 'palissandre'-wood imitation, and with 2 up to 6 long melodies.

The well-known photograph albums you can get in different styles: 'grain du Levant' – a kind of Moroccan leather; plush, all shades and leather with a shield and 4 gilt corners: all with 2 up to 6 long airs.

And at the bottom of the page: plates with music, large model for fruit, with amorous or Louis-XV subjects and standing up rims and blue with gold borders.

Page 244

Musical novelties: Liqueur frames with music, complete, 4 decanters, 16 glasses, 2 up to 4 airs with 28 up to 36 teeth in the comb.

Chairs with music, black wood gilded, cane seat or with rich wood-work, 2 or 3 long melodies.

Decanter, cut crystal, with 2 or 3 long melodies.

Glass, engraved crystal on a nickel foot with 2 long airs.

Beer-glass, cut crystal with 2 long melodies.

Page 245

Plates with music. Our perfect and brand-new materials permit us this year to produce elegant models of plates, of which the frames give evidence of irreproachable craftsmanship. As for the tiles of first choice the most important French pottery makers were willing to reserve for us their most artistic models and we can guarantee these absolutely without any fault.

It was also possible to buy these plates without music. The extra price for the music was 1,90 franc each!

Page 246

Organina Thibouville, Breveté Sans Garantie Du Gouvernement (SGDG ° patent without guarantee of the government) in France and abroad. This small instrument

sounds like a Harmonium, it plays mechanically by means of perforated cardboard. This small French organ, bearing the name of its inventor Jérôme Thibouville is – you may well say so – the most perfect of all instruments with a crank, turned up to this day. By its quality of tone, sweet and melodious, the Organina Thibouville is far and away superior to German instruments of the same kind. The construction is very solid and the mechanism of a remarkable simplicity. The melodies are truthfully noted down according to the musical composition; a piece can be complete or shortened to the principal theme. Length: 47 centimetres; height: 31 cm; width 30 cm; weight: 5,5 kilograms and with packing 9,5 kilograms.

Organista Céleste, instrument with a crank, working with perforated paper. The Organina, great model, which we have named Organista Céleste, has such a powerful sound, that it is comparable with a small orchestra; it can therefore be played among a rather numerous meeting. The composition for the pieces, more complete than those of the small Organina, makes it possible to obtain a variety of nuances, which add to the charm of the execution very clearly. Its organism, which – as we have seen – lends itself to the execution of profane music, is also suitable for the interpretation of sacred music. The powerful and sonorous sounds, which give it its beauty of tone, add an intense expression to sacred music, and these different qualities raise the value of our Organista Céleste for the accompaniment of psalms, hymns of praise, and sacred songs in religious ceremonies.

Length: 61 centimetres; height: 43cm; weight 13,8 kilograms and with packing 22,8 kilograms.

Note: The Organina Thibouville is provided with 24 reeds: the scale is Ais, C, Dis, F, Ais, C, D, Dis, E, F, G, Gis, A, Ais, C, D, Dis, E, F, G, Gis, A, Ais, C. The paper is 15,45 cm wide; 6,25 mm per space.

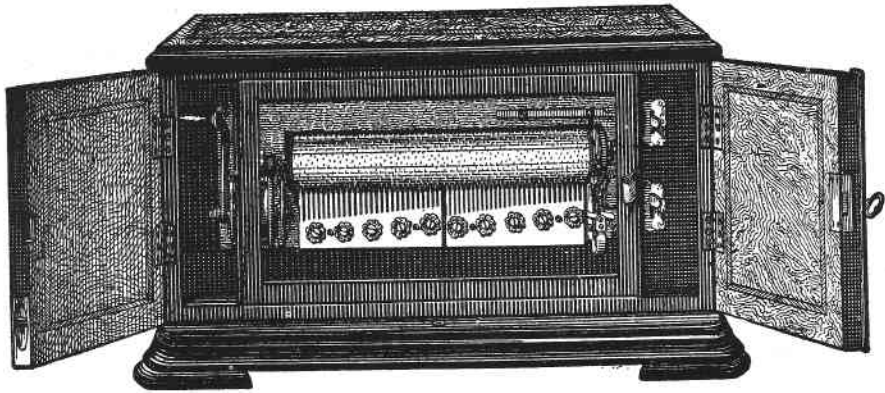
I could not find details of the Organista Céleste. Perhaps someone can solve this problem.

BOITES A MUSIQUE (Suite)

Fabrication Française

MUSIQUES DE PREMIÈRE QUALITE

Boîte riche, forme Buffet



Longueur 0^m65. — Largeur 0^m25. — Hauteur 0^m45 environ.

Numéros

Prix

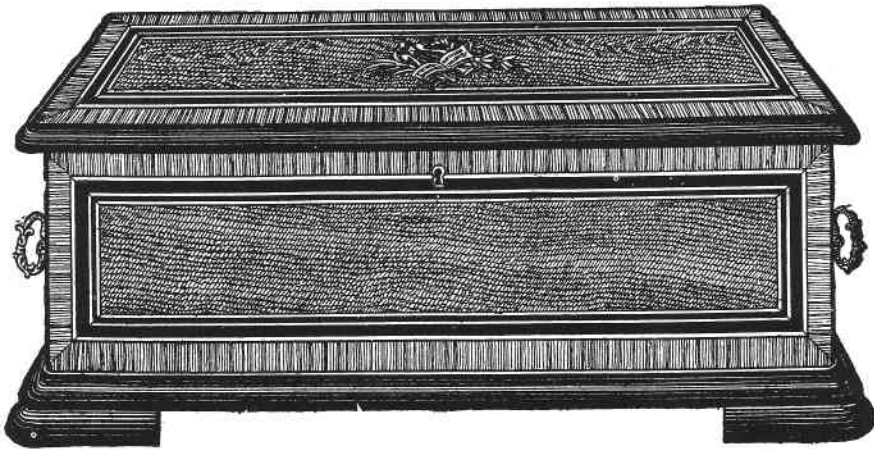
Toutes nos pièces ont le mouvement nickelé et sont munies d'un cadran indicateur des airs, sans augmentation de prix.

5163
5164

Musique, boîte forme buffet, mandoline-cithare, 6 airs, 10 pouces, 1^{re} qualité. la pièce.
— — — — — 8 — 10 — — . —

280 »
300 »

MUSIQUES HARMONIPHONES à FLUTES ou VOIX CÉLESTES



5400
5401
5402
5403

Musique harmoniphone, voix célestes, 6 airs, 5 pouces 1/2 . la pièce.
— — — — — 8 — 8 — 1/2 . —
— — — — — 10 — 13 — . . . —
— — — — — 12 — 15 — . . . —

280 »
360 »
500 »
610 »

MUSIQUES HARMONIPHONES ORCHESTRE

Qualité extra — Boîte riche

5412
5413
5414

Musique harmoniphone, tambour, timbres et castagnettes
en vue, boîte riche, 8 airs, 13 pouces. la pièce.
— — — — — 10 — 18 — —
— — — — — 12 — 18 — —

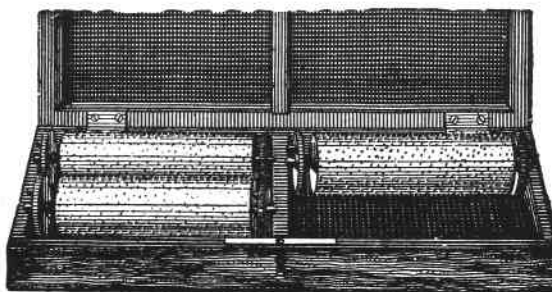
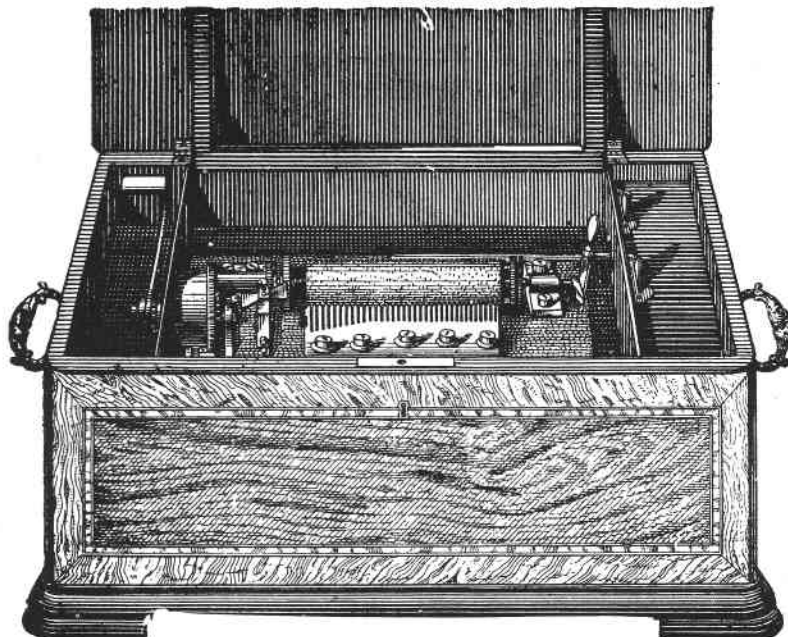
660 »
760 »
340 »

BOITES A MUSIQUE (Suite)

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Boîte pour les cylindres de rechange.

