

# THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

Volume 11

Number 8

Christmas 1984

Happy Christmas



Happy New Year

Bruce Angrave

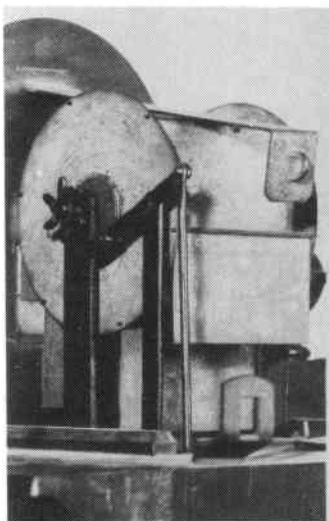


# Christies South Kensington

More choice. More categories. More often.

## A SMOKING TEETOTALLER'S SYMPHONION

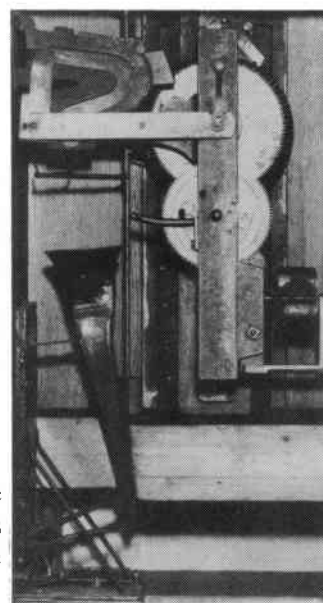
To be included in  
our sale of  
**MECHANICAL MUSIC**  
on  
December 20th, 1984



*Above:* Detail of the display mechanism behind the pediment. The plates carry soft drink advertisements!



*Right:* Interior view, showing the cigarette chute (left) and securing holes (centre) for a missing part to operate the display.



*Catalogues available approximately three weeks in advance.*

**No buyer's premium at Christie's South Kensington.**

# CHRISTIE'S

## SOUTH KENSINGTON

85 OLD BROMPTON ROAD, LONDON SW7 3JS. TELEPHONE: 01-581 2231.

# THE MUSIC BOX

an international magazine of mechanical music

THE JOURNAL OF THE MUSICAL BOX SOCIETY OF GREAT BRITAIN

---

## OFFICERS OF MBSGB AND THEIR DUTIES

---

PRESIDENT: **Jon Gresham**, Westwood House, North Dalton, Drifffield, North Humberside.

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

SUBSCRIPTIONS SECRETARY: **Ted Brown**, 207 Halfway Street, Sidcup, Kent DA15 8DE, England.

CORRESPONDENCE SECRETARY: **Roger Kempson**, 32 Woodleigh Gardens, Whitchurch, Bristol BS14 9JA, to whom all general and policy matters should be addressed.

MEMBERSHIP SECRETARY: **Reg Waylett**, 40 Station Approach, Hayes, Bromley, Kent, BR2 7EF, to whom all applications and queries relating to new membership should be addressed.

MEETINGS SECRETARY: **Alan Wyatt**, The Willows, 102 High Street, Landbeach, Cambridge, CB4 4DT.

TREASURER: **Bob Holden**, 3 Cathedral Close, Guildford, Surrey, GU2 5TL.

RECORDING SECRETARY: **Sue Holden**, 3 Cathedral Close, Guildford, Surrey, GU2 5TL.

AUDITOR: **Stephen Cockburn**, Marshalls Manor, Cuckfield, Sussex.

EDITOR: **Bob Leach**, 31 Perry Hill, London, SE6 4LF. Responsible for the editorial content and production of all our publications.

ARCHIVIST: **Peter Howard**, 9 Manor Close, Felpham, Bognor Regis, PO22 7PN, to whom all contributions to the archives should be sent, and at whose address the archives are housed.

AUCTION ORGANISER: **Roger Kempson**, 32 Woodleigh Gardens, Whitchurch, Bristol, BS14 9JA. Responsible for the organisation of all auctions at Society meetings.

ADVERTISEMENT MANAGER: **John Powell**, 33 Birchwood Avenue, Leeds, 17, West Yorkshire, LS17 8DJ.

COMMITTEE MEMBERS: **Christopher Proudfoot**, c/o Christies, South Kensington, London SW7 3JS.

**Ken Dickens**, 148 Harrowden Road, Bedford, MK42 0SJ.

**Reg Mayes**, 171, Barnet Wood Lane, Ashted, Surrey, KT21 24O.

**Keith Harding**, 93 Hornsey Road, London, N7 6DJ.

---

## CONTENTS

SOCIETY AFFAIRS ... ..	311
STEINWAY	
<i>Harvey N Roehl</i> ... ..	319
STEINWAY	
<i>Frank Holland</i> ... ..	324
MOVEMENT WITH MUSIC	
<i>Betty Cadbury and Lyn Wright</i> ... ..	326
AUSTRALIAN INSTRUMENT MAKING ... ..	331
CHRISTMAS CROSSWORD	
<i>Lyn Wright</i> ... ..	333
MUSICAL BOX ODDMENTS 24	
<i>H A V Bulleid</i> ... ..	334
CANADIAN SYMPHONION	
<i>Jim Marke</i> ... ..	337
TOYING AROUND	
<i>Jack Tempest</i> ... ..	339
THE AEREPHON	
<i>Roger Booty</i> ... ..	342
A BATES BARREL PIPE ORGAN	
<i>Jim Hall</i> ... ..	344
BOOK, RECORD, CASSETTE REVIEWS ... ..	347
CLASSIFIED ADVTS., LETTERS TO THE EDITOR ... ..	348

---

BACK NUMBERS, obtainable from; Roy Ison, 3 Greestone Place, off Minster Yard, Lincoln, England.

---

ALL MATERIAL IN "THE MUSIC BOX" IS COPYRIGHT. NO REPRODUCTION WITHOUT WRITTEN PERMISSION OF THE EDITOR.

---

## SPECIALIST DISC BOX REPAIRS



## J. D. WEIR F.B.H.I.

★ Note new address ★

Parkview, 72B Glengate, Kirriemuir, Angus,  
Scotland DD8 4JG

**Telephone Kirriemuir (0575) 73781**

**All aspects of work on cylinder boxes undertaken.**

Services offered include:-

- ★ Cylinder re-pinning – no limitation to size.
- ★ Eccentric or worn cylinder pins re-ground true to cylinder pivots.
- ★ All manner of comb work.
- ★ Cutting back. Re-tuning.
- ★ Re-leading and Tuning.
- ★ Re-facing star wheels.
- ★ Setting up and adjusting gantries.
- ★ Motor repairs.

In fact anything necessary to completely overhaul your musical box.

Work can be collected and delivered anywhere.  
Distance genuinely no object.



## Lesley Evans

PLAYER PIANO SPECIALIST

High Quality Grand and Upright Player Pianos  
Restored throughout to the Highest Possible  
Standards usually available from stock.

We are occasionally able to undertake the  
restoration of clients' own instruments. Please  
telephone for further details.

**A Large Stock of Original Rolls**  
**(88 and 65 note)**

Plus the entire range of  
**NEW JAZZMASTER AND RAGMASTER**  
**ROLLS**

Always available at Competitive Prices

**VISIT US AT LISS**

(phone Liss [0703] 894086 for appointment)  
or send S.A.E. for details to:-

**P.O. Box 12 . ALRESFORD . HANTS.**

## Brian Clegg

SHIPDHAM, THETFORD, NORFOLK.

TEL: DEREHAM 820277,

AFTER 7 p.m. WATTON 881449.

*Callers by Appointment please.*

**NEW DISC BOXES MADE TO ORDER  
AND RENOVATIONS UNDERTAKEN**

**DISCS COPIED AND NEW DISCS  
FOR ALL MACHINES**

**WE MAKE THE FOLLOWING TO  
SUIT YOUR REQUIREMENTS**

*Cabinets, Bins, Pediments, Star Wheels,  
Bedplates, Motors, Combs.*

**DUPLICATED MACHINES FOR  
SALE OR EXCHANGE.**

## WANTED

- AUTOMATA - Choice French Pieces  
by Vichy, Lambert, Decamps, Phalibois,  
etc.

**ESPECIALLY INTERESTED IN  
LARGER, MORE COMPLICATED  
PIECES.**

- PHILIPPS PAGANINI PIANO.
- HUPFELD PHONOLISZT-VIOLINA.

Am interested in restored or unrestored  
pieces of any of above.

**SEND PHOTOS AND DESCRIPTIONS TO:**

**KENNETH GOLDMAN  
P.O. BOX 1477  
BOSTON, MASS. 02104 U.S.A.  
'PHONE 617-444-9539.**



## FRONT COVER

The Christmas cartoon was drawn by the late **Bruce Angrave**, the remarkable MBSGB member whose artistic imagination not only shone like a beacon in our society, but was famous throughout the whole of Society. He was a much-loved professional artist and writer. The Angrave memorabilia has been supplied by founder-member **Alan Ridsdill**.

1984 has been a terrible year for Alan, and Orwell could not have thought up a greater series of 1984 disasters if he had tried.

At Plymouth, Alan was taken ill and it was at least comforting to witness the help and kindness immediately offered to our fellow-member.

The latest robbery suffered by Alan Ridsdill must have been heart-breaking, and the following information is published in the hope that someone in our membership can come across some clue, or some bit of information, to help the police in the recovery of Alan's property.

Parts of Alan's letter are self-explanatory:

...“the police took my colour slides – they took ages and got them all back to front – I have had some pictures done myself – I would like you to print word for word the detailed description of the stolen clocks and all of the pictures – these are unusual items and should be easily identifiable – I would be grateful if you could appeal to the membership to act as detective in their own vicinity – I don't think the police are able to do much unless given leads...”

Alan suggests that information be sent to me at our editorial address. He also asked me not to give his name. However, I've thought really hard about this – and, with Alan's best interests in mind, I have decided that we can help him best if I *do* say who it is we are helping, but I do not give his address. The majority of our members would know, anyway, that it was Alan – the robbery was a talking point at the Plymouth Meeting – our journal is circulated to members and is not on public sale.