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5210	Musique , boîte riche avec socle et poignées, 5 pouces 1/2, trois cylindres nickelés, 18 airs. <i>la pièce.</i>	200 »
	Chaque cylindre de 6 airs, en plus augmente de 36 fr.	
5207	Musique mandoline cithare , parachute, modérateur, 8 pouces 1/2, 3 cylindres , 18 airs, cadran indicateur. <i>la pièce.</i>	480 »
	Chaque cylindre en plus augmente de 140 fr.	
5208	Musique sublime harmonie , forte piano cithare, 2 claviers, 12 pouces, cylindre de 6 airs, cadran indicateur. <i>la pièce.</i>	700 »
	Chaque cylindre en plus augmente de 180 fr.	
<h2>MUSIQUES A CYLINDRES DE RECHANGE</h2> <p>QUALITÉ SUPÉRIEURE</p> <p>BOITE SUR TABLE — MEUBLE TRÈS RICHE</p>		
5213	Musique cithare , boîte riche sur table, qualité supérieure, 3 cylindres nickelés, 24 airs, cadran indicateur. <i>la pièce.</i>	900 »
	Chaque cylindre de 8 airs en plus augmente de 190 fr.	
5215	Musique cithare , avec tambour, timbres, castagnettes, boîte riche sur table, 3 cylindres nickelés, 24 airs, cadran indicateur. <i>la pièce.</i>	1200 »
	Chaque cylindre de 8 airs en plus, augmente de 280 fr.	
<p>Il suffit de donner le numéro des boîtes à musique ci-dessus pour avoir des cylindres supplémentaires, avec airs choisis au gré de l'acheteur.</p>		



N° 6280

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Chinois
or et nacrésPaysage
relief fond or

Marine



Sujet Louis XV

Numéros	Tous nos objets sont montés avec des musiques de qualité supérieure et à airs longs.				2 Airs longs	3 Airs longs	4 Airs longs	6 Airs longs
6280	Porte-cigares , imitation palissandre, 6 grandes portes. <i>la pièce.</i>				17 »	22 »	25 »	32 »
6282	—	—	chinois dorés,	6 — — —	20 »	25 »	28 »	35 »
6284	—	—	choisis or et nacrés,	6 — — —	22 »	27 »	30 »	37 »
6286	—	—	paysage relief,	6 — — —	26 »	31 »	34 »	41 »
6288	—	—	marine,	6 — — —	28 »	33 »	36 »	43 »
6290	—	—	sujets Louis XV,	6 — — —	28 »	33 »	36 »	43 »

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sont de grand format



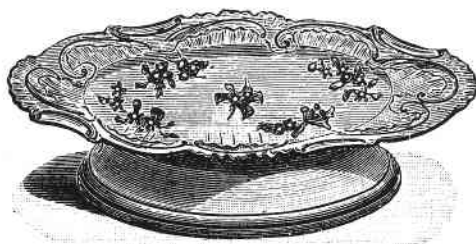
Nos Albums sont montés

de musiques qualité supérieure

à airs longs

Numéros					2 Airs longs	3 Airs longs	4 Airs longs	6 Airs longs
6580	Album , grain du Levant, écusson et 4 coins nickelés. <i>la pièce.</i>				17 »	22 »	25 50	32 »
6581	—	—	peluche assortie de nuances cuison, et 4 coins nickelés. . .	—	19 »	24 »	27 »	34 »
6582	—	—	cuir avec écusson et 4 coins dorés. . .	—	22 »	27 »	30 »	37 »

ASSIETTES A MUSIQUE



Numéros					Prix
5191 ^B	Assiette rocaille , grand modèle pour fruits, sujets Amour et Louis XV, 2 airs longs <i>la pièce.</i>				22 »
5192 ^B	—	—	—	3 —	27 »

Ces deux modèles sont très élégants avec bords relevés, filets bleu et or.

MUSIC BOX DISCS

by Coulson Conn

IN THE Musical Box Society International journal dated 'Autumn 1981', but which was published in October 1983 because of a backlog in publishing, there is an excellent illustrated article by Dr Coulson Conn dealing with Music Box Discs.

His article begins with the challenging statement, 'Disc music boxes and modern computers have several aspects in common; both use pre-programmed material and both can change programmes and both produce sounds. Of special note is the fact that both have much of their worth in their associated software – the programmed discs'.

(Great stuff – any comments? Ed).

Coulson has sent the following updated lists of Britannia discs. Dr Conn is also working on Troubadour and Lochman lists.

Here are his Britannia lists:–

BRITANNIA 9 1/8" Disc Listing (also 8 3/8")

- 8660 Under the Double Eagle
- 8661 La Pouppe
- 8662 When We Are Married
- 8663 Don't Be Angry
- 8664 'She Is The Belle of New York'
- 8665 The Gay Tom Tit
- 8666 A Runaway Girl
- 8667 A Greek Slave
- 8668 Washington Post March
- 8669 My Girl Is A High Born Lady
- 8670 The Honeymoon March
- 8671 Cock O The North
- 8672 Runaway girl
- 8673 A Greek Slave
- 8674 A Greek Slave 'I Want To Be Popular'
- 8675 Yolante #1 Chorus: Fa balla
- 8676 Yolante #2
- 8677 The Geisha: Mimosa Waltz
- 8678 The Geisha: #3: Jack's The Boy
- 8679 The Geisha
- 8680 Circus Girl
- 8681 Rip Van Winkle
- 8682 Morris Dance
- 8683 Shephard's Dance
- 8684 Dance A Cachucha
- 8685 Take A Pair of Sparkling Eyes
- 8686 Cavalleria Rusticana: Intermezzo
- 8687 Faust: Soldier's Chorus
- 8688
- 8689 Faust
- 8690 Rule Britannia
- 8691 Home Sweet Home
- 8692 British Grenadier
- 8697 A Life On The Ocean Waves
- 8698 Caster's Serenade
- 8699 La Pouppee duo
- 8700 The Gay Parisienne
- 8701 Orphee aux Inferns Quadrille #5
- 8703 La Grande Duchesse
- 8704 La Grande Duchesse

- 8706 Genevieve de Brabant
- 8707 Madame Angot Waltz
- 8708 Madame Angot
- 8714 Cloches de Cornville
- 8718 Mikado Waltz
- 8721 Pinafore: He Is An Englishman
- 8722 Pinafore: Little Buttercup
- 8724 Boccaccio Serenade
- 8725 Pirates of Penzance
- 8726 Blue Danube Waltz
- 8727 Blue Danube Waltz
- 8728 Estudantina Waltz
- 8729 Dolores
- 8731 March of The Men of Harlech
- 8734 For Old Times Sake
- 8735 Percy From Pimlico
- 8736 Our Lodger Is Such A Nice Young Man
- 8737 Staring Me In The Face
- 8738 Auld Robin Grey
- 8739 Bonnie Dundee
- 8740 Oh Charlie Is My Darling
- 8741 Blue Bells of Scotland
- 8743 Where A Noddin
- 8744 Within A Mile of Edinburgh Town
- 8747 Highland Laddies
- 8749 Old Lange Syne
- 8751 Come Back To Erin
- 8752 Gary Owen
- 8755 Meeting of The Waters
- 8757 Kathleen Mavourneen
- 8760 The Harp That Once
- 8761 The Young May Moon
- 8762 The Heavens Are Telling
- 8764 Infalatus
- 8766 I Know That My Redeemer
- 8767 He Shall Feed His Flock
- 8768 There Is A Green Hill Far Away
- 8770 If With All Your?
- 8771 Priest March
- 8774 All Along
- 8776 Just One Girl
- 8777 Sweet Rosie O'Grady
- 8778 A Greek Slave
- 8779 As Your Hair Grows Whiter
- 8780 Patience #6 It's Clear That
- 8781 They All Follow Me
- 8785 The Huntsmen's Chorus from 'Freyschutz'
- 8786 English Polka
- 8789 The Bienenhaus March
- 8832 Little Dolly Daydream
- 9115 San Toy #7 Duetto
- 9122 Last Rose of Summer
- 9124 La Czarine Mazurka
- 9125 Loin du Bal Waltz
- 9128 Cloches du Monastere
- 9129 Bonnie Bouche Polka
- 9132 Le Marsielleise
- 9134 March of The War Priests
- 9137 La Petralte Federal
- 9138 Poete et Payson
- 9143 Il Trovatore
- 9147 Bohemian Girl
- 9184 Bravo Dublin Fusilliers
- 9185 The Soldiers of The Queen
- 9190 A Frangese March
- 9209 The Lost Chord
- 9210 Rock of Ages
- 9211 Old Hundredth
- 9212 Sweet Bye and Bye
- 9214 It Is Well With My Soul
- 9215 El Capitan
- 9216 Sweet Hour of Prayer
- 9217 When Jesus Comes

- 9218 Oh Think of Here Over There
- 9349 The Mikado
- 9350 Floradora
- 9356 The Keel Row
- 9359 Sweet Sixteen Waltz
- 9360 Peek a Boo
- 9366 Les Pauvettes Polka
- 9378 The Great Physician
- 9385 Shall I Be An Angel, Daddy?
- 9389 Sweet Dreaming Faces
- 9425 Floradora
- 9426 Floradora
- 9427 Floradora: The Millionaire
- 9428 Floradora
- 9528 Drum Major's March
- 9532 Handel's Hallelujah
- 9671 Coronation March
- 9672 Because I Love You
- 9673 Our Threepenny Hop
- 9674 Goodbye Dolly Gray
- 9676 The Honeysuckle and The Bee
- 9731 Daisy Bells
- 9743 The Lily of Laguna

An American Friend has the following tunes on his 9 1/8" Britannia without numbers, as well as more usual tunes.

- Somebody's Sailor Boy
- Ain't I No Use Master Jackson
- I Want To See The Old Home Again
- I'se Awaitin' For Yer Josie
- Three Makes Jolly Fine Company
- Under The Bamboo Tree
- Anona Intermezzo
- Pennies-A Ring For The Girl I Love

BRITANNIA 11 3/4" Disc Listing

- 8918 A Great ---?
- 8922 Rip Van Winkle
- 8924 Genevieve de Brabant Mazurka
- 8925 Let 'em All Come
- 8926 For Old Times Sake
- 8931 Percy From Pimlico
- 8933 Sweet Rosey O'Grady
- 8937 Pirates of Penzance
- 8942 La Marche des Pierettes
- 8945 There Is A Green Hill Far Away
- 8946 As Your Hair Grows Whiter
- 8947 Priest March
- 8948 I Know That My Redeemer Liveth
- 8951 If With All Your Heart
- 9106 La Marsielleise
- 9149 Boccaccio Serenade
- 9150 Come Back To Erin
- 9152 Dolly Day Dream
- 9155 My Queen
- 9156 Coches du Monastere
- 9157 Bonnie Bouche
- 9159 Norma Duet
- 9160 La Marselleise (9106 also listed as same, one is probably inverted)
- 9161 Faust Up To Date
- 9163 Le Barbier de Seivilla
- 9164 Le Regiment de Sambre et Meuse
- 9165 La Retrait Federale
- 9166 Poet and Peasant Overture
- 9175 Bohemian Girl
- 9181 Brave Dublin Fusiliers

9186 Soldiers of The Queen
 9191 A Frangesa
 9219 Nearer My God To Thee
 9220 Jesus Lover Of MY Soul
 9221 The Lost Chord
 9222 Rock Of Ages
 9223 Old Hundredth
 9225 Come Thou Fount of Every Blessing
 9226 It Is Well With My Soul
 9227 Sweet Hour of Prayer
 9228 When Jesus Comes
 9338 The Banks of Allan Water
 9401 Jesus Christ Is Risen Today
 9404 Will You Meet ME
 9405 Under The Stars
 9406 O! What Shall Be My Song
 9408 Abide With Me
 9410 Nancy Lee
 9411 Peek a boo
 9414 Come To The Saviour
 9424 Floradora
 9487 San Toy #3 Chorus
 9488 San Toy #2 Song & Chorus
 9491 The Casino #5
 9493 The Casino
 9495 Annie Laurie
 9497 Loves Golden Dream
 9505 The Holy City
 8803 The Absent Minded Beggar
 8805 The Honey Moon March
 8806 Washington Post March
 8807 Belle of New York: She Is The Belle of
 New York
 8808 Madame Angot
 8809 La Pouppee
 8815 British Grenadiers
 8816 All Along The Rails
 8817 All Night Train
 8818 Runaway Girl
 8819 Circus Girl
 8820 Madame Angot
 8833 Geisha: Jack's The Boy
 8841 Tommy Atkins
 8842 Last Rose of Summer
 8843 Rule Britannia
 8844 Home Sweet Home
 8845 Garry Owen
 8851 Pinafore: Dear Little Buttercup
 (Reported from another source as
 Pirates of Penzance)
 8852 Robin Adair
 8853 The Harp That Once
 8854 A Soldier Boy To War Has Gone
 8855 Auld Lange Syne
 8856 Auld Robin Gray
 8857 The Campbells Are Coming
 8858 The Young May Moon
 8859 Believe Me If All Those
 8860 Bonnie Dundee
 8861 Blue Bells of Scotland
 8864 The Little Widow
 8869 Kathleen Mavourneen
 8872 March of The Men of Harlech
 8873 Geisha #3
 8876 Within A Mile of Edinburgh's Town
 8877 The Gondoliers: Cachucha Dance
 8878 The Gondoliers: Take A Pair
 8880 Cock O' The North
 8882 Under The Double Eagle
 8886 Ollevette of Heart
 8887 Faust
 8888 Faust: Soldiers Chorus
 8889 Cavalleria Rusticana (one Source) or
 Mikado Chorus (2nd source)
 8890 Yolante #1
 8891 Blue Danube
 8892 Blue Danube
 8893 The Heavens Are Telling
 8895 Rest In The Lord
 8898 Pirates of Penzance
 8904 Just One Girl
 8907 The Gay Tom Tit

8908 Life On The Ocean
 8909 Costers Serenade
 8910 He Shall Feed His Flock
 8911 Pinafore
 8912 La Pouppee
 8913 La Grande Duchesse
 8916 La Grande Duchesse
 8917 A Greek Slave
 9507 Sunshine Above
 9509 Hands Across The Sea
 9510 Bid Me Goodbye
 9511 Children's Home
 9512 Doves' Dreamland
 9513 Play It Again
 9514 Smiling Merrily
 9515 In My Ansom
 9659 Because I Love You
 9661 Goodbye Dolly Gray
 9663 The Honeysuckle & The Bee
 3508 Happy New Year

Ted Brown has sent me a list of
 discs which he has with his box. The
 numbers are not stamped on the
 discs but only printed. They are
 totally different from the above. Has
 anyone else seen any like these?

4308 Washington Post March
 23/34 Cock O' The North
 4111 Under the Double Eagle
 33 The Geisha: Jack's The Boy
 3/31 For Old Times Sake
 28/53 Belle of New York: When We Are Married
 7/30 Belle of New York: Follow On
 29 Belle of New York: The Gay Parisienne
 27/45 I Want To Be Popular
 18/32 Our Lodger's Such A Nice Young Man

BRITANNIA 17 1/4" Disc Listing

8062 Staring Me In The Face
 8119 Merrily The Quaker Wife
 8909 My Girl Is A Highborn Lady
 8957 Le Lorraine
 8960 Washington Post March
 8961 Can Can
 8962 Soldiers In The Park (Runaway Girl)
 8965 Cloches du Monastere
 8966 Bonnie Bouche Polka
 8967 Romeo and Juliette Waltz
 8976 French National Anthem
 8977 The Regiment de Sandre
 8979 Poet et Payson
 8980 Stephanie Gavotte
 8981 The Honeymoon March
 8985 Serenade Valse
 8986 Faust: Flower Song
 8991 San Toy #7 Duetto
 8992 Rule Britannia
 8993 The British Grenadier
 8996 Just One Girl
 8997 La Pouppee
 8998 Il Travatore
 8999 Bohemian Girl
 9000 The Bell of Scotland
 9001 Come Back To Erin
 9002 The Gondoliers: Cachucha Dance
 9004 Grande Valse Brillante de Schothoff
 9005 Under The Double Eagle
 9006 When We Are Married
 9007 She Is The Belle Of New York
 9008 The Gay Tom Tit
 9010 Cock O' The North
 9011 A Greek Slave
 9014 Yolante #2
 9015 The Geisha: Mimosa Waltz
 9016 The Geisha #3
 9017 The Circus Girl: A Simple Little String

9020 Morris Dance
 9021 Ski (?irt) Dance
 9022 Take A Pair of Sparkling Eyes
 9023 Cavalleria Rusticana
 9024 Faust Waltz
 9025 Faust
 9026 Home Sweet Home
 9029 Life On The Ocean Wave
 9030 The Gay Parisienne
 9031 La Pouppee-duo
 9035 Genevieve de Italia
 9047 H.M.S. Pinafore
 9051 Blue Danube Waltz
 9053 Estudiantina Waltz
 9054 Dolores Waltz
 9056 Men of Harlech
 9058 Golden Dustmann
 9059 For Old Times Sake
 9061 La Grande Duchesse
 9064 Bonnie Dundee
 9065 She Is My Darling
 9066 The Campbells Are Coming
 9068 Within A Mile of Edinburgh Town
 9079 The Harp That Once Through Tara's Halls
 9081 The Heavens Are Telling
 9084 I Know That My Redeemer Liveth
 9087 Rest In The World
 9088 If With All Your Hearts
 9089 Priest March Athali
 9090 See The Conquering
 9091 All Along The Rails
 9095 A Greek Slave: I SHOULD Rather
 Like To Try
 9096 Twenty One Today
 9097 Belle of New York: They All Follow Me
 9098 La Pouppee
 9100 Bimmel Bolle
 9101 Das Bienenhaus March
 9104 The Star Spangled Banner
 9107 La Charmeuse, Mazurka
 9108 The Geisha #3
 9112 The Geisha
 9182 Bravo! Dublin Fusiliers
 9183 Soldiers of The Queen
 9192 A Frangresa
 9193 Nearer My God To Thee
 9195 The Lost Chord
 9196 Rock of Ages
 9198 Sweet Bye and Bye
 9200 It Is Well With My Soul
 9201 El Capitan
 9204 Sweet Hour of Prayer
 9205 When Jesus Comes
 9206 Oh Think of Home Over There
 9231 Darling Mebel
 9232 The Mikado
 9233 The Mikado
 9234 The Mikado
 9235 The Mikado
 9236 The Mikado
 9237 The Mikado
 9238 The Mikado
 9239 The Mikado
 9243 Queen of The Earth
 9247 The Holy City
 9248 Maggie Murphy's Home
 9250 Old Folks At Home
 9251 Say Au Revoir
 9252 Sunshine Above
 9253 Happy New Year
 9257 The Harmonious Blacksmith
 9258 The Ash Grove
 9260 Bid Me Goodbye
 9265 Saucy Eyes
 9272 Oh Honey! My Honey
 9274 Play It Again Waltz
 9279 Toreador Waltz
 9282 La Paloma
 9289 Floradora
 9296 The Shop Girl: Tokio-Tokio

(continued on back page).

STREET MUSIC

by R. Booty

THE Musical Opinion was, and quite likely still is, a very cosmopolitan magazine. The articles and snippets reproduced here are from England, the USA, and France.

The first piece, 'Street Music in London', dates from October 1883. This unfortunately anonymous piece contains comments that can very easily be made about today's top music. 'Amazing Grace' made number one in the charts, the 'Birdie Song' appeared to take possession of everyone, and new versions of pop tunes from twenty or so years ago are often seen entering the charts. An apparently modern idea, now known as 'hypeing', is the forcing of a song to a false popularity in the hope that the general public will respond and buy the record. The method used for doing this at the end of the last century was for the sheet music publishers to send free copies of new music to the street piano builders with the desire that they would take up the piece, pin it, and hopefully encourage the public to like it and therefore buy the music.

Articles have appeared in past volumes of the Music Box and often they give the idea that street music was unpopular and a nuisance. If this was the case how can we explain the following piece from October 1896.

'Church organists who are wont to complain about their low salaries might do worse than give 'music by handle' a trial. It was only the other day that a writer in one of the monthlies told us of an organ grinder who keeps a big establishment in the south of London, and who almost every Sunday runs down to the seaside, where you may knock against him, drinking his wine and smoking his cigars, at one of the best hotels in the place. There is, too, a well authenticated case of an Italian organ grinder living in retirement on an estate in his native land, which he had purchased out of his 'professional' earnings in England. What these professional earnings may sometimes amount to may be guessed from a recent police court revelation in Manchester. A grinder had refused to leave off playing when requested to do so, and being taken into custody



was found to have the nice little sum of thirty seven pounds in his pockets! Evidently the organ man is appreciated in some quarters, notwithstanding that certain people would legislate him out of existence'.

How did they accumulate their money then, was it entirely by the oft

mentioned story that you didn't pay him to stay, you paid for just the opposite? But what if he refused to move on, the December 1896 Musical Opinion tells of one organ grinder who refused to do just that.

'One more of those preposterous anomalies of the law in connection with our street music (?) falls to be recorded. The magistrate at Marylebone police court dismissed a charge which had been preferred against an organ grinder because the householder who asked the man to go away did not state a reason for his request! The case was appealed, and the Queen's Bench have actually declared that the magistrate was right. The notation that one must always tell an organ grinder why he is desired to move off is ridiculous. The musical performer might not know a word of English; or he might go on arguing for half an hour as to the validity of one's reason for asking him to stop playing. To a great many people in perfect health the sound of a barrel organ is the height of cruelty. That is sufficient ground for requiring the grinder to pass on; but what grinder would accept the reason? Luckily, as we are told, there are only two out of the twenty-seven London magistrates who take this very uncommon sense view of the Queen's Bench, - so that we are still not wholly at the mercy of the organ fiend!'

But it did not always require cash to move the grinder. Now, from an article entitled, 'Tyranny of Music - Next Door!', which dates from August 1895, and was more concerned with the sound that came through the wall from the enthusiastic musician next door, we are given a cunning idea for shifting the grinder, at no cost to yourself.