## Stolen Clocks

A Gilt Bronze Mantel Clock, the chain fusee movement signed (Martin)? The Strand, London. This is engraved on the back-plate and visible through a brass hinged door at the rear. I am quoting the maker from memory and the name may be wrong but the address is correct. My name may be scratched under the base or inside the rear door or possibly under the dial, it will certainly be on the clock somewhere out of sight.

The narrow waisted case cast with leaves and mounted on a conforming base, is finely chased and richly decorated in the Rocaille or “Rococo” manner, with the leaves blended and twisted to produce a fanciful confusion of curves and spirals and is surmounted by a foliated floral motif. Because of the very narrow waist, the pendulum bob is an elongated egg shape with the rating-nut attached to a small steel bracket in front of the pendulum bob to facilitate easy adjustment without having to remove the pendulum. The case is cast in five separate pieces consisting of the clock frame, the two side panels, the Floral motif and the base and is held together by steel screws. The gilt dial is engine-turned with Breguet-type hands with winding hole in the three o'clock position and has a narrow chapter ring with black Roman Numerals. It has a hinged brass bezel containing a glass to the front and the rear of the clock-case is enclosed with a flat brass plate shaped to the contour of the clock-frame and screwed in position and contains the circular hinged door for access to the pendulum.

The clock is shown in the centre of the small coloured photo on an inlaid wooden base with glass dome, this was not taken. The detailed large black and white photo produced by the Police from a colour slide is good but again in reverse so should be viewed in a mirror.

The base of the clock measures approx – 7ins x 3 3/4ins, the height 11 5/8ins.



Clock “AU NÈGRE”, called “The Porter”. Inspired by the novel about Paul and Virginia.

The clock is contained in a cotton bale which sits in the fork of a step-ladder which is strapped over his shoulders in an upside-down position. It has a Swiss Verge watch-movement signed Alibert Geneve in gilt brass richly decorated; wrought circular pillars; pierced and engraved balance bridge; regulator, silver disc type, graduated and figured. The dial has Breguet hands and is engine-turned with the winding-hole situated directly below the centre arbor in the six-o'clock position, below this above the chapter-ring is a scroll where the maker's name had been painted (now rubbed off with wear) the chapter ring has painted black roman numerals not very clear due to wear. The Negro has glass eyes and holds a letter in his left hand; he should have a walking stick in his right hand but this is missing. The left-hand top portion of the step-ladder is missing above the first rung.

The Clock stands on an oval mahogany base 9 1/8ins x 5 7/8ins. The groove where a glass dome would have originally fitted, has been filled in with box-wood and french polished. The panel where the control levers protrude at the front is of Mother-of-pearl. The base contains a two-air cylinder musical movement made by Bordier. The sectional comb has seventeen sections each of four teeth. Alibert's signature appears in script on the governor bracket and one of the tunes is “Scots wha ha”. The height overall is 12 1/2ins. The musical movement is pulley wound with the string protruding from the right-hand side of the base with a white glass bead attached to the end.

The clock is bolted to the top of the base but it is thought that the thieves may remove it from the base and sell it separately, making it more difficult to identify. However, it is a typical Directoire clock but unusual and should be easily spotted. The height of the clock without the base is 10 1/2ins with the case measuring approx 6ins x 2 3/4ins. A panel in front of the case depicts three winged cherubs rowing a boat in the form of a dolphin.

The small coloured photo is a correct picture of the missing clock, the black and white enlargement which the police have made is in reverse and should be viewed in a mirror to see the proper image.



A Gilt Bronze and Marble Mantel Clock, the white porcelain dial with black Roman Numerals signed Henri Marc. Paris. It has a chiselled gilt bezel and Breguet-type hands with a small chip to the porcelain on the right-hand side winding-hole. The bezel is about 4ins diameter and the movement has count-wheel striking. It is set into the top bronze portion of the case which is in the form of a

pile of ruinous masonry from a Grecian Temple. A finely cast bronze figure of a bearded warrior rests on top of the pile in a sitting posture; he wears a loose fitting robe of knee length with belt around the waist. He gazes to the right holding a hammer in his right hand with the right elbow resting on the base of a fallen capital. His left hand lies upon his left thigh with open palm facing upwards, the left foot rests on the base of a broken column with his helmet on the ground behind. The fallen capital and helmet are in gilt bronze as are the mounts on the green marble base which measures approx 12ins X 5ins. The height being approx 16½ins. The left-hand marble panel on the upper portion of the base is missing and is not original and was merely placed in the case while the Henri Marc mvt was being cleaned some years ago. The mvt in the clock has two winding holes and is described above.



A handsome Boulle wall clock over 50ins high from the finial below the bracket to the flat top which is surmounted by a gilt figure of an archangel blowing a trumpet in her right hand and holding a feather in her left hand. The case is covered in fine tortoiseshell on a red ground and richly inlaid with engraved brass. The door has gilt caryatides with a seated female figure to the front; a keyhole is in the right-hand side of the case which locks the door. Twenty-six-cartouch dial with hours in roman numerals in blue enamel, blued steel hands and signed Baltazar a Paris in cartouch below dial.

The inside panel behind the Sun-burst pendulum is ebonised and inlaid with engraved brass. The case is approx 10ins wide X 5ins deep.

Please send any  
Information to the  
Editorial Office,  
from where it will be  
passed on to  
Alan Ridsdill.



WANTED.  
Detective work.

## PARIS REPORT from Jean Marguin

AOÛT 1984

Chers Amis de la Musique Mécanique,

Je tiens en premier lieu à remercier les membres de notre association qui ont répondu de façon positive à ma lettre-circulaire du 26 Mai 1984, les uns avec empressement, ajoutant souvent à leur chèque une phrase chaleureuse; d'autres, d'un naturel moins "spontané" accomplissent néanmoins leur devoir au fil des semaines. Mais il me faut aussi m'adresser à quelque deux cents d'entre nous qui, craignant sans doute que l'AAIMM ne parte en fumée, se disent encore aujourd'hui: "Attendons de voir...", attitude également humaine, motivée surtout je le crois, par l'absence de parution d'une revue ou au moins d'un bulletin interne. En voici le premier exemplaire qui a pour nom: AAIMM INFORMATIONS...

Après avoir évoqué l'aspect négatif de l'épreuve que vient de subir notre association, je dois à la vérité de mettre en évidence le côté positif. Celui-ci s'est incarné par un très nombreux courrier marquant un besoin fondamental et jusqu'à présent trop négligé: la possibilité réelle pour tous les adhérents de communiquer, de se mieux connaître, de bénéficier des informations de

toute nature en provenance de toutes les directions et pas seulement du sommet de la pyramide. C'est précisément grâce à cet esprit associatif que l'AAIMM vit aujourd'hui et grâce à ceux qui l'expriment.

J'ai donc le plaisir de signer ici mon premier éditorial, non pas dans une luxueuse, mais dans ce premier numéro de AAIMM INFORMATIONS.

Qu'on ne s'y trompe pas, il ne pas, il ne s'agit pas ici d'un ersatz de la revue mais de la renaissance d'un organe interne, qui crée voici des années par Claude P MARCHAL, Président-Fondateur de l'AAIMM a, hélas été abandonné en cours de route. C'est grâce au courrier évoqué plus haut que sont nées de nouvelles rubriques figurant dans le présent bulletin.

L'état actuel de notre Trésorerie m'autorise à vous promettre un très beau No 23 de notre revue pour la fin due mois de Septembre et souhaitons vivement vous proposer un deuxième No. de AAIMM INFORMATIONS avant la fin de l'année en cours. Quant à la revue de Noël, sa parution reste dépendante du réveil de quelque deux cents membres "coupables" de non-assistance à personne en danger... à ceux-là j'ose rappeler qu'adhérer à une association n'est pas assimilable à la signature d'un contrat avec une Société d'assurance ou même avec l'EDF, mais bien un engagement personnel dans un organisme commun.

Vive l'AAIMM,  
Olivier ROUX.

Association des amis des instruments  
et de la musique mécanique.

Dear friends of the "Mechanical Music",

First of all, I am very anxious to thank the members of our association who answered positively to my circular dated May 26th 1984, some of them quickly, often adding to their cheque a hearty note, some others, naturally less "spontaneous" nevertheless fulfil their duty with the passing weeks. But I also have to address some two hundred of us who, without a doubt being afraid that the AFIMM might go up in smoke, still say to themselves today:

"Let's wait and see..." which is a human attitude, above all motivated, I think, by the absence of publication of a magazine, or at least, an internal bulletin. Here is the first copy of it which is called: AFIMM News....

After having mentioned the negative aspect of the trial that our association has just undergone, I owe it to truth to bring its positive aspect to the fore. The latter is embodied in a great number of letters showing a basic need which has been too neglected until now: the actual possibility for all the members to communicate, to know one another better, to enjoy all sorts of news coming from all directions and not just from the top of the pyramid.

It is precisely thanks to this associative mind and thanks to those who represent it that the AFIMM is alive today.

Thus is it with great pleasure that I sign my first editorial, not in a luxurious magazine, but in this first issue of the AFIMM News...

Let's make no mistake, this is not a substitute for the magazine but the re-birth of an internal organ, which created years ago by Claude P MARCHAL, founder-chairman of the AFIMM, was unfortunately abandoned on the way.

Thanks to the letters mentioned above, new columns came into being and appear in this present bulletin. The present statement of our funds allows me to promise you a very nice No 23 of our magazine by the end of the month of September, and we greatly wish to offer you a second issue of the AFIMM News before the end of the current year. As far as the Xmas magazine is concerned, its publication still depends on the awakening of some two hundred members who are "guilty" of non-assistance to people in danger... I dare remind the latter that to join an association is not comparable to the signing of a contract with an insurance company or even with the EDF ("Electricité de France"), but indeed a personal agreement in a common body.

Long live the AFIMM!  
Olivier Roux.

Association of the Friends of  
Instruments and Mechanical Music.

*Translated by Odile Ravel.*

## ROYAL INVITATION

Bob Leach, our editor, with his wife Daphne, and with other writers, was invited to a reception in the State Rooms of St. James's Palace on 27th November, 1984.

The guests were presented to Queen Elizabeth the Queen Mother.