'But when you do not want music, does it not always seem bad? And the nuisance is that you can not stop it. You cannot throw a boot at its head and tell it to 'dry up', and if you wilfully kick up a row on your own account to the annoyance of the musicians (?), you stand a good chance of being hauled before the authorities to answer therefor. And so you can simply wish that the

offending torture was a hurdy-gurdy or a piano-organ; for there are ways of dealing with the purveyors of such delights. One ingenious gentleman, who was troubled nearly every day by a couple of sturdy Italians in company with a piano-organ, finally hit on the following way of abating the nuisance. He was blessed with a balcony outside the window of his sitting room; and so one fine morning, when the musical artists aforesaid put in an appearance, he deliberately took out a chair into his balcony, lit a pipe, and settled himself down to the apparent enjoyment of the music. At the end of the performance, one of the Italians took off his hat, and with many bows solicited a reward for the pleasure given to the signor. But the gratified signor merely retired within the window, pipe, chair, and all. After the repetition of this little comedy for two or three mornings, the organ grinders ceased to turn the crank before that house, resolving that they would no longer delight the ears of a man who took such pleasure in their playing, and yet was too mean to reward their efforts.

But the people on the other side of the wall are, unfortunately, not susceptible to this treatment. Why, in their case you cannot even send in a servant with a sixpence, and 'Master's compliments, and will you please go away?'

Now, cannot all this be stopped? According to a recent decision, it appears to the layman that there is no legal remedy when the noise is made without the intention of causing an annoyance. In Dresden there is, it is said, a regulation to the effect that no practice of musical instruments shall take place unless the window of the practice room is shut. No such rule is in force here; but, even if there were, it would be no protection against the trouble under consideration. You may shut your window and also the performer's as closely as you please, but the hammer, hammer, hammer of the piano will still penetrate the dividing wall. No ordinary wall, indeed, will muffle the sound'.

Does not a lot of this still ring true? Outside, the interminable ice-cream van, and next door, the thumping stereo.

It seems that the Americans suffered many similar agonies with street music but they also made great



use of the 'piano-organ' for giving an unknown song a good push towards popularity. About 1850 Charles Dickens visited New York, and noted that he saw few street musicians, only one barrel organ, and that this was entirely different from London. By August 1895, the year the *Musical Opinion* borrowed the article, 'The Street Piano Industry', from *Scientific American*, New York had definitely caught up with London in the matter of street music.

The French also suffered with street music. An 1884 article from a French magazine compares the Organina organette to barrel organs. 'Really, the Organina is quite superior to the barrel organ, and it leaves far behind it the atrociously out-of-tune music of the wandering artists who are overabundant in our public places'.

By 1902 though, things were different, organ grinders were reduced to working the suburban areas of Paris and even here they could not practice their work without a 'permit'. But as for the peace and quiet that was supposedly spoilt in the second half of the nineteenth century by street music, the new century bought new onslaughts. 'The tintinabulating and squawking bicyclette, the snorting and trumpeting motor car, and the merciless coarse blare of the endless procession of 'buses and trams do not add to the amenities of life in "gay Pahree!" So to the last article, 'Parisian Street Singers and Musicians'. This is part only of the first

section of a short series of pieces all under the same title, which started in the January 1896 edition of *Musical Opinion*.

Much has been written on street music and much has appeared in earlier volumes of *The Music Box*. One of the best period pieces, dating from 1852, can be found in Vol 4, p315-320. A more recent piece is 'Aural Agonies', by Terence J Wyke, which can be found in Vol 9, p158-165.

The street music joys of the metropolis are likely to be increased. Mr J Charles King, the writer and worker upon the technics of coachmaking, has patented some carriage musical gear, which he proposes to apply at first to children's mail carts and perambulators in the shape of chimes and simple tunes. When the idea is extended, and every vehicle gives off a tune to the revolution of its wheels, the reputation of England as a musical country will be materially strengthened. Whether the general result will be a matter for national rejoicing or a cause for profound despair lies in the future. But England is so musical!

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Street Music in London

'All things in their turn must change and seasons pass away', so sings the poet, and the London season proves it is coming to an end by the character of its musical atmosphere, writes 'Phosphor' in a weekly contemporary. A concert here and a concert there mark the termination of the greatest musical events, and you can tell that all the world is flocking to the seaside, for even the bands of music in the streets are deserting us, and except the organ pianos on wheels and the less melodious

instruments that are carried by hand, silence already reigns in the squares, the quiet streets, and the broad roads.

To many this will be received as a boon, although for my part I would sooner hear bad music than none at all. 'Nature abhors a vacuum', and if the poet is correct, 'all discord is but harmony not understood'. Still the discordant street noises distress many, but let the minority double-bar their windows and live in that solitude where they tell us they are at least alone. Even the street boy's whistle speaks to me of one who is at least happy, for he is not obliged to be musical; while the poor watercress girl may send a harmonious chord through the atmosphere, but it is not a sad one, as it chronicles her poverty and her wants.

It does not follow that street music necessarily must be unharmonious, and I can remember, when the flute organs were first introduced, windows being more frequently opened to hear them, than closed to keep out the sound. Whether we shall ever have a public company to provide us with street-music I cannot say, although such a thing has been proposed; but it is just within the limits of possibility to expect in time that music may be laid on to our houses as is now our gas and water.

Twenty years ago I demonstrated that this achievement *might* be accomplished, and we are certainly every hour nearer approaching that happy condition. But the question now springing up is what are we to listen to? The 'old, old songs', according to the modern critics, will soon be no longer attractive. The beautiful melodies that charmed our forefathers, so they say, have lost their power to please, and they want new combinations of sounds that will not cloy the palate.

I contend this is nothing but the most outrageous cant. Melody cannot tire or ever be despised, and as far as popular modern music is concerned we have a large number of songs that are mere repetitions than actual novelties. The jig-tune altered in its time may become sacred, and the hymn, if modified, turned into a comic song.

What causes popularity in music? How is it that many grand compositions are never known to the many? The answer is that the people get their melodies from well-known musical centres, and usually the street-boy takes his lessons from the music halls. A succession of popular songs holds possession of the town, and those that are warbled in the streets are most of them given either at some theatre or music hall. It is a very curious fact that we have only a few popular favourites at one time – I speak of that popularity which clings to the streets. The songs that twelve months ago were being sung everywhere are now seldom heard, and racy declamations tire sooner than quieter melodies.

The London street-organ, properly so-called, generally has its barrels changed every month; but these do not indulge, as a rule, in music-hall songs. Selections from operas and pianoforte arrangements monopolize the better class. At the present moment you cannot traverse half a dozen streets without having dinned into your ears 'Tiddy fol lol'. What the words of this popular effusion are I cannot further say; but 'Tiddy fol lol' is a refrain that excites the multitude wonderfully at this present time. Many of our most familiar songs are set to waltz tunes, and 'My

Queen' and 'Dream Faces' seem to take the lead. It is sometimes months and sometimes years before a song regularly gets on to the pavement, but when it does, you may consider its value as a selling composition is gone, unless it be some vulgar ditty that owes its popularity to the questionable character of its words.

It is a very remarkable fact that there is hardly one comic song in a hundred that merits recalling from the wit infused into the words. They are usually composed of a telling tune with lines fitted to them, and in nine cases out of ten the tune is a 'crib' for some old dance or some more modern sonata now thoroughly laid aside and forgotten.

A great deal might be written about the shortsightedness – or, more properly speaking, the dullness of ear – exhibited by many; how that some of our most celebrated ditties have been passed over, and owe their publication at length to some accidental circumstance.

The Street Piano Industry

The handle, or street, piano was first manufactured in Torino, Italy. They are used principally by Italians, who push them around the streets in two wheeled carts or wagonettes, stopping from house to house grinding out the popular airs of the day. A great many are now in use as parlour instruments. The construction of the soundboard of these pianos is similar to those used in our upright piano's, the framework in the street instrument being made of wood instead of iron. The frame over which the soundboard and strings are placed is made of strips of thoroughly seasoned pine. These strips are about 2½in in width, about 5in in thickness, and placed about 6in apart, blocks of the same material being bolted and glued between them at the ends and through the centre. The strips containing the tuning and hitch pins, which are bolted at the top and bottom of the frame, are made of maple about 1½in in thickness. The soundboard, which is made of strips of ¼in spruce, is placed snugly between the tuning and hitching strips. The frames range in size from 30 by 44 to 42 by 54in. The tuning pins are made of steel about 2in in length and about ¼in in diameter, the bottom end being threaded. Slanting holes are bored into the pinboards, their diameters being a little less than the pins. The ends of the pins are then inserted into the holes, the hitching pins being driven and the tuning pins screwed in by means of a key fitting over the square top.

The strings are made of the best steel wire of seven different sizes, ranging from Nos 13 to 19. They are arranged over the soundboard containing the bridge in sets of from three to five strings each. The tuner first making a loop in the end of a string and placing it over the hitch pin, the other end is passed through the hole or eye in the tuning pin, the operator twisting it around by means of the key until it is drawn taut. Each set of strings is lettered A, B, C & c, each string of each set being tuned up to the same pitch, according to the note wanted. There are from forty to forty-eight sets of these strings in each piano, which contains from four to five octaves. The hammers are made of maple and English felting. The felting, which costs about a sovereign per pound, is first glued to a prepared maple strip and sawed off into the proper widths, ranging from ½in to ¾in. The

felting is white in colour and runs from ¼in to ½in in thickness. After drying, the felt hammers are covered with a strip of thin leather. The hammers are connected to the keys by means of a straight piece of iron wire, which is screwed down into the top about ¾in. These keys are made of maple and are also sawed of a prepared strip into the proper width. They are about ½in in width and about 6in in length. The key frame is also made of maple, a number of slots being sawed into the strip ½in in width and about ½in apart. The lower ends of the keys are then put into the slots. A wire running through the centre of the end of the frame passes through the centre of each key holding them in place.

Connected to each key is a brass wire spring, one end being attached to a key and the other to the key frame. When the stroke of the hammer is made, this spring draws the hammer back instantly, causing the strings to give a full round tone; if the hammer remained against the string after the stroke the tone would be dead. The barrel or cylinder containing the pins runs from 28in to 36in in length and 14½in in diameter, and is made of whitewood about 1in in thickness. The barrel revolves on a moveable table or platform, which can be removed from the case by means of a circular door in the side of the piano. The placing of the pins on the barrel causes the hammers to strike the strings. These pins are of three sizes: the large or square pins representing whole notes, the circular medium size, the half notes and the small ones the trills. When the cylinder revolves, these pins strike or come in contact with a pin connected to the bottom of each key. As the pin on the cylinder moves forward, it pushes the key pin backward, which in turn draws the hammer forward. As soon as the key pin escapes from the cylinder pin, the hammer flies back and strikes the strings. The space between the pins and their height above the surface of the barrel distinguishes the whole and *f* notes from the half notes. These pins project from the surface of the barrel from ⅛in to ¼in. The half notes, which are the medium sized pins, project up about half the height of the whole notes. The trills are made with the small pins, they being placed one after the other as close as possible. In striking, the hammers are drawn back from ¾in to 2in.