### John Mansfield

Alan Wyatt, our Meetings Secretary, is quite justified in thinking that due credit was not given to the area organiser of the Littlehampton meeting, John Mansfield.

Alan writes, "On reading the report of the Society Spring Meeting, at the Beach Hotel, Littlehampton, I feel I would like to add my thanks for the splendid arrangements made by John Mansfield.

"John, as we know, is a most precise and dedicated member and his meetings are always meticulously arranged. John has the gift of encouraging new and hesitant members to speak and demonstrate their skills for the delight and interest of us all.

"Most society meetings take twelve months to arrange and I am most grateful to all local organisers of our regional meetings for the tremendous amount of work and research which they undertake. The large numbers of members attending these meetings proves their popularity.

"My most grateful thanks – Alan Wyatt".

### Forthcoming Meetings

**Christmas Meeting**, Saturday 1st December 1984, at The London Press Club, 76 Shoe Lane, London EC4. The Registration Fee is £5. Please send that to Alan Wyatt NOW.

Registration will begin at 9.15 a.m. and the lectures begin at 10.30 a.m.

**John Powell** – "Disc Projections and Cylinder Pins".

**Peter Howard** – "Right to the Finish" (Carving and veneer techniques).

LUNCH 12.30-2.00p.m. Available in Press Club snack bar.

**Reg Mayes** – "The Tops Down-under" (Musical gems from his World Tour).

**Reg Lord** – "A light-hearted look at *The Box*!"

### SPRING MEETING

This will be held at the Linton Lodge Hotel, Oxford OX2 6UJ. Tel: 0865-53461. Linton Lodge Hotel is an elegant country house establishment situated in the North Oxford Edwardian suburb of Summertown, and it has become conveniences expected of top class hotels.

The date – 8-10th March, 1985. Write this in your diary NOW.

It is hoped, as part of the weekend activities, that members will be able to view the collection of musical boxes at the Pitt Rivers Museum.

The speakers will include:

**Mr R Holden** – "The Racca Piano".

**Mr E Brown** – "The acme of invention" (organettes).

There will be at least a 2½ hour lunch break to enable members to explore Oxford and obtain their own lunches. (Mid-day Buffet Lunch is not included in the package price).

FRIDAY - SUNDAY. £54.50 per person, which includes:

Friday – Dinner.

Saturday – Breakfast, Morning coffee,

Evening Dinner.

Sunday – Breakfast.

Saturday Day Visitors:

Coffee and Pastries £1.

Evening Dinner £9.

All bookings to be in by 10th January, 1985.

Don't forget the £5 Registration Fee. Send this to Alan Wyatt NOW so that he knows how many to cater for.

Use the loose-leaf Hotel Reservation cum Registration form enclosed in this issue of "The Music Box" journal.

### SUMMER MEETING

This will include the AGM to be held at The London Press Club, 76 Shoe Lane, EC4, on Friday evening, 31 May 1985. Admission is free, and the Club bar and lounge facilities are available before and after the meeting.

On Saturday, June 1st, 1985, after the speakers have finished, there will be our annual AUCTION. This is our only fund-raising activity, so please bring along your items. The society takes a small percentage – the prices obtained are good – so, please support the AUCTION. Items can be kept at The Press Club overnight if they are delivered on Friday. Parking around The Press Club is not too difficult on a Saturday, and there are plenty of "little side streets" to hide your car away in.

The two nearest tubes are Chancery Lane on the Central line, and Blackfriars on the Circle line.

### AUTUMN MEETING

This will be in September, 1985, actual dates yet to be fixed, but please make a note now and, if possible, let Alan Wyatt know if you are a cert, a probable, or a possible. The meeting is a very ambitious project because it is to be in ABERDEEN.

In 1984 Robbie Gordon, for example, has travelled 2,000 miles in round trips from Scotland to Littlehampton (March) and Plymouth (September). Other "far-northerners" have made similar long trips – and the committee feels that it is only fair to try and return the compliment – especially by those of us who live "south of Watford".

We are not doing a foreign tour this Summer (Switzerland 1983, Germany 1984) of 1985 – but keep your travelling bag packed – we're off to Bonny Scotland.

Although the arrangements have only just begun it is probable that we shall be staying at *The Station Hotel*, Aberdeen. **Robbie Gordon** is our Ambassador in Aberdeen.

Arrangements will be worked out for those who wish to stay two nights (Friday, Saturday), three nights (Friday, Saturday and Sunday), and seven nights for members who might want to make the weekend into a full week's Scottish Holiday.

Please let Alan Wyatt know NOW if you are interested.

**Reports on Meetings and Journeys**, from several members including Reg Mayes, Sue Holden, Jon Gresham, Alan Wyatt, Cyril Hess, Frank Holland, Ida Cole, Leslie Brown, Lesley Evans, Roger Booty, Judith Howard, Lyn Wright, and others, from UK and abroad (America, Germany, and France). Where the reports have overlapped the information has been condensed and dovetailed. Reporters have gone to a great deal of trouble and the Editor is most grateful for all the hard and meticulous work which has been undertaken. Not everything can be published, space will not allow it and duplication must be avoided.

### Chanctonbury Ring

Members of the Chanctonbury Ring gathered at John and Kay Mansfield's enchanting house on the morning of Sunday, 12th August, 1984, and moved en masse to Worthing, where everyone was to participate in the mini organ festival along the sea front.

The proceeds were in aid of The Multiple Sclerosis Society and a delighted Tony Morrison, OBE, Chairman of the Worthing and District Branch, introduced each individual mechanical machine to the holiday makers over a public address system.

The weather was glorious and inmates of the Kenninghall Home for Multiple Sclerosis sufferers joined in with the collection. Their gratitude and enjoyment of the music was apparent in their faces, which made the morning's session well worth while.

Kay and John Mansfield provided an excellent lunch and the opportunity for members to sit outside in the sunshine discussing the various machines, which were played and enjoyed time and time again.

The Multiple Sclerosis Chairman wrote personally to John Mansfield and invited everyone back again in 1985.

Thank you to John and Kay Mansfield for their warm hospitality and for opening their home, yet again, to members of the Chanctonbury Ring.

Sue Holden,  
Recording Secretary.

### The Cambridge Connection

The Cambridge Connection (title by courtesy of Graham Whitehead) held an impromptu meeting in Cambridge on Saturday 1st September, 1984. Everyone met at the home of our Meeting Organisers, Alan and Daphne Wyatt, where places were allocated to members in strategic points in Cambridge Town Centre for a mini organ festival in aid of Muscular Dystrophy.

The weather was kind and the shopping crowds in Cambridge, as usual, generous. Members of the Hamlyn's Old Tyme Music Hall Troup joined in with the collection, which raised £521 from the small organs. Tony Farley's Verbeeck Fair Ground organ from Brighlingsea in Essex, added to the atmosphere. Lunch was taken at the Arts Theatre and after another session of organ playing, everyone adjourned to the Wyatts for tea.

After tea, Alan Wyatt had arranged for the group to visit Holy Trinity Church in the Cambridgeshire village of Meldreth, in order to see the finger and barrel organ installed there. The Tower Captain, John Gipson, proudly showed everyone round the church and to their delight, allowed the party to play the barrel organ for over an hour. The organ was built in 1820 and purchased from Bassingbourn in 1865. It has been enlarged and augmented on various occasions, the last being in 1974 and originally, there were three barrels but now only two remain.

Some members joined in full voice with the hymns on the barrels and a short recital by both Sue Holden and Graham Whitehead completed the visit.

The party then moved on to The Royal Oak, a hostelry on the village green at Barrington to enjoy a meal and a chat over the day's events.

Thanks to Alan and Daphne Wyatt for their superb organisation and hospitality, and to John Gipson, The Tower Captain/Secretary at Meldreth Church for allowing us to savour the delightful church and to spend so much time with the barrel organ.

Sue Holden,  
Recording Secretary.

### Eartham's Brent Lodge Bird Sanctuary and Hospital

The Chanctonbury Ring group, under the leadership of John Mansfield, helped John and Kay host a fund-raising "strawberry tea" for the above charity. This happy and successful venture is an annual event held at John's home.

### The West Sussex Gazette, August 23, 1984.

#### Mechanical

One of our happiest outings this summer was the strawberry tea given by Mr and Mrs John Mansfield at Washington, to help Eartham's Brent Lodge Bird Sanctuary and Hospital.

This included a wonderful organ-grind, with several enthusiasts playing different kinds of mechanical music, and I had the pleasure of meeting Bob Leach, from London, who edits *The Music Box*, for the Musical Box Society.

The magazine is free to members who live not only in Britain but North America, China, Australia, New Zealand, Germany, Holland and Switzerland, the birthplace of the cylinder musical box.

Members are interested in a wide variety of musical automata such as mechanical musical instruments of all types and sizes, disc and cylinder musical boxes, barrel organs and organettes, fairground and show organ, and orchestrons.

They collect reed and pipe organs, chimes and carillons, barrel piano-fortes, street pianos, player pianos and piano players, mechanical singing birds, musical clocks, watches and snuff boxes.

#### Musical

My little mother was very proud of her musical powder compact she had about the same time as I was given a whisky bottle that dispensed cigarettes instead of drinks, also to music, with a lighter for a cork.

One of my wedding presents was a ceramic cigarette box that played "John Peel" when it

was opened, but, as I do not smoke and hate any reminder of hunting, I was quite relieved when it broke down.

It was a white elephant because I did not know where to go to get it mended, but the Musical Box Society has provided the answer.

Members meet four times a year to hear specialist talks and discuss their interests as well as exchanging, selling or buying items.

John Mansfield founded the Chanctonbury Ring Chapter, and if anyone is interested in contacting him I will gladly forward letters sent addressed to him c/o Ida Cole, West Sussex Gazette, Arundel.

Details of joining the Music Box Society come from the secretary, Mr Reg Waylett, 40, Station Approach, Hayes, Bromley, Kent, BR2 7EJ.

#### Absorbing

I have been glancing through the summer issue of the society's magazine and found it most absorbing. Bob Leach is an enthusiastic pianist himself and his article is full of information for music lovers.

He says, for instance, that writing mechanical music was a lucrative sideline for composers such as Handel, Hindemith, Stravinsky and Beethoven.

Indeed, Beethoven was one of the first to try it, and also to claim "royalties", since in 1817 he collected a share of the ticket money paid for a concert given by Maelzel's mechanical orchestra, or orchestron, which featured his "Wellington's Victory".

There is a photograph of a delightful flute clock thought to have been made around 1760, such as the one in a Swiss museum which plays Mozart's music.

#### Melodies

Haydn also wrote for mechanical instruments, and some of his melodies can be heard on an organ clock at Temple Newsam House Museum in Leeds.

Now that I have had my appetite whetted, I plan to visit the Museum of Mechanical Music, just outside Chichester. I pass the clearly-marked turning to it, near the crematorium, when I go to Westhampnett Church.

I am writing this in the small hours because it is cool and the troublesome impacted nerve in my foot is quieter then.

Ida Cole.

### MBSGB on the Rhine

The 1984 overseas journey was organised by Alan and Daphne Wyatt, with help from others.

Alan writes about the tremendous hospitality offered by the various hosts and museum owners in Germany. "They all welcomed us with open arms and nothing was too much trouble", says Alan.

Reg Mayes, having returned from a six-month world tour following his retirement, arrived back in time to go on the MBSGB tour of Germany.

His gloriously long report, 17 closely typed pages adding up to nearly 5,000 words and with many pictures and illustrations, would require at least six pages of our journal and all we can spare in his Christmas edition is about six inches in a column of the "Society Affairs" section.



They say in *The Arts* that "nothing is ever wasted" and it was only by using hitherto unused material that Handel was able to write *The Messiah* in twenty three days.

We keep unused material – you never know when it is going to be required. Editors often have to cut, in this case 5,000 words down to about 200, but they do it with sadness, and just hope that the writer, who has obviously spent much midnight oil, will sympathise.

Here is Reg's much-cut report:

#### **Walk in The Black Forest**

The party of MBSGB members travelled by coach on Sunday, July 9th, 1984, staying overnight at Brugge. It was here that the party met a member of the Hooghuys family, which has been making organs since 1720, and the members of our party listened to some of the organ music.

The next day was spent in Cologne at first, and then in Bonn, until finally Rudesheim was reached, and here the party stayed for three days. The hotel overlooked the Rhine at one of its most beautiful sections.

At the instigation of Brian Oram some of the group set off on a visit to the museum at Mainz, where the director himself demonstrated the Roman organ. At Rudesheim Herr Siegfried Wendal entertained us one evening from 9.30 p.m. until 1.30 a.m. Many of our visits were arranged by Dr Jürgen Hocker. Jack Shaylor's knowledge of German came in useful. The charming daughter of the English director of the Asbach Brandy distillery had an enthusiastic following as she showed the party round. After sampling the brandy the party went to a wine-tasting cellar.

The next place of rest was Freiburg, but on route a call was made on Professor Himmelen.

One memorable exhibit our members saw during the tour was the Welte-Philharmonie Organ intended for the ill-fated ship the Titanic, but the instrument was not completed in time, so it survived.

Using the Panarama Hotel in Freiburg as a base, visits were made to the Furtwanger Clock Museum, being greeted there by Professor Richard Mühe, there was a visit to the local History Museum, and a coach journey to Waldkirch, the former centre of organ builders, boasting such great names as the Bruders, Ruth, Limonaire Freres, Gebruder Weber and Carl Frei's family.

Our members visited the Elztäler Heimatmuseum, the staff opening the museum specially for the occasion.

On the return to Freiberg the party called, by arrangement, on Carl Frei (junior) at Waldkirch, and he opened his famous workshop and storeroom. He had just returned from holiday and graciously received us at short notice.

One other museum visited was at Bruchsal where the wonderful Jan Brauers collection was on display.

The journey home was via Luxembourg, and from there to the crossing between Calais and Dover – and home.

(There is so much in Reg Mayes' 5,000 word report that the information needs to be lifted out and written into an article – possibly in a series about European museums. On behalf of the society I thank Reg for his Herculean effort. Ed.).

#### **Hannover Drehorgel Festival, 1984**

Our good friend Peter Schuhknecht sent us plenty of information about the Festival and this was published in our Spring journal. It took place in May.

We are delighted to have this report from our *Happy Wanderer*, **Leslie Brown**.

#### **Arriving Wednesday Afternoon**

My first call was to Peter Schuhknecht's superb new Television and Record Shop where I met Marcel Van Boxtel the eminent Organ Noteur and his wife.

Peter Schuhknecht then took us all on an interesting private tour of his splendid Mechanical Music Museum where we had a delightful session of Bacigalupo Gavioli, Bursens, Hofbauer, De Cap, Mortier and the new Prinsens Organs.

There must be well over 50 Organs in the Museum and we heard selections from most of them!

#### **Thursday Morning**

Along the Lister Miele and Lister Platz shopping centres, I met many Organ Grinder friends from Switzerland, Holland, and Berlin. While sheltering from a light shower with the Organ in a small Pizza Cafe the proprietor asked me to stay all day with the Organ (with free Pizzas!) as the Organ greatly improved business!

#### **Thursday Evening**

The Organ grinders Church Service, with several Street Organs providing the music, and afterwards there was a Moonlight Serenade of Organs playing in the dusk in the City Centre and round the Clock Tower at the "Movenpick".

Afterwards we were all whisked off to the Organ Grinders Supper at a typical German Beerkeller.

#### **Friday Morning**

All the Organs gathered at Hauptbahnhof Platz (Station Square) for the procession which went through the City Shopping Centre (there seemed to be well over a mile of Organs!) to the Oberbürgermeisters (Lord Mayor's) reception at the Town Hall, where we were greeted at the top of the magnificent staircase by Mr Boembas and Partner with his "Raffin" Organ plus Drums and Cymbals.

Mr Boembas and Partner are a great comedy and musical act and certainly held the audience of fellow Organ Grinders enthralled! Then we entered the Lord Mayor's Parlour to partake of some excellent wine.

We then proceeded with the Organs to one of Hannovers lovely Lakes for an excellent Lakeside Buffet Lunch, serenaded by large and small organs.

#### **Friday Evening**

We were taken on a lovely Canal Cruise, more music by the small Organs on board and an excellent Buffet Supper!

#### **Saturday Morning**

Found us all playing again in the City Centre to big crowds with more Organs from Berlin brought by Christa Mademann (the young lady who organises the Berlin Organ Festival) and much refreshment was provided!

#### **Saturday Afternoon**

At The Kastens Hotel, a bring and buy sale with small Organs by Hofbauer, Werner Baus etc on display and for sale.

#### **Saturday Evening**

In the magnificent Herrenhausen Park, Lots of Organs playing around the coloured fountains, and surprise, surprise! Mr Boembas playing and making drawings of the audience in the splendid Open Air Theatre, this was followed by a colossal Music Firework Display! We then went back to Kastens Hotel for a Midnight Organ Grinders supper!

#### **Sunday Morning**

In the City Centre found vast crowds listening to the Organs playing again in Georgstrabe, Kropke and around the "Movenpick" with Mr Boembas entertaining again in front of the Opera House with his version of some Operatic Melodies!!

#### **Sunday Afternoon**

A buffet lunch in the courtyard of Peter Schuhknecht's Museum and another session with his Organs, and then we were whisked off to the superb Carlson Organ Museum at Brunswick, just in time to see and hear the Jester and Bells on the front play at 6 pm. After a tour of Mr Carlson's lovely Museum we were invented to an excellent candlelit meal in the Restaurant adjoining.

I should like to express my thanks to the German Organ Club, Peter Schuhknecht, Jens Carlson, Wilf Hoernerich (Choir Records) Roland Wolfe & Co for all the excellent facilities provided, and the population and visitors to Hannover for really listening and appreciating the Organs!

Leslie Brown.

Still in Germany, **Dr Jürgen Hocker** writes, on behalf of Gesellschaft Der Freunde Mechanischer Musikinstrumente E V, and **Roger Brooks** sends this translation from the German:

"Dear Friends,

The members' meeting this year takes place in WALDKIRCH in The Black Forest, a town having close connections with the mechanical organ. At the same time there is a Festival to remember the centenary of Carl Frei senior, and also 150 years of organ making in Waldkirch. (\*Mechanical music lovers and owners of organs, especially hand organs and street organs were welcomed. The Festival attracted people from all over the world and the town was packed between June 22-24th, 1984).

\*Change of tense in the latter half because it is in the nature of a report *after* the event. When I met Dr Hocker in Paris last year we commented on the fact that it was unfortunate that Alan Wyatt's MBSGB party would miss the festival by a mere three weeks. Ed.

Mrs **Helmi McNeil** and her nephew **Michael Wandrei** worked with Roger on the translation. We extend our thanks to all three.

**Request** from Roger Brooks – "I wonder if you could let me know if you ever see any pianolas or Duo-Art, Ampico, or Welte rolls for sale. My telephone is: Home 0560-84223, and Work 02947 (Alexandria)-59711".

If any member can help, please ring Roger Brooks.

## From America

Dr Coulson Conn in his article on page 257, Vol 11, No 6 listed "Gilbert and Sullivan on Discs". Coulson writes (well, he's a doctor, and handwriting is notoriously *not* a doctor's finest skill, so if I have got the spelling wrong translating from American to English please forgive me. Ed). that he has been corresponding with Dr (Col) Jackson Fritz. These can now be added to the list. These numbers concern the 11¾" Britannia disc listing:

- # 8840 España.
- # 8841 Bimmel Belle (I have "Tommy Atkins" for this number. Perhaps a third party can help us out!)
- # 8865 March Joyesse.
- # 8866 Orpheux aux Enfers.
- # 8897 — March.
- # 9660 — Penny.
- # 9664 Goodbye Polly Gray (Goodbye Dolly Gray?)
- # 9725 Oh, Honey, my Honey.
- # 9825 Let 'em all come.
- # 9716 Bicycle built for two.

(Thanks, Coulson, look forward to dining with you next time you're in London. Bob Leach).

And so, back home to our **Plymouth Meeting**, 7-9th September.