The tune is formed on the barrel in the following manner: the barrel is first covered with a clean piece of wrapping paper, and placed in position in the case. A line is then drawn across the top where the tune is to begin. If the piece begins with the note A, or B, or C, & c, the key above, with the projecting pin that strikes the string marked A, or B, or C, & c, is drawn down so that the pin punctures the paper. This operation is repeated until the tunes, which are ten in number, are punctured on the paper. The barrel is then withdrawn, and is ready for the pins. The pins are about ¾in long and made of steel. They are forced into the surface of the barrel by hand, the operator putting the pins into the slotted jaws of a pair of pincers and pressing them down into the paper and wood where it is punctured. For ten tunes it takes about six pounds of these steel pins, amounting in numbers to about 16,800. The operation taking from three to six days. The barrel is shifted from one tune to another by means of a small wheel, the surface of the side nearest the barrel being raised at different elevations.

The wheel is operated by turning a knob or button on the outside of the case. A small pin projecting out of the end of the shaft bears against the small wheel, which, when turned, causes the barrel to shift its position. The barrel when turned revolves at the rate of one revolution per minute, each revolution making one tune. It takes four skilled men about three weeks to make one of these pianos. They cost from £32 to £36, and are guaranteed for two years. New tunes are put on the barrel at a cost of £1 each. The cases are made of birch highly polished. The piano when finished weighs about 300 pounds.

— *Scientific American.*

Parisian Street Singers and Musicians

A pleasant writer in *Le Monde Moderne* gives a lively and intelligent account of the grades and merits of the street singers and musicians of the French capital, illustrated by drawings, some of which are here reproduced. Many musical people (says the writer) have a general idea that the street musicians are practicing a sort of permitted mendicity, whereas nothing can be further from the truth. The players upon organs, the singers, when studied closely, are found to possess the traits of veritable artists in their respective provinces. For who would give the artistic impetus to the poor if these did not? Music is the most popular of all arts, since it delights the sense even before it touches the heart.

And so at midday, when labour is suspended, the circle is soon formed around these priests of harmony; the workmen, the laundry women and the domestics listen eagerly to catch some refrain with which to lighten the further tasks of the day. One straightway admits that these charmers of human hearts have the right to interest us briefly in the manner of their work and by their repertory.

The princes of this order are evidently those who are able to procure an instrument at some price. The organ players are by no means of equal condition, whatever that may be. The most affluent of the class possess veritable sighing machines which, mounted upon wheels, they push before them on the Parisian pavements. At the moment when the air is heard a sort of panorama is unrolled in a framework in front, — some heroic drama, such as 'William Tell' or 'Jeanne d'Arc'. It is at Mirecourt in the Vosges that these extraordinary organs are manufactured. Four or five hundred workers there prepare the cylinders with little teeth, the revolution of the said cylinders producing the songs of the day. Here is the whole secret of the wandering musician: to have the newest airs, and such as are likely to maintain their popularity for the longest time. The humble workmen who possess the words of a popular song give their songs willingly to this 'artist', who furnishes the music to the song, and accompanies their voices with his instrument (the better to aid his patrons in remembering their notes).

And, moreover, a skillful organ player may even count upon his personal talent, because there is a manner of turning the handle which may add charm to the oldest airs, — in accelerating or retarding certain passages according to the needed expression. A very clever man has been known who by the rapidity of his playing was able to conceal the dilapidated character of the mechanism that he turned, which sometimes lacked whole bars together! On the other hand, when it is desired to attract the pity of the passers by, it is not a bad idea to produce sounds in a lamentable manner, — a method specially followed by the crippled, who at the same time present to the eyes of the public a card upon which is set forth the nature of the accident which caused the infirmity.

When, during the intervals, our musician has noted the disgust with which some old professor has thrown him a silver coin — with a gesture requiring him to move on — the 'grinder' does not fail to come again the next day, and every day following, until the old professor has comprehended his fault; which was much like that of Charles the Great in paying the Normans never again to come into France, — a faith concerning which he was speedily undeceived. In default of professors, the organ grinder lives very comfortably off the ordinary music haters, or even off the sick. One of them tells me that even in this manner a man can make from five to seven francs a day.

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THURSTON'S, NORFOLK

A Poetic Coincidence

Bob Leach

JOURNEYS, like Good Intentions, can become diverted. An intended trip into the Mechanical World of Thurston's can drift into the pathways of poetry.

An American cruising in the Norfolk Broads expected to find a certain type of lady, and was disappointed. Daphne and I did not find the type of museum we expected, but we were far from disappointed with Norfolk.

Pausing at East Dereham we discovered on a church wall a plaque dedicated to the poet William Cowper. We photographed it, as is the wont of habitual researchers. (If you are going this way give Norman and June Vince a ring on 036-288-230. Bawdeswell is nearby).

Cowper is the sort of poet who immediately reminds one of schooldays, well, not *immediately*.... it takes time for it all to come back. Was it Cow-per or was it Coo-per? Did he not suffer from some malady? Was he not the poet who loved animals and nature? And wasn't there a lady who helped and inspired him?... a rector's wife?... Mrs Unwin... the 'Mary' of his poems?

*And still to love though pressed with ill,
In wintry age to feel no chill,
With me is to be lovely still,
My Mary.*

The memory grudgingly harkens back to the English lessons of long ago.

My wife and I drove on to our destination; The Old Rectory, Massingham Road, Grimston, Norfolk. It was our intention to stay one night. The address had been gleaned from The Church Times. One could not expect anything exciting, we thought. It was a convenient starting point for a motoring holiday in East Anglia, and this Thurston's visit.

Norfolk-lovers will now have guessed the poetic coincidence referred to in the title.... The Old Rectory, Grimston, was where Cowper's inspiratrice, Mary Unwin, had once lived. The historical connotations became so exciting almost from the moment of our arrival that we did not stay simply for the one night as booked, we stayed for one week, only returning to London because of an urgent and previously confirmed engagement.

Two stories unfolded in our conversations at Grimston and its environs. First, the sad story of William Cowper was revived and, second, the fascinating history of The Old Rectory gradually emerged and was brought up to date by the present owners John and Isabel Case. (see p153 Vol II No 4).

First, the poet, William Cowper.

William Cowper, 1731-1800, was born in Hertfordshire, at the then pretty village of Berkhamsted. He was destined for a legal future but even in his youth he showed signs of acute melancholia.

He believed that two contributing factors for this sickness were that his mother died when he was only six years old, and that he suffered badly from bullying boys at boarding school. Some of the agonising pathos he experienced at the death of his mother was revealed fifty three years later when his cousin, Ann Bodham, sent him a picture of his mother.

On My Mother's Picture

(The gift of my cousin, Ann Bodham)

*Oh that those lips had language! Life has pass'd
With me but roughly since I heard thee last.*

*I heard the bell toll'd on thy burial day,
I saw the hearse that bore thee slow away,
And, turning from my nurs'ry window, drew
A long, long sigh, and wept at last adieu!*

*Perhaps thou gav'st me, though unseen, a kiss;
Perhaps a tear, if souls can weep in bliss...
Ah that maternal smile! it answers.... Yes.*

There is little which is more devastating for a young man than a broken romance. William Cowper, as a young solicitor, fell in love with his cousin, Theodora Cowper, but his proposal of marriage was turned down by Theodora's father because he was concerned at the growing signs of acute morbidity in his daughter's suitor. The shock of this rejection so afflicted Cowper that he was sent to an asylum at St Albans for a year. When he was allowed to leave he had no job, no ambition, and only a small allowance inherited from his father.

He moved to Huntingdon, and later lived with the Unwins as a boarder. In 1767 Mr Unwin died, and Cowper became lover to Mary Unwin. She inspired him to become a poet, being the 'Mary' of his poems. The couple first moved to Olney, where the Reverend John Newton was curate. (Newton and Cowper produced the Olney hymns).

Cowper proposed to Mary, but in 1773 a severe attack of his mental malady prevented the marriage. When he recovered from this second matrimonial setback Mary persuaded him to concentrate on his writing. A collection of his works was published in 1782.

Slowly the fame of the poet-recluse grew and a neighbour, Lady Austin, encouraged him further. It was she who told him the story of his to-be-immortal ballad,

John Gilpin;

*John Gilpin was a citizen
Of credit and renown,
A train-band captain eke was he
Of famous London town.*

(Eke means 'Also'. John Gilpin and his wife plan a holiday after 20 years without one, but it is ruined by John's runaway horse).

*And, when he next doth ride abroad,
May I be there to see!*

When the keenly interested Lady Austin went on to suggest the theme of *The Task* (published 1785) Mary Unwin thought that this was too much. With a subtle mixture of feminine charm and cunning she killed off the Cowper-Austin liaison. Unfortunately Mary's monopoly was immediately again put in jeopardy by the re-appearance of Theodora, who was now Lady Hesketh. Theodora encouraged him to translate *Homer* and this was published in 1791. Mary met the new challenge by changing addresses, one being the tiny village of Weston Underwood, and the last one being East Dereham.

Mary Unwin did not possess the philosophic sang froid of Penelope Betjeman who, if we are to believe an August 1983 Sunday newspaper, said of her poet husband, 'I knew John, like all poets, had other ladies in his life. I did not mind a bit'. (Now we know what 'poetic licence' means).

Mrs Unwin became paralytic and William looked after her. After one of their frequent quarrels she died in 1796 without the argument being resolved. Her epitaph in East Dereham refers to her influence on the poet, '...all who read his verse revere her name'.

Cowper was plunged into deep despair and he died in 1800. His last poem, *The Castaway*, epitomises the darkness and hopelessness.

*No voice divine the storm allay'd,
No light propitious shone;
When, snatch'd from all effectual aid,
We perished, each alone:
But I beneath a rougher sea,
And whelm'd in deeper gulphs than he.*

Cowper can be said to be an important connecting link between the Classical School of, say, Pope and the Nature-loving School led by Wordsworth.

One of my fellow-guests at The Old Rectory was the gloriously ebullient vicar, the Reverend John Hurd. Together we enjoyed several pints at *The Bell*, the local at the end of the lane. During dinner at The Old Rectory, an excellent meal charmingly served by Spanish-born Isabel Case (she was born at Momforte de Lemos), I mentioned my interest in William Cowper. With that authoritative voice assumed by teachers and preachers correcting troublesome schoolboys John advised me; 'Coo-per', he said.

Instead of instinctively replying, 'Sorry, Sir', I asked John if he was sure. Wisely he shifted the responsibility from his own shoulders, 'My tutor, old boy!'

Tutors, like researchers, can copy and perpetuate the same mistake.

Mr and Mrs Case, our Norfolk hosts, favoured 'Cow-per', and this was supported by a Mr Bert Denham. Bert now lives in Bromley, Kent, but he spent many years in Norfolk. He was in no doubt.

'Oh, yes, it's Cow-per, not Coo-per. I remember the BBC coming down, interviewed old Jasper, can't remember his second name, he was 105, never moved out of the area, only visited King's Lynn ten times in his life, and Norwich twice, he told 'em, all the dialect. Definitely Cow-per, not Coo-per. Yes, that's definite, Cow-per, poet, wasn't he? Yes, definitely William Cow-per!'

Towards the end of the week John Hurd and his wife Anthea had left and among the new arrivals was yet another vicar. During dinner I mentioned my interest in the Norfolk-based poet, Cowper. My fellow guest leaned forward and with that authoritative voice assumed by teachers and preachers he corrected me; 'Coo-per!'

I said nothing. My Coo-per cum Cow-per research is not yet complete. Have our Norfolk members any views? What say you, Norman and June Vince?

After all that, it seems almost incidental that England's one and only dictator, Oliver Cromwell, also stayed at The Old Rectory, Grimston; or that the wife of the Rector Edmund Nelson living at nearby Burnham Thorpe gave birth to Horatio Nelson in 1758.

And so to the second part of this Norfolk holiday story, The Old Rectory, with its half mile underground tunnel (now blocked off) leading to the ancient church of St Botolph.



Date set in the north side of the church wall. St. Botolph, Grimston.

The earliest church goes back to pre-Norman time but the present structure is 13th century vintage. Additions were made, notably the 91 feet high tower in the 15th century. The Reformation ordered all wall paintings to be destroyed, but an 1895 spring clean revealed that the church custodians had only whitewashed over the paintings. There are 6 bells, cast in 1816, and rehung in 1894. The Rector from 1742-1768 was Morley Unwin, but he left most of the work to his curates. Morley and Mary Unwin had a son, William Cawthorne, who later became a close friend of William Cowper, and the recipient of some of the most beautiful letters written in that period of English history. William Cawthorne was baptised in Grimston. (Calling Roger Booty; have you any information about the St Botolph?)



The tower was added in the fifteenth century.

The present house, occupied by John and Isabel Case with their three children; William (14), Monica (13), and Emma Jane (20 months), was erected by the Reverend J Rowlands, 1855-56, with a West Wing being added in 1868. The front of the house (facing the church away from the road) is 20 feet further back from the moat than the original building. John William and Josifine Marie Case took over the house circa 1962, and handed over to their son John in 1969, the year he married Isabel. The building is situated in an area of two acres surrounded by a pleasant moat, miraculously kept fresh and fed by



Front of the house, taken from beyond the moat.

some hidden spring. All the moats in the area (indeed, in the whole of England) seem to have dried up, but not here.

From our four-poster bedded room my wife and I enjoyed the diurnal glory of the rising sun smiling on rabbits and squirrels and other creatures playfully gambolling on the grassy area beyond the beautifully shining water of the moat. Among the original outbuildings there was a brewhouse, and a 'hop yard', now called the 'courtyard'.

Last year on a dark and treacherous-looking evening Mr Case wisely moved his car from the rear (that is, the side facing the road and it is for convenience the side with the 'front door') of The Old Rectory to the safety of the garage. Five minutes later an ash tree fell on the spot where the family car had been. Digging beneath the roots John Case found coins and little bits of pottery. He dug elsewhere, finding other relics of the past. He makes no claims as to their antiquity but he did call in an expert who believes that some of the bits and pieces go back to the 12th century. The site of the kitchen is where the half mile tunnel originally began. When I asked John the reason for the tunnel, which went under the moat, he shrugged and replied that all he could suggest was that it served to keep the vicar dry on his way to church on a rainy day.

Have Norfolk-experts any other explanation?

In one of the outbuildings, on the site of the old brewhouse, John Case showed me an old beam set in the wall, above a brick fireplace. He is puzzled by this because it seems to serve no purpose. John views this hybrid building as an admixture of the old, the antique, and the genuinely ancient. Being adjacent to what was once the 'hop yard' it is evident that the succession of rectors living there enjoyed their own home-brewed ale.

The present Rectory is approached via a winding gravel drive-in, well screened by trees and shrubbery, and how better to end this eulogy to Mr and Mrs Case and their delightful home than with a few words from the poet, William Cowper:

The Shrubbery

(written in a time of affliction)

*Oh happy shades! to me unblest,
Friendly to peace, but not to me,
How ill the scene that offers rest,
and heart that cannot rest, agree!*

*The saint or moralist should tread
This moss-grown alley, musing, slow;
They seek, like me, the secret shade,
But not, like me, to nourish woe.*

Thurstons? – well, it's a lovely day out for the kids, in the way that Chessington Zoo is. For our specialist museums see the list which Reg Mayes is preparing and which will be published in **The Music Box** as Reg's research progresses.

© Robert C Leach, 1984.

Letters to the Editor

26 December, 1983.

from George Halls, Australia.

Dear Bob,

Having been in the Society for some years we (George and June) timed our visit to the U.K. to coincide with the meeting at the Woolpack Hotel at Kendal and were very glad we did. (see picture page 69, Vol 11, No 2). The only problem was how to 'take in' the four lecture/demonstrations. It was certainly a most interesting and informative meeting, and all the members made us most welcome, so much so that we extended our stay in England so that we could go on the trip to Switzerland. This was a great credit to the organisers, and the members on the coach were a delight to travel with. There is no doubt that one gets more out of these face-to-face meetings than we can get from other sources. The Journal, too, carries out a most useful function and is a great credit to those responsible for its production.

One thing struck me as ironical; one member said, 'I have sold most of my collection and only have about 100 boxes left'. Makes my one box and its twenty broken teeth on the comb seem a little bit less than a modest collection, doesn't it?

We hope to return to England in 3 or 4 years' time and look forward to meeting some of the old hands again.

Very best wishes and thanks,

George and June Halls, Australia.

While in London Adrian Burchell, a Bristol clock repairer, found a letter in the street. It dealt with music boxes so he gave the letter to his friend **Jim Colley**, who sent a photo-copy to our Editorial Office. The Editor contacted the widow of the gentleman concerned and here is the correspondence in question:

Letter found in Elizabeth Street (near Victoria Station), London. (undated).

E.C. Trench 13 Crescent Road,
Experimental Engineer Wokingham, Berks.

Dear Mr Washington,

The unusual box will be quite ready for you on Monday about 2 pm or later. I hope you will be able to call yourself as I would like to explain a few points about the working.

I would like now to give a general report on it. As I expect you have realised it has been rather badly 'knocked about!' At the start, it was very difficult to foresee just what needed to be done, faults had to be dealt with as they appeared. I was very anxious, too, to cut down the cost as much as possible. It now plays all the ten tunes quite 'tunefully', but a mechanic or pianist might notice that some notes were 'flat', this is due to bent pins and faulty key springs. If each tune has a hundred notes (probably more) that means 1,000 pins and about 100 keys. To get each key to play correctly would mean checking each tiny pin, that would be a of a job! I would not like to undertake it and the cost would be quite unpredictable £10, £20? Being an ex watch-maker I have made friends with a new watch-maker in Denmark Street, Mr Nash, he has seen your box and he didn't like to undertake checking all pins etc! Bent pins also cause uncertainty about the Chinaman striking the

bells (to put all pins and keys in order would be the best thing to do) It would mean sending it to a firm in London who specialises in this sort of thing. I suggested 5/-7/6 for French polishing the lid. He charged 10/- and has made a nice job of it. I thought you would probably agree to 10/-, so told him to do it.

I had to have one small job done by Mr Nash, new bearings to the small wheels. I have no longer got the correct tools for the job. He charged 10/-, very reasonable.

As regards final charge I would propose: Key work £3 15 0, F Polish 10/-, Mr Nash 10/- Total £4 15 0.

I hope this will be acceptable to you. As I said before, I have tried to cut down costs as much as possible, but in view of time spent on it, I think it fair. As you know, there was quite a lot of carpentry work needed.

I have made you 2 keys. Looking through my box of old keys I was very pleased to find an 'antique' one with a fancy head, I adapted it to suit the lock, I think you will like it.

Forgive my writing, I am sorry I have not a typewriter,

Yours sincerely,

E C French.

(Eric Trench died in 1971. His heir is his nephew, a jeweller. His widow still lives at the same address in Wokingham, with her sister-in-law. Mrs Trench has kindly given permission for the letter to be published in **The Music Box**. She has sent the following letter:)

December 13th, 1983.

Dear Mr Leach,

Thank you for your phone call and for a photo-copy of a letter written by my husband, in which I am most interested. It is good of you to send it to me. Thank you also for your journal *The Music Box*.

My sister and I wish you and yours a very happy Christmas and New Year,

Yours very sincerely,

Theano Chenevix Trench.

Hill Norman and Beard. Organ Builders.
By appointment to HM The Queen.
Founded 1775 by John Snetzler.

8th December, 1983.

Dear Robert,

Thank you for your letter of 5th December. I was interested to note that Graham Whitehead was telling you about our visit to his museum. In actual fact it was a visit whilst passing as we had been doing one of our recitals in Kidderminster Town Hall the previous night and I wanted to have a look at the installed equipment at Napton on the way back.

When we first introduced our recording/playback device it was only compatible to organs that had our multiplexing action. It was obvious that the uses of the recording playback device would be coming increasingly obvious to many organists who before had condemned the system as a 'gimmick'. We therefore developed an 'inter-phase unit' that now means we can fit a recording playback device on any organ that has electric action and the first one of these was the Compton organ at Graham Whitehead's musical museum at Napton.

This is a beautifully installed Compton cinema organ and means that Graham could, if so desired, have permanent organ accom-

paniment to enable visiting recitalists to listen to what they are doing and assess their performances, to say nothing of using the system for ensuring a recording performance is exactly as desired before audio-recording. On Wednesday 30th November, in the evening, Joanna and I had presented a programme 'A Tribute to Wm Hill' on the mechanical action organ, virtually untouched since it was built in 1854 at Kidderminster Town Hall - a copy of the programme is enclosed. You will note in the middle that I did a section which consisted of 3 light pieces, including the 'Washington Post March'.

The next day, on our way home, we called in on the off chance at the museum and I wanted to see the recording equipment that had been fitted. The last item on Jo's programme, the 'Sortie' by Lefebure-Wely, is a real 'crash-bang-wallop' piece and is great fun and we felt this would be ideally suited for the cinema organ and so Jo made a performance which was suitably translated for the theatre organ, making full use of the percussions, and left it as a visiting card for Graham Whitehead.