This was held at The Duke of Cornwall Hotel, where the majority of our members gathered on the Friday evening.

During Saturday morning our team of organ grinders serenaded the shoppers in the main centre and £1,513.50 was collected for the Plymouth and District Leukaemia Fund. The Hon Secretary's letter to our secretary is printed herewith:

Dear Mr Wyatt,

### Street Collection, 8th September, 1984

I am writing on behalf of the Fund to thank you and your colleagues for the wonderful help you all gave us on our collection day.

You were quite a sensation in Plymouth. So many people came up to us saying how lovely it was and what a pity you couldn't be there every Saturday. It was even brought up in "Phone Forum" on our local Radio Station on Monday. We were all intrigued by the beauty and variety of your instruments and the lovely period costumes. I was only sorry that owing to collecting I wasn't able to see everyone. I hope you had a very good festival.

You will be pleased to hear that the total collection amounted to £1,513.50 and quite a lot of this was thanks to you all.

It was lovely meeting you all, and thank you once again for your marvellous help.

Yours sincerely,

Peggy Rogers,  
Hon. Secretary.

Reg Mayes has sent me a list of those who provided music, and we do apologise if any names have inadvertently been omitted: Graham and Pat Whitehead, Leslie Brown, Ted and Kay Brown, Brian and Brenda Camsie, Paul Camps, Jim and Joan Colley, Ken and Pauline Dickens, Jon and Lindsey and Maxwell Gresham, Robbie and Joyce Gordon, Peter and Ann Hassel, David and Sheila Heeley, Bob and Sue Holden, John and Kay Mansfield, John and Margaret Miller, Peter Murray, John and Hilda Phillips, Roy and Margaret Shaw, Alan and Daphne Wyatt.

On Saturday afternoon the party (two coachloads) visited Paul Corin's Musical Collection at The Old Mill, St Keyne Station, Liskeard, Cornwall.

"Many visitors from all over the world have been to hear my collection and asked for a brief history of the foundation of my collecting and rebuilding musical instruments.

The Corins are a very old Cornish family, and I was born in Truro.

My father qualified at Guy's Hospital, and we lived in Old Burlington Street, London, W1. I was christened at St James, Piccadilly by William Temple, who was my Godfather, he later became Archbishop of Canterbury, and so started my interest in Music.

I entered Westminster School in 1916, and as a schoolboy started my collection of Musical Boxes, old Gramophones, etc - my hobby was rebuilding them.

In later years my sister married Charles Barrand, who for some time was General Manager of Covent Garden Opera House, and through him I met many famous musical personalities, and was a constant visitor to the Opera House for Opera and Ballet.

Upon leaving Westminster I went to the Royal Agricultural College, Wye, to study animal nutrition, and was fortunate enough in this work to travel extensively in the British Isles which allowed me to hear many famous orchestras and concerts, apart from London.

I returned to Cornwall in the thirties and purchased St Keyne Flour Mills, where I still live, and have always carried on my hobby of collecting musical instruments. In 1967 I had a serious illness and closed down the Flour Mill.

Alderman K G Foster, who was the Chairman of the Cornwall County Council, suggested I open my Collection to the public as an asset to Cornwall and he, very kindly, performed the opening Ceremony.

This collection has been shown on television and heard on sound radio many times in programmes such as "Collectors World" and "Europa", when Derek Hart told viewers that he was taking them to one of the finest Collections in Europe. The programme on Europa, was part of the German ZDF programme, made at St Keyne, in the same year and ran for twenty minutes. It was shown in Germany in colour, and also seen by many people in parts of Belgium and Holland. Sound programmes have also been recorded for world distribution for the Blind, and closed circuit radio for Hospital Groups. We are very pleased to welcome the many groups of handicapped and blind people who are brought here, as well as numerous school parties.

My son, upon leaving school, became interested in music. He is an excellent musician with a great knowledge of instruments of all kinds, and has great skill in rebuilding and keeping the instruments up to perfection, in working order and tune.

Amongst the many instruments in the Collection we have Steinway-Welte reproducing pianos, Cafe Organs, Dutch Street Organs, German Fairground Organ, Welte Orchestrion, Walker Church Barrel Organ, one large Mortier Dance Organ, and a number of instruments by Philipps of Frankfurt, Germany, who were one of the finest makers of electric cafe pianos and orchestrions in the 1900-1930 period used in both Europe and the Americas.

Without music the whole complex of our daily life, our habits and our happiness would be tangibly altered".

In the evening the members attended a Civic Reception at the Plymouth Council chambers. The Lord Mayor was unable to attend because he was in Poland, but last year's Lord Mayor and his lady, Councillor and Mrs Mitchell, ably and charmingly deputised.

Following a delightful speech of welcome by Councillor Mitchell our own President, Jon Gresham, mentioned his 1951 fire-eating days in the old Plymouth Theatre. There was much mutual goodwill.

On returning to the hotel a first class dinner was waiting and near the end Jon Gresham made the usual notices about future meetings.

Alan Ridsdill had been taken ill at the Council Chambers and taken to hospital. Jon Gresham was able to announce that although Alan was being kept in overnight he would be fit to return home the following day. Many of our members were extremely kind and helpful to Alan in his distress so he was well looked after.

On Sunday morning the MBSGB members who did not have to rush home went to the ABC Cinema. **Graham Whitehead** gave an interesting talk on the Compton Cinema Organ. Then organist **Donald Whurly** gave a two-hour recital, a programme of music ranging from *West Side Story* to Vidor's *Toccata and Fugue*.

Some members stayed in Plymouth for Sunday night and they enjoyed an afternoon sail round the historically famous harbour.

The local organiser was **Ian Robertson** and, as always, the overall managers were **Alan** and **Daphne Wyatt**.

On behalf of the Society **Jon Gresham** thanked all three. The organisation was perfect.

## New Chapter in Guildford, Surrey

The inaugural meeting of the Guildford Group was held on 7th October, 1984, in the Cathedral Refectory, courtesy of **Peter Webb**.

**John Mansfield** opened the meeting with an interesting talk and demonstration of early keywound music boxes. John reminded us that only a section of the population was literate in those days, the majority had to gain knowledge by first hand experience and not from books. Two particular items in the collection were a rather special *necessaire* and a piano-forte Nicole *overture box*.

After an enjoyable lunch there was lively discussion, and explanation, concerning the display of instruments. One particularly interesting item was a Symphonion disc box with zither attachment.

**Ted Brown** gave a lively talk, and now "Stella", "Troubadour", "Manopol", "Symphonion", and "Polyphon" should be more than just names to those of us fortunate enough to hear him speak and listen to the music.

**David Evans**, chairman of the group, brought the meeting to a close, and members were then entertained at the home of **Bob** and **Sue Holden** where an excellent supper was prepared, thus rounding off a most enjoyable day.

The next meeting of the group will be on 20th January, 1985, if you would like to come please contact **Lesley Evans**, Liss 894086 for details.

Lesley Evans.

#### American date to note

The MBSI Annual Meeting will be held on the *Queen Mary*, now a floating hotel in Long Beach, California.

It will take place on August 30th-September 2nd, 1985.

#### News from Germany

"Our society has a new name. The merger with the "Musikhistorische Gesellschaft für selbstspielene Instrumente" necessitated a change of the name, but the term "selbstspielend" (self-playing) in the name of the MSI was to be retained. After intense discussion the board determined to suggest to the general meeting on June 23rd, 1984 in Waldkirch the new name "Gesellschaft für selbstspielende Musikinstrumente eV". The vote for this name was unanimous and the new name should be acceptable for all members regardless of their main interest. The abbreviation "GSM" is furthermore easier to pronounce than "GdFMM".

The general meeting has decided to change §4 title 3 of the bye laws: honorary membership is now bestowed by the board instead of by the general meeting – with confirmation by the advisory council. The obvious purpose of this change is to avoid public discussion of the grant of honorary membership.

The board was confirmed in its old membership. There was a small change in the advisory council.

Dear friends, the barrel organ festival and our general meeting in Waldkirch was quite a success and this was not expected by the organizers. It was feared that the premises might be too large but this turned out to be completely wrong – at some events, the main job of the waiters was to put in additional tables and chairs again and again for guests arriving late. We obviously succeeded in convincing the city of Waldkirch of the importance of our endeavour and our work as

Mayor Leibinger, in his capacity of representative of the city spontaneously joined our society as a member.

I wish to thank everybody, who contributed to the success of our activities in Waldkirch: the representatives of the city of Waldkirch, Mayor Leibinger, Mr Thoma and Mr Walter. On behalf of our society the activities were organized by Mr Kern, assisted by Mr R Wolf.

Mr Hömmerich and members of the Club deutscher Drehorgelfreunde contributed to the success of the festival, and finally I have to thank all those authors, who wrote papers for our excellent "Waldkirch-Journal".

With my best regards,

Jürgen Hocker,

Translation: J Gremm.

#### Subscriptions 1985

Please send NOW – the UK rate is £8 and overseas rates are also the same as last year. Four journals for £8 is, surely, remarkable value.

As the local shop-keepers say – "Compare our Prices!"

Send your 1985 subs NOW to **Ted Brown** – address at the front of the journal.

Lyn Wright sends the following:

### THE SALE OF JESSE VARLEY'S FURNITURE

The sale of the furniture at Elmsdale, Wightwick, the residence of Jesse Varley, formerly accountant clerk to the Wolverhampton Education Committee, was continued yesterday. Conspicuous lots were an armchair used by King Edward at the opening of the Birmingham University, which fetched £19; an AEolian organ with music rolls, valued by the auctioneers at £500, which realised £320, and a grand-father's clock in a beautiful antique case with a dial of exquisite design, was knocked down for £30.

APPEARED IN THE BIRMINGHAM POST  
20 JUL 1917

### SOCIETY TIES

The new MBSGB tie is Royal Blue with the society logo in red and yellow. **BUY ONE NOW!**

From:

Sue Holden  
3 Cathedral Close,  
Guildford, Surrey. GU2 5TL.

Price, including postage:

U.K. ....	£4.30
Europe or Near East .....	£4.30
Australia, New Zealand, Far East .....	£4.40
U.S.A. ....	£5.00
Canada .....	\$5.50

Society Badges can be obtained from the Subscription Secretary, **TED BROWN**.

The metal, gold-coloured badges are enamelled with red and depict the Society logo. Send cash or cheque payable to **MBSGB**.

U.K. ....	£1.70
Europe or Near East .....	£1.70
Australia, New Zealand, Far East .....	£1.80
U.S.A. ....	\$2.50
Canada .....	\$3.00

Price includes Postage & Packing.

## ENROL A FRIEND....

## MAKE THIS OUR YEAR OF 2000!

### LIST OF NEW MEMBERS

- 1931 Dr Marens Marsh, Aberdeen, Scotland.
- 1932 Mrs M Hazell, Near Salcombe, S Devon.
- 1933 Mr Geoffrey Stewart, Sidcup, Kent.
- 1934 Mrs Eunice Maden, West Kirby, Merseyside.
- 1935 Mr Brian Campsie, Windsor, Berks.
- 1936 Mr Michael Hicks, Salcombe, Devon.
- 1937 Mr Norman Douglas, New South Wales, Australia.
- 1938 Mr John Astin, Harrowgate, N. Yorks.
- 1939 Mr Kurt Meyer, Bremgarten, Switzerland.
- 1940 Mr Brian Cornelius, Hinton-St George, Somerset.
- 1941 Mr William Summerbell, Selsey, W Sussex.
- 1942 Mrs Clover Summerbell, Selsey, W Sussex.

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.

- 1943 Cheryl Watson, Dusseldorf, W Germany.
- 1944 Mr Peter Wellburn, Edinburgh, Scotland.
- 1945 Mr Richard Herman, Sewickley, PA, USA.
- 1946 Mr J E Barker, Hunman, by N Yorks.
- 1947 Dr J A Hensel, Fordingbridge, Hants.
- 1949 Mr John P Oliver, Camborne, Cornwall.
- 1950 Mr Peter Goodall, Virginia Water, Surrey.
- 1951 Mr Jean Natan, Brussels, Belgium.

## ***Belle Vue Box Repairs***

**Kent Road, Congresbury, Near Bristol. BS19 5BD.**

**Tel. STD (0934) Yatton 832220**



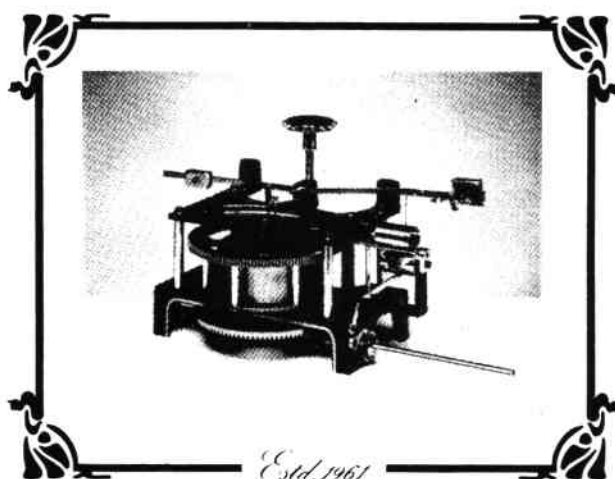
We specialize in the COMPLETE RESTORATION of CYLINDER MUSICAL BOXES and also provide CYLINDER REPINNING and GOVERNOR OVERHAUL services. Written Estimates are provided which must be agreed before work starts.

Please note that we do not supply parts and cannot accept comb repair work unless we are restoring the entire movement.

**REPINNING** from £10 per inch of cylinder length.

**OVER 300** cylinders completed.

**RESTORED ITEMS** for Sale.



**ROBERT KANE TRENDER**

**Specialist Restorer of Disc Musical Boxes**

**Seven point Five. Drayson Mews. Kensington. London. W8**

**01.937.3247**



# THE STEINWAY COMPANY AND MECHANICAL PIANOS

by Harvey N. Roehl

MEMBERS of the East Coast Chapter of the Musical Box Society International were honoured at their April 27, 1981 meeting in Binghamton and Vestal, New York, by the presence of Henry Z Steinway and his wife, Polly. Mr. Steinway is the retired Chairman of the Board of the company bearing the family name, and he had been asked to meet with the group so they could hear him talk about his firm and the activities it was involved in back in the days of mechanically played instruments. Mr Steinway spoke extemporaneously after the evening dinner, and unfortunately no transcript of his talk is available. He has, however, provided certain notes and documents (Exhibits A and B) in order that this article might be put together.

The general history of the Steinway Company has been well documented, and need not be repeated here. A lengthy and very good article describing the firm's history, beginning with its founding in 1853, appeared 100 years later in the October 1953 *Music Trades Magazine*, but even this interesting story fails to make any mention of the Steinway Pianolas or the Aeolian Duo-Arts and their impact on the business.

Mr Steinway opened his remarks by suggesting that probably everyone in the room (there were 162 registered members at the Chapter meeting) would know more about mechanical instruments than he, but with that in mind he would try to bring us some "inside" information that was not generally known. The two most significant items that were brought forth were (A) the Steinway & Sons contract with the Aeolian Company and (B) the listing, by year, of the quantities of player pianos produced.

The following notes offer some interesting sidelights, and are paraphrased by the writer, based partially on memory of the Steinway talk:

"... The post-Civil War expansion period was when the piano and the sewing machine were the principal "home appliances" of the day, and this was the time when all the modern techniques – good and bad – of selling to consumers were developed, all of which are used: time payments, advertising gimmicks like 'balance due' and 'only one (or four or seven) of this model left', fire sales, bankruptcy, and so forth.

"... the fight we had with WurliTzer in the early days stemmed from the fact that our contract with them for the sale of Steinway pianos in their stores stated that they were to get the lowest and best price. At some time after the contract was executed, they learned that Steinert's in Boston was actually getting an extra two per cent, and this precipitated a battle that culminated in a severing of the relationship.

"... the piano as it is, in spite of popular opinion, not of European origin, but is American. This is because the iron plate is strictly an American development, as is cross-stringing, and for many years there were the usual arguments about the merits of the latter compared to the European practice of straight stringing, but eventually the 'American method' prevailed, and today all instruments are built this way.

"... following the end of the market for player pianos, the contract with Aeolian and Steinway was terminated 'by mutual consent' in April of 1933, and we took back from Aeolian 241 pianos specially constructed for players, which we eventually sold as regular pianos.

"... there must have been hundreds of Duo-Arts from which we removed the player mechanisms, but no records exist to tell just how many.

"... so far as I can determine, the last Steinway player was an 'L' in Walnut, Louis (no number given)

style, our serial number 290,000, into which Aeolian fitted an Ampico player. It was sold to our dealer (Wells Music) in Denver, Colorado, in December of 1937.

"... pursuant to the Aeolian contract, our Hamburg factory shipped pianos to the Orchestrelle Company in England through our London branch, and to the Choralion company in Berlin, both of which were Aeolian subsidiaries. Our Hamburg factory retained its relationship with Welte. I believe they favoured it over Aeolian whenever possible, because Steinway controlled the distribution – in Germany, anyway. I regret that we have no record of the number of pianos made for players in Hamburg, as our records were destroyed in the War".

Memorandum, as per the negotiations between Chas. H. Steinway for Steinway & Sons and Edward R Perkins for the Aeolian Company, covering the general terms of an agreement to be entered into between Steinway & Sons, of New York, a corporation organized under the laws of the State of New York, and the Aeolian Company, of New York, a corporation organized under the laws of the State of Connecticut.

The term "Aeolian Companies" shall mean the Aeolian Company and its affiliated companies.

This agreement is to be for a term of twenty-five years from date and is to cover, in its provisions, the entire World.

Steinway & Sons to agree to build pianos to allow of the incorporation of automatic actions, for the Aeolian Companies only: and the Aeolian Companies agree not to supply the Pianola action for incorporation in any piano that they do not control the wholesale and retail selling of. Steinway & Sons agree to discontinue furnishing their pianos to the Welte Artistic Player Piano Co., for the

incorporation of their Welte-Mignon players for the United States of America, on and after June 1, 1910; but the present existing relations, arrangements and contracts between Steinway & Sons, Hamburg, and Steinway & Sons, London, and the Welte Company are to remain in full force and are, under no circumstances, to be questioned by the Aeolian Companies as long as the Welte Artistic Player Co. does not incorporate in the Steinway Piano an action operated by foot power or hand lever control.

Steinway & Sons agree to furnish their pianos of present styles, with such changes as may be necessary for the installation of Pianola actions, to the Aeolian Companies at approximately Fifty Dollars per piano in excess of their regular wholesale prices.

The Aeolian Companies to have the exclusive sale of Steinway Pianola Pianos in those cities where both the Aeolian Companies and Steinway & Sons have their own branches. In other cities, towns and territories all over the World where the Steinway Pianos and the instruments made by the Aeolian Companies are sold by separate dealers, both the Steinway and the Aeolian dealers shall have the Steinway Pianola Pianos on exactly the same terms, prices and conditions, and represent the Steinway Pianola Piano faithfully; and it is positively understood and agreed that any Steinway or Aeolian dealer in any such city, town or territory who violates the conditions shall be deprived of the agency, or representation of the Steinway Pianola Piano.

Steinway & Sons agree to supply to the Aeolian Companies a minimum of not less than six hundred new Steinway Pianos per year, and the Aeolian Companies agree to purchase these pianos and pay cash for them – barring strikes, fires or earthquakes which might curtail the facilities of either party to supply or use this minimum number of pianos.

The Aeolian Companies agree to handle, market, advertise, push and recommend the Steinway Pianola Piano as their unqualified leader, and to obligate their branches, dealers and representatives to do likewise, as well as to use their best endeavours at all times to maintain the standing of the Steinway Piano.



Henry Z. Steinway, at the left, and Walt Bellm during a visit to the Roehl collection on April 27, 1981. (Photograph by Jim Feller)

“... the fight we had with WurliTzer in the early days stemmed from the fact that our contract with them for the sale of Steinway pianos in their stores stated that they were to get the lowest and best price. At some time after the contract was executed, they learned that Steinert's in Boston was actually getting an extra two per cent, and this precipitated a battle that culminated in a severing of the relationship.