It was all very informal but strangely enough it seemed quite right after hearing some of the instruments in Graham's collection playing by themselves that the cinema organ should do this as well.

Thank you for your best wishes; we are all well and as usual running around in circles.

Jo joins me in wishing you and yours a very Happy Christmas and a Prosperous New Year and we hope it will not be too long before we get a chance of meeting again.

With best wishes,

Yours sincerely,

Frank Fowler.

Kidderminster Town Hall

'A TRIBUTE TO WILLIAM HILL'

Wednesday 30th. November 1983 at 7.30 p.m.

Presented by

JOANNA FRASER and FRANK FOWLER

JOANNA FRASER

1. A Trumpet Minuet A. Hollins.
2. Concerto No 2 in A Minor (Andante con Moto - Adagio - Allegro) Vivaldi/Bach BWV 593.
3. Toccata and Fugue in D Minor ... J. S. Bach BWV 565.

FRANK FOWLER

4. 'Sounds Different'.

JOANNA FRASER

5. Sicilienne L. Vierne.
6. Sonata No 6 (Chorale - Andante - Allegro Molto - Fuga - Finale) F. Mendelssohn.
7. Fugue a la Gigue J. S. Bach BWV 577.
8. Sortie Lefebure-Wely.

21st November, 1983.

Dear Mr Leach,

Wishing to express the bonds between all members of mechanical musical societies all over the world we have got the proposal from different persons to create an international sign for all societies. This sign should be placed on all official papers, eg on all letters and all journals, and it should be suitable as a badge to pin on.

It is self-evident that the national sign could be placed beside the new international sign.

All societies are invited to make proposals and the boards of all societies will vote to find the best sign, which will be obligatory for all participating societies, although it's not necessary for participating to make a proposal.

It is very important, that all societies will join this action. Therefore the sign should be suitable for a player piano group as well as for a fair organ society. This sign should consist of two elements: a common musical element and an element for self-playing, eg a crank, a tune sheet, a pinned barrel.... The initials of each society should then be placed into or under this sign.

We plan to collect the proposals until July 1984 and then we will send all these suggestions to all societies for consideration.

I would be glad to hear your opinion soon.

Yours sincerely,

Dr Jürgen Hocker.

21st November, 1983.

Dear Bob,

Next year from 23 to 24 June we are having a great Fair-organ Festival in Waldkirch in The Black Forest. Waldkirch is the most important town for the manufacture of such organs. Ruth, Weber, Bruder and for some years also Gavioli and Limonaire had factories in Waldkirch.

I hope many of your British members will be able to attend.

See you soon,

yours,

Jürgen.

(from Dr Jürgen Hocker, President of the German Society).

12th November, 1983.

Dear Bob,

Many thanks for the write-up.

Soon I shall become world famous and won't have to work anymore.

Only wish you could make one correction (no 2) but presume it is much too late. First, is 'We make more in a day now....' should be 'We take in more now in one day than my father did in a year'. I hope the Internal Revenue (income tax) doesn't read it and come investigating my income. And the other correction is in the phone number - in order to get the recording the phone number is either 314-772-6250 or 314-772-6265.

Kind regards and am enclosing another more recent write-up from another local newspaper.

Sincerely,

Edgar W Meinhardt.

Via Tiziano 19-20145 MILANO

Tel (02) 4989984-4697519

Telex 313627 gexpo 1

Codice Fiscale 03016540159

Milan, 7th October, 1983.

Dear Sirs,

We send you herewith enclosed the list of specialized exhibitions organized by our Secretariat during 1984.

We trust that you will give your attention to our information and we remain dear Sirs,

Yours faithfully,

The Secretary.

Exhibition Programme for 1984

"SIM-HI FI-IVES '84"

18th International Exhibition of Music, High Fidelity, Video and Consumer Electronics (Exhibition of musical instruments, hi-fi sets, equipment for discotheques and radio TV stations, recorded music, video-systems, television sets, consumer electronics).

6th - 10th September, 1984 - Milan Trade Fair.

Halls: 17, 18, 19, 20, 21, 26, 41F, 41M, 42.

"LI MIA CASA '84"

15th Furniture Exhibition.

17th - 25th November, 1984 - Milan Trade Fair.

Halls: 28, 34.

GENERAL SECRETARIAT:

Via Domenichino, 11-20149 MILAN (Italy) -
Telephone 49-89-116 - Telex 313627.

from Keith Harding.

28th April, 1983.

Dear Bob,

I have pleasure in enclosing for review a copy of the booklet and cassette entitled 'Musical Boxes at the Victoria and Albert Museum'.

All the musical boxes in the museum have been through our workshops, and were supplied by us originally to the musical box department which used to be on the second floor at Fortnum and Masons. They were donated to the museum by a charitable trust, and now form part of our national treasures.

On page 13 is shown a very early Viennese movement with the teeth in groups of two, the brass teeth to the right, the treble to the left. It is still in its original oval clock base, but we have fitted a bevelled plate glass cover to enable the movement to be seen while still being protected.

-The Paillard four cylinder revolver box referred to on page 21 was included in the Armand Duval collection of spectacular music boxes, including musical theatres, which we purchased from the United States.

Disc musical boxes include both two and three disc Symphonions, shown on pages 26 and 27 respectively and both featured on the cassette. The Eroica three disc musical clock was purchased from an hotel not far from Paddington, where it had been since it was new.

Tippoo's tiger did not of course come from us as it has belonged to the nation since the siege of Seringapatam. I believe it was damaged in the war and was rebuilt by Henry Willis, who left his labels on it with brief notes as to work carried out, mainly on the pipes. I was called in two years ago to look at it as it was not functioning, and had a unique opportunity to examine it. It had been 'graunched' by rough handling, but was quite easy to get going again.

The picture on page 32 shows the tiger with the top off. The description of the roar producing mechanism in the head is inadequate. The bellows in the tiger's head are not pumped evenly in the usual manner. As the handle is turned, a fan shaped cam alternately lifts and releases the very heavy weighted wooden top member of the bellows, which drops suddenly producing a sudden rush of air and a staccato cough rather than a roar, said to be typical of the Bengal tiger at its kill. The double 'pipes' are almost as wide as they are long.

It is sad that these musical instruments are kept locked in glass cases to be looked at and not listened to, but at least they will hardly wear out, and the cassette goes some way to remedy the deficiency. It is available from us

or the museum at £4.50, or we can supply it by post at £5.50. We do take credit cards. The booklet is available on its own at just £1.25.

I forgot to mention that rarity in this country, the Capital Cuff Box, which was imported by us from the United States, and which is depicted on the cover. Projections on the cuffs drive star wheels in just the same way as do the projections on a disc. Power is supplied by a compressed coil spring, and transmitted via a length of bicycle chain through a rather dangerous looking bevelled gear to the spindle on which is mounted the cuff.

Yours Sincerely,

W K Harding.

(This was reviewed by Ian Alderman on page 134, Vol II No 3. Keith herewith supplies some missing information. Ed).

PS A most unusual mechanism was brought into the shop last Saturday. I have identified it as the musical mechanism of a 'Bird Man' such as that depicted in the frontispiece of the catalogue of the Murtoigh Guinness collection. The flautist plays a tune, and the nightingale answers by playing the same tune in a higher register, followed by a tune on the musical box. Automaton by Vichy, flute and bird mechanism by Bontems, music box by L'Epée. (see front cover, Vol II No 3. Autumn 1983. Ed).

Dear Sir,

25 April, 1983.

I was very interested to read the excellent article on the Raffin Factory by Hank Waelti in the Autumn 1982 number of The Music Box. We recently set out to make some new music for one of our Raffin organs, using the tuning scale printed in the article, but alas, it is not correct, and I wonder if Mr Waelti made the common mistake of attempting to write down the tuning scale by comparing the sound of the organ with the notes on a piano.

Fortunately the tuning scale used on the Raffin is the same as the tuning scale used on the street organs by Hofbauer, which we also keep in stock. I enclose a copy of the printed lead in for one of the Hofbauer rolls, which includes the correct tuning scale, and you might like to print this for the benefit of your readers.

The paper rolls used on the Raffin and Hofbauer organs are interchangeable, but alas, the spools are not. The Hofbauer spools have two hexagonal male ends. The Raffin spools have two circular male ends which act as bearings, one of which has an internal hexagonal drive hole.

I would be interested to hear from any of your readers who may be interested in arranging and making music for these organs, and who have the knowledge and facilities to do so.

I enclose for your interest a catalogue of the Hofbauer street organs, and as you see the cases have been redesigned and are now very smart, being inlaid with marquetry in coloured woods. The 20 note organ is identical in appearance to the 26 note organ, and only costs sixteen hundred pounds.

The sound of this organ is superb, the Pan flutes being backed with a two foot metal principal stop, which can be cut out with a slider for indoor use.

With all best wishes,

Yours sincerely,

W K Harding.

(See the tracker scale published on p 319, Vol 10 No 7, Autumn 1982).

As a final piece of information I want to include the tracker scale of this 20 note, roll operated "keyless" organ:

Nr.	Note	Nr.	Note	Nr.	Note
1	F	8	g ⁰	18	b ¹
1a	f ⁰	9	a ⁰	19	C ²
2	B	10	b ⁰	20	d ²
2a	b ⁰	11	c ¹		
		12	d ¹		
3	c ⁰	13	d [#]		
4	d ⁰	14	e ¹		
5	d [#]	15	f ¹		
6	e ⁰	16	g ¹		
7	f ⁰	17	a ¹		

The scale as given in Hank Walti's article.



ORGELBAU-
MEISTER
hofbauer SEIT 1923

D-3400 Göttingen

20iger Harmonipan

© © © e f fis g a h c d e f fis g a h c d e

'One of the Hofbauer rolls, with the correct tuning scale.....'

Nummer 39/106

Alte Kameraden

Dear Bob,

When visiting the Lake District last autumn I was attracted to Rusland Hall by a notice stating that the present owner had built up a collection of mechanical music and antiquities.

Rusland Hall is situated in a very secluded valley 2½ miles from New Bridge and is open daily from 11 am to 5.30 pm from April to September inclusive. There are directional signs to the Hall from Newby Bridge and a charge of £1 each was made.

Mr John Birkby, the owner was most courteous and allowed visitors to wander at will over the Hall which is small compared to many other dwellings open to the public. The ground floor rooms housed all the musical items, and Mr Birkby proudly showed and played a Gatha Steck player piano (1908) which he had recently acquired from a Yorkshire Mill Owners family for whom it was specially made. It was in superb condition, beautifully inlaid with a matching music cabinet and stool, and it was a pleasure to hear the popular melody 'A fine romance' played.