“... the piano as it is built today is, in spite of popular opinion, not of European origin, but is American. This is because the iron plate is strictly an American development, as is cross-stringing, and for many years there were the usual arguments about the merits of the latter compared to the European practice of straight stringing, but eventually the ‘American method’ prevailed, and today all instruments are built this way.

“... following the end of the market for player pianos, the contract with Aeolian and Steinway was terminated ‘by mutual consent’ in April of 1933, and we took back from Aeolian 241 pianos specially constructed for players, which we eventually sold as regular pianos.

The Aeolian Companies agree to officially relegate their Weber Pianola Piano to second place under the Steinway Pianola Piano; and they further agree to withdraw from the artistic concert field and that they will exploit the Weber Piano in public only through such minor pianists as Steinway & Sons may permit.

In the matter of territory, the Steinway Pianola Piano shall follow the same territorial lines as the

Steinway straight piano, as regards Steinway dealers.

The Aeolian Companies are to have the exclusive marketing of the Steinway Pianola Piano, both wholesale and retail, throughout the World.

The Aeolian Companies agree to incorporate in each and every Steinway pianoforte that they may buy from Steinway & Sons under this agreement their best and most

up-to-date full scale Pianola player, made of the finest material and with the best possible workmanship, and containing all of their latest improvements and devices.

New York, March 9, 1909.

Signed and sealed in  
the presence of:

Steinway & Sons, (Seal)  
Chas H Steinway,  
President.

F Reidmeister.

Signed and sealed in  
the presence of:

The Aeolian Company,  
E R Perkins,  
Vice-President.

(seal) H M Wilcox.

*EXHIBIT B — This list does not differentiate between 88-note players and Duo-Art reproducing instruments. If we may assume that all made after 1913 were actually Duo-Arts, then 6,458 Grands and 1,931 Uprights were produced for a total Duo-Art Steinway production of 8,389 instruments.*

\* \* \* \* \*

#### Player Pianos Shipped to Aeolian 1911 – 1931

Year	Grands	Uprights	Total
1911	125	327	452
1912	214	210	424
1913	254	290	544
1914	108	325	433
1915	100	324	424
1916	25	477	502
1917	223	271	494
1918	363	66	429
1919	274	55	329
1920	250	140	390
1921	444	45	489
1922	390	76	466
1923	448	56	504
1924	667	20	687
1925	762	18	780
1926	804	20	824
1927	514	16	530
1928	456	3	459
1929	319	19	338
1930	209	—	209
1931	102	—	102
Totals	7,051	2,758	9,809



#### THE STEINWAY GRAND PIANOLA STYLE A

Mahogany. Special woods to order. DIMENSIONS: 6 feet, 8½ inches long; 5 feet, 1 inch wide. WEIGHT: boxed, 1500 pounds. PLAYING full scale 88-Note Music Rolls. EQUIPPED with Metrostyle, The Temponamic, Themodist, Automatic Sustaining Pedal and Automatic Tracking Device.

PRICE, \$2350 net

## STEINWAY – FROM THE HARZ MOUNTAINS TO NEW YORK

Heinrich Engelhard Steinway lived in Seesen, in the Harz mountains of Central Germany. He married Juliane Thiemer and they had five sons and three daughters. In 1836, as “a spare-time project”, he began his career as a piano maker.

Enterprising Germans were heading for the “New World”, and the

Steinway family arrived in New York on June 29, 1850, the men taking piano-building jobs wherever they could. The eldest son, Theodore Steinway, remained in Germany to run his own piano factory. In 1853 the American firm of *Steinway and Sons* was formed. Doretta, the eldest daughter proved to be an enterprising saleswoman, giving free

piano lessons to prospective buyers.

Interest in music was generated in America by the concerts of visiting overseas artists, in particular the 1850-51 tour of Jenny Lind.

The first permanent Steinway factory was opened in 1854 at 82-88 Walker Street, New York City. (Ed.).



*In American homes of wealth and musical culture, as well as the Royal Palaces in the capitals of Europe, are found these supreme products of American genius.*

*The*  
**STEINWAY**  
PIANOLA

*The*  
**WEBER**  
PIANOLA

*The Weber Pianola - Upright*  
\$1000 and \$1100

*The Steinway Pianola - Upright*  
\$1250

*The Weber Pianola - Grand*  
\$1800

*The Steinway Pianola - Grand*  
\$2000 to \$2350

CONVENIENT TERMS

THE AEOLIAN COMPANY  
*Aeolian Hall - New York*

*THE advertisement reproduced above (courtesy of Dr. Paul Ottenheimer) appeared in the November 1913 issue of COUNTRY LIFE, and proves that Aeolian was holding to its 1909 agreement to see that Steinway instruments took precedence over those of Weber in their promotions. Prices given at the lower right for Steinway and Weber Pianolas are the same as those on some loose pages from a pocket in a handsome 1914 Aeolian booklet, four of which are shown on the following pages. Other pages in this booklet appeared in Spring-Summer 1977 and Winter 1978 BULLETINS through the courtesy of member Alvin J. Asbridge of Memphis, Tennessee.*





I. J. Paderewski



Teresa Carreno



Josef Hofmann



Fannie Bloomfield Zeisler



I. J. Paderewski's playing being recorded for the Welte-Mignon

## The STEINWAY-WELTE Reproducing Autograph Piano

Imagine being entertained in your own home with the fascinating music of some famous artist—each note, each shade of sound as perfect as though the master himself were playing for you. It seems beyond belief until you have heard the

### Welte-Mignon

A renowned virtuoso says "It reproduces the very soul of the artist". The interpretation is so faithful and characteristic that the artists who have performed for the Welte-Mignon have endorsed each roll with their autograph.

You'll be delighted when you hear the Welte-Mignon play. Let us give you a demonstration at our studio. Or, why not send for our beautifully illustrated literature?

Manufactured in three styles

Steinway Welte Piano

Steinway Welte-Mignon

Cabinet Player for Steinway Grands

Sold by

GRINNELL BROS., Detroit, Mich.  
L. GRUNEWALD & Co., New Orleans, La.  
J. W. JENKINS, Kansas City, Mo.  
LYON & HEALY, Chicago, Ill.  
KRAZ SMITH PIANO Co., Baltimore, Md.  
Z. S. HAMILTON Co., Pittsburg, Pa.  
NORDHEIMER PIANO Co., Toronto, Canada  
DENTON, COTTIER & DANIELS, Buffalo, N. Y.  
STETSON & Co., Philadelphia, Pa.  
D. S. JOHNSTON Co., Seattle, Wash.  
THE WULSCHNER-STEWART Co., Indianapolis, Ind.  
B. DREHER & SONS Co., Cleveland, Ohio.  
E. F. DROOP & SONS Co., Washington, D.C.  
ELLERS MUSIC Co., San Francisco, Cal.  
ELLERS PIANO HOUSE, Portland, Oregon.  
JESSE FRENCH PIANO Co., St. Louis, Mo.  
MR. EDMUND GRAM, Milwaukee, Wis.  
S. HOSPE & Co., Omaha, Neb.  
SHERMAN & CLAY, San Francisco, Cal.  
R. WURLITZER & Co., Cincinnati, Ohio.  
WHITNEY & COURIER, Toledo, Ohio.  
HY. F. MILLER & SONS, Boston, Mass.  
GEO. J. BIKKEL & Co., 345 So. Spring St., Los Angeles, Cal.

THE WELTE-MIGNON ARTISTIC PIANO CO.

273 Fifth Ave., New York

*THIS advertisement is courtesy of Mark D. Zahm, who found it in a 1912 issue of ARTS & DECORATIONS. The photo of Paderewski at the piano was also used in a 1907 ad (Winter 1978 BULLETIN, pages 48-49) in which the company name had "Player" before "Piano" and the address was 398 Fifth Avenue. ■*



# THE STEINWAY-DUO-ART RE-ENACTING GRAND PIANO

“BEATRICE”

A FASCINATING link with Victorian days – and indirectly with Queen Victoria herself – is to be seen at the Musical Museum, registered as the British Piano Museum Charitable Trust. The link is in the form of a Steinway-Duo-Art Pianola which once belonged to, and was deeply cherished by, Princess Beatrice, the last and perhaps the most fondly loved of Queen Victoria's nine children.

The “sweet tempered” (as she was described by her mother) Princess Beatrice was only four years old when her father Albert the Prince Consort died and Queen Victoria was plunged into a grief from which she never completely recovered.

To her bereaved mother Princess Beatrice – she was known as “Baby” until nearly ten – brought solace and cheerful comfort for more than half a century until the death of the Queen in 1901.

In her book “Victoria R I”. Elizabeth tells of the happy character of Beatrice “the little butterfly” in her mother's words. After the Prince Consort's death Beatrice brought “some relief” to her mother and the Queen encouraged her to climb on her bed “and prattle about dear Papa”.

Beatrice's life was one of tireless devotion to her mother and to her husband, HRH Henry of Battenberg, and her four children, one of whom became Queen Victoria Eugenie (“Ena”) of Spain. Her eldest son was the Marquess of Carisbrooke, who died in 1960. Her second son, Major Lord Leopold Mountbatten, died in 1922. Her youngest son, Maurice, died of wounds received in action October 27th, 1914. He was 23 years old.

The Princess was widowed in 1898 but she herself lived to 87, dying in 1944.

From many sources it is learned with certainty that the pianola which she acquired in 1926 gave her great pleasure and was a “constant companion”. According to a former lady-in-waiting to Queen Victoria

## The Frank Holland Collection

“BEATRICE”



**The Steinway-Duo-Art Re-enacting Grand Piano**

*Once the property of The Princess Beatrice.*

Eugenie, Princess Beatrice played every day on it. She not only listened to the recorded music from its rolls but used the pianoforte itself for exercising her own favourite pieces.

The “history” of the Duo-Art piano since the death of Princess Beatrice is, as far as can be ascertained:

1926 — Bought by Princess Beatrice and installed at Kensington Palace.

1940 — Princess Beatrice moved to Brantbridge House, Balcombe, Sussex, the residence of her niece Princess Alice and her husband, the Earl of Athlone.

1944 — After Princess Beatrice's death it is likely that the pianola was loaned to the Dorchester Hotel, London, where it was possibly used for entertaining servicemen.

1946-50 — In storage with Messrs Steinway.

1950 — Pianola moved to the Kew Green home of the Marquess of Carisbrooke, where it remained until some date in the late fifties when it was moved to the apartments of the Marquess at Kensington Palace.

*Continued on back page.*

## **MONKTON HOUSE ANTIQUES**

(MICHAEL BENNETT-LEVY)



**For Buying or Selling**  
Mechanical Antiques & Curios  
Wind-up Gramophones  
Phonographs  
78 Records  
Mechanical Organs  
Clocks  
Scientific Instruments  
Pianolas  
Musical Boxes  
Medical Instruments  
Irons  
Typewriters  
Early Radios & Crystal Sets  
Cameras & Early Photographs  
Vintage Bicycles  
Automata  
Slot Machines  
Early Kitchen Equipment  
Toys  
Machines & Things

*Callers by appointment please*

**MONKTON HOUSE, OLD CRAIG HALL, MUSSELBURGH  
MIDLOTHIAN, SCOTLAND. (15 minutes from Edinburgh city centre)  
031 - 665 - 5753**

## **NORFOLK POLYPHON CENTRE**

(NORMAN & JUNE VINCE)

**SPECIALISTS IN:-  
ORCHESTRIONS & ORGANS  
AUTOMATA  
CYLINDER BOXES  
DISC MACHINES**

**A wide and constantly changing range  
of instruments always available**

**WOOD FARM, BAWDESWELL, EAST DEREHAM, NORFOLK.**

**Telephone: Bawdeswell (036-288) 230**

**(on B1145 one mile east of A1067 junction in Bawdeswell Village).**



# Movement with Music — Hand-Cranked Automata

by Betty Cadbury and Lyn Wright



Figure 1. "The Dandy Fiddler". Seated on a velvet covered stool, the musician moves head and bowing arm. The composition head has a painted character face and the figure is certainly later than the music played by the manivelle movement (1828).



Figure 2. The mechanism of "The Dandy Fiddler". This is not at all typical and suggests Black Forest origins. The tune card is only readable when the mechanism is dismantled!



The late Victorian and Edwardian periods were the heyday of popular automata, as distinct from the superior pieces made by earlier craftsmen, many of which were unique.

Were automata made for adults or children? The answer must be as complex as the subject. Automata project a world of outlandish surprises — monkey violinists, drinking bears, rabbits popping out of cabbages! This portrayal of the fantastic appeals to all ages.

Whilst there were many costly pieces made for adults — the singing birds, breathing musicians, artists, etc. — the cheaper end of the automata trade used hand-cranked musical movements to accompany the small performing figures of animals or humans mounted on the rectangular boxes. It would be wrong, however, to assume that all these toys were of the cheaper variety, although these were manufactured and sold in greater numbers — hence they appear more often in the salerooms. The manivelle movements used in the construction also varied in size and quality.

Unlike the clockwork automata emanating from famous firms such as Vichy, Roulet-Decamps, Bontems, Phalibois, etc., these hand-cranked toys were seldom referred to as coming from a particular source. The bisque heads of

the small dolls used in the animated displays are of little help, as the two most commonly found (Heubach/Armand Marseille) were both German firms who exported their products, and most collectors agree that these examples are of German origin.

Small hand-cranked musical boxes for children were invented by the French firm of L'Epée in 1857 and marketed under the name of "manivelles", this term later being applied generally to all hand-cranked musical boxes by any maker. As these same musical movements were incorporated into automata, this establishes the earliest date of such pieces. In fact, most of those existing today are much later, being nearer the turn of the century.

Lacking specific information, the dates and origins of many examples can largely be deduced from the style, materials and construction of the figures, particularly when the "works" may be sealed away inside the base. However, there are other factors which may give additional clues. Listen to the music! Earlier good quality movements usually played fairly complex arrangements of operatic airs or dances of the day, such as waltzes or polkas, each air being quite long and mellow in tone. Later music tends to be rather sparse, harsher and of shorter duration.

The tunes themselves can also be helpful. For instance, an item playing music from an opera which had its first public performance in 1890 cannot be earlier than this unless a replacement movement has been fitted, which could be detected fairly easily. Do not be misled into thinking that the converse is true. The fact that "The Dandy Fiddler" (figure 1) plays an air from Auber's *La Muette de Portici* (Mansaniello), first performed in 1828, does not mean that it was made around that date.

Sometimes you will find a small lithographed tune card glued to the bottom of the base with the name(s) of the tune(s) hand-written on it. These little labels were printed in large numbers and used indiscriminately by many makers so generally the label itself is unlikely to have any distinguishing marks, though there can be rare exceptions. It is uncertain at what stage of production the names were actually written on the card, or by whom, and occasionally ludicrous errors occur, suggesting that perhaps an air from an Italian opera was translated by a French worker into a title for the English market!

The tune card (figure 2) from "The Dandy Fiddler" is unusually informative and includes the fact that it is patented and for children. In this case, the



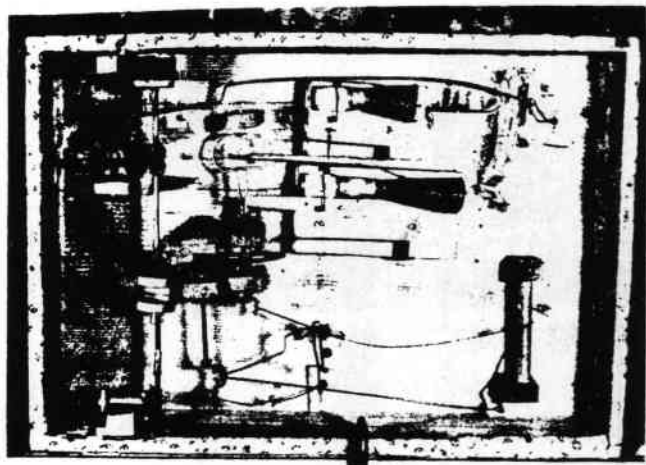


Figure 3. The mechanics of "The Cat Band". The hotch-potch of clock wheels and bent wires is original and typical of these automata.

complete manivelle in its own little box has been used by the automaton maker and indicates that it was made by L'Epée, though not the automaton itself, of course.

Perfection is the aim of most collectors in whatever field they favour, but for the automata collector a damaged piece, though less valuable, may often be more interesting. Taken apart for necessary repair, a world of information becomes available.

Background scenery is often made from papier-mâché while furry animals may be padded into shape with newspaper. It is sometimes possible to tease out part of the untreated paper which will reveal the language of origin, with luck some contemporary dates and, if large enough, information on current affairs. There is always the possibility that the piece has been previously restored using later newspaper, but this is usually obvious from the condition of the paper. The paper covering the boxes is another guide to authenticity. Small designs were used — lilies of the valley, tiny birds in flight or miniature sprays of roses and violets.

Figure 4. A paper-mâché clown, seated on a barrel, plays his 'cello when the handle is wound. He has a separate lower jaw which opens and shuts whilst he fingers the 'cello strings. German, c.1910.

The scribbles of makers and restorers, sometimes pencilled on to the boxes, give us more useful information and may even include an authentic date. Peering into the interior is a chance to see how the whole thing works and to deduce how it was put together. Access is normally gained by removing the bottom board of the base, which may be screwed, nailed or glued in position, and not easily removed without damage. One's first reaction is amazement at the crudity of the construction. These automata were practically always hand-built individually using rough-hewn wood, leather strips, string, bent wire and old clock wheels! Crude they may be, but their effectiveness must be judged by the length of time many of them have survived. The interior of "The Cat

Band" is typical (figure 3).

This type of construction lasted right through to the tin toy era, but it is worth noting that the crudeness of the hidden mechanism bears no relation to the quality of the figures in view on the top and some fine pieces with elaborate presentation were produced. The book *Les Automates* (ABC Collection 1972) illustrates a magnificent example called "The Fancy Dress Ball" which models a curtained room wherein thirteen gaily costumed figures of dancers and musicians perform to the music.

Single figure automata on these manivelle boxes are usually of adults, like figures 1 and 4. Those with two or more figures are more often of groups of children, dancers or performing animals (figures 5, 6 and 8) or "conversation"



Figure 5. Clown with pony. Accompanied by music, the clown attempts to beat the rearing pony. The clown has a character composition face with painted features and vigorous head and arm movement. German, late 19th century.



Figure 6. Children at play. A delightful scene wherein one doll pirouettes with a garland of flowers, two ride a see-saw, whilst the third rocks a pram. The dolls have small Heubach (character) heads. German, c.1910.

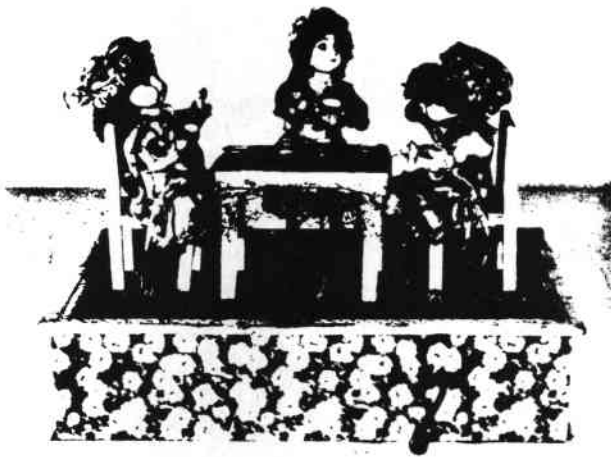


Figure 7. "The Tea Party". Two bisque-headed dolls raise and lower their cups as if drinking, both have movements of both arms and head. The maid holding the teapot passes from one to the other. The three dolls have Armand Marseille heads. German, c.1914.



Figure 8. Babies with rattles. These two charming infants, with Heubach (character) heads and dressed in cream silk, kick and play with hand-bell rattles whilst the music plays. They have various movements of heads, arms and legs. Exported at some time to the East, they still have an Arabic label on the box, but that climate has caused great damage to the paper-thin silk now flaking into shreds. This poses another question for collectors. Repair