Mr Birkby also played an Aeolian Orchestrelle organ (1897) 58 notes, with swell mechanism which he said had not been restored yet still sounded excellent.

A Weber Ampico grand player piano in a very good order was fitted with a 10p in the slot operating mechanism, and played well, and there were also two Weber Duo-Art Grand pianos, one with triple exhaustor mechanism in a separate mahogany box.

Other items on view included a Hupfeld Claviola piano player which it is claimed is the only one in this country, also a small and apparently rare 'Universal' piano player attachment.

A player organ by Storey & Clark of Chicago in which the drive consists of a clockwork motor which is wound as the organ is treadled and has a slipping clutch.

A chamber organ built by Fredk W Nicholson of Bradford circa 1835 and a D W Karn Co Ltd, organ with the metal plate on the pedals stating 'Mouse proof. Pat 87', which amused me.

There were player pianos by Hilton & Hilton, and Heintzman & Co, of Toronto, and another by Broadwood with player action by Ludwig Hupfeld. An Orchestrelle pianola Metrostyle - Themodist, a Geo Stoddart piano circa 1830, and an Aeolian - Vocalion gramophone.

A Tanzbar mechanical accordion was also a recent addition to Mr Birkbys collection.

One room was devoted entirely to cameras and film projectors, one being made in 1915 by Gaumont, and other very large models.

A 1971 E W K Steam car which looked rather like a large 'Jeep' made of aluminium and which has been driven over 3,000 miles in the Lake District was also unusual and interesting to see.

I spent an interesting two hours in the Hall, and would recommend any members who are visiting the Lake District, or travelling to Scotland via the M6, and who are interested in seeing and hearing Mr Birkbys collection, to try to find the time to visit Rusland Hall.

Arthur Heap.

26th September, 1983.

Dear Bob,

Enclosed is a photo of the rear of a well known restorer. May I re-phrase that Please.

Enclosed is a photograph of the back of a hearse which a well known Restorer uses for transporting Dead Music boxes, for the resurrection of same.

I send it to you hoping that you may be able to use it in the Magazine for the edification of some of your readers and to the transmogrification of the rest.

Yours faithfully,

Gerry,
(G Planus)

(see page 186. Ed).

A letter from Hannover has been translated from the German by Jack Shaylor and is published herewith:-

Sales and Publicity Centre: Hannover E V
3 Hannover, Friedrichswall 5, (Leverhaus)

Dear Mr Leach,

The popular Carousel and Barrel Organ Festival will take place on 11 May. Pleasure note that the final date for registration for the event is:

4th - 6th May, 1984

In order to be able to finalise arrangements, including financial matters, we require information from you at once. Please therefore notify us right away whether we can count on your participation. On this occasion, we will also be welcoming 'Park & Ride' travellers and guests with old and new methods of producing organ sounds.

Mr Schuhnecht will naturally come up with surprises. More precise information will be able to get from the Program which he will be sending you.

It would please us very much to have your participation. Perhaps also you could notify other organ enthusiasts of the above dates.

We wish you a Merry Christmas and a Happy New Year.

Yours sincerely,

Schlocker
Commercial Director.

(The following was received by John Powell who has sent it for inclusion in 'Letters to the Editor').

Herbert Bosshart
Journalist BR
Burenbüchelstr 10
9016 St Gallen, Switzerland.

St Gallen, December 6, 1983.

Dear Mister Powell,

At the 5th of November 1983 I was present in the auction of Retonio International Gallery in Appenzell.

Enclosed I send you a short report concerning this event.

I would appreciate to be published by your newspaper.

Yours faithfully,

Herbert Bosshart.

Autumn Auction of Mechanical Music
Instruments in Appenzell, Switzerland.

Better than we expected!

On November 5, 1983, the firm of Retonio Gallery, Appenzell, held their autumn auction '83 at Eggerstanden near Appenzel. 234 mechanical music instruments, puppet automatons and amusement machines of all origins and ages were auctioned. As the firm's management declares, 'all expectations have been exceeded'. The highest bid of 34,000 Swiss francs was made on a 52-key Ruth organ model 33.

The autumn auction of Retonio Gallery was the second one this year and the fourth in all. This sale, organized by the internationally well-known collector, Reto Breitenmoser, was visited by about 150 interested persons, some of which came from the United States.

Big Success

As the manager of Retonio Gallery, Mr Ernst Inauen, said, 'this fourth auction was a big success. About two thirds of the 234 lots in the catalogue were sold. With respect to the whole auction, our expectation of about half a million Swiss francs was easily exceeded. We are very pleased indeed'. Part of the success was due to the video system, used for the first time to present each project one by one.

Collection of Madame Tussaud

The most interesting items for the buyers were the 70 (approx) instruments from a collection of Madame Tussaud, all these items being offered for sale separately. The most interesting item out of this collection was the 'Mills Violano Virtuoso'. This instrument, also known as the 'Mills Violin', was one of the first ones working on an electro-magnetic basis, playing both piano and violin. This 'Violano Virtuoso' finally made a bid of SFr 29,000.

The Electronic ones Are Catching up

For the first time, and a new venture for Reto Breitenmoser, there were three Wurlitzer jukeboxes auctioned. Ernst Inauen: 'We were surprised at the high prices these veterans of jukeboxes made. As it happens, not only mechanical music instruments, but also electro-mechanical ones of the first generation are becoming desirable items for the collector'.

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OVERSEAS MEETINGS

HANNOVER 4th-6th May, 1984.

WALDKIRCH 23rd-24th June, 1984.
(Black Forest)

TEXAS. Ya'll come, Ya heah!
Shamrock Hilton Hotel, Houston.
30th Aug.-2nd Sept., 1984.

Rodeo, NASA Space Centre, etc.

(A.M. Gibson, MBSI, 1301 Caudle Drive,
Houston, Texas 77055, U.S.A.).

(Coulson Conn,
continued from page 216).

- 9298 Floradora
- 9308 The Topsy Turvy Tonjourns
- 9311 Sons of the Sea
- 9313 The Sailors Hornpipe
- 9314 Ipsos Amsted
- 9316 In Deep Cellar
- 9325 The Flower Polka
- 9339 March Hongrouse
- 9341 Lorelei Paraphrase
- 9429 Floradora
- 9469 San Toy #3 song
- 9470 San Toy #4 song
- 9472 San Toy #6
- 9475 San Toy #
- 9477 Casino Girl
- 9481 Handel's Hallelujah
- 9651 Because I Love You
- 9653 Good-bye Dolly Gray
- 9654 The Horse The Missus Dries The
Clothes On
- 9654 WEisst Du Mutterlein (I have seen this
as well as above)
- 9655 The Honeysuckle and the Bee
- 9705 God Save The King
- 9707 Soul of My Soul

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Ted Brown.

NOTE THESE DATES:

A.G.M. 1st June 1984
Summer Meeting 2nd June
both held at
The London Press Club.

Littlehampton,
Spring Meeting
27th-29th April, 1984.

Tour of Germany
- July 8th-16th, 1984.

Autumn Meeting,
Plymouth, Sept. 7th-9th, 1984.

(Musical Box Oddments 21,
continued from page 205).

Early days

The earliest ode to a musical box
is generally agreed to be Leigh
Hunt's poem, *On Hearing a little
Musical Box*. I think it is also
commonly agreed that the poem dates
from about 1860, but interestingly
that is wrong. It was first published
by Leigh Hunt in *The Examiner* on
May 19th, 1816. The last of its several
reprints was in 1860.

The whole poem of 60 lines is a bit
long to give here, but the opening
and a few later lines are well worth
anybody's space.....

Hallo! - what? - where? - what can it be
That strikes up so deliciously?
I never in my life - what? no!
That little tin-box playing so?
It really seemed as if a sprite
Had struck among us, swift and light,
And come from some minuter star
To treat us with his pearl guitar.

O thou sweet and sudden pleasure,
Dropping in the lap of leisure,
Essence of harmonious joy,
Epithet-exhausting toy,
Well may lovely hands and eyes
Start at thee in sweet surprise;
Nor will we consent to see
In thee mere machinery,
But recur to the great springs
Of divine and human things.

HAVB
October, 1983.

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AN INTRODUCTION TO THE

MUSICAL BOX SOCIETY

of

GREAT BRITAIN

an international society devoted to mechanical musical instruments and their music

ABOUT THE SOCIETY

Formed in 1962, the Society today has an international membership of over 1,000 ranging from USA through Switzerland (the accredited birthplace of the cylinder musical box) to China and Australia. Almost 40% of the membership is in North America.

The aim of the Society is to further an interest in and an appreciation of all forms of mechanical music. Four meetings are held annually, two in London and two in the provinces, which give members the opportunity to meet and discuss their collections, to exchange, buy, or sell items, and, in particular, to listen to the excellent talks which are given by specialists in particular aspects of the hobby. Once a year, a major auction is held in London at which members may buy and sell mechanical items.

The Society publishes a large journal called *The Music Box* four times a year. In this you will find a large variety of interesting contents including articles on all aspects of the history, development, repair and overhaul of all types of mechanical instrument. Restoration tips and procedures are regularly published along with detailed and well-illustrated descriptions of items of particular interest.

Our lively correspondence pages bring together members and their problems from every corner of the world of mechanical music.

If you are interested in:

Disc and Cylinder Musical Boxes
Barrel Organs & Organettes
Fairground and Show Organs
Orchestrion Organs
Barrel Pianofortes & Street Pianos
Player Reed and Pipe Organs

WHY NOT JOIN US?

The world of mechanical music contains a wealth of fascinating details for the collector, whether his interest be primarily musical or mechanical. To be able to repair a damaged musical box, it is true, you need to be something of a musician as well as an engineer, but many people who are neither gain immense pleasure from these fine examples of nineteenth-century craftsmanship. On the other hand, many amateurs have found that, given plenty of patience, the restoration of a pneumatic instrument such as a player piano or a player organ is by no means beyond their capability. By joining the MBSGB you will be able to make contact with specialists, both professional and amateur, who will offer help and advice on any particular problems in mechanical music. The annual subscription is £8 plus £1 joining fee (\$17 plus \$2.50 USA; \$20 plus \$3 Canadian). If overseas members would like all communications sent by airmail, US members should send \$34 plus the \$2.50 joining fee, and Canadian members \$41 plus \$3 joining fee. Far Eastern members can have airmail for £16 plus £1 joining fee. If you would like to join the Society, please complete the application form below. You will not be disappointed.

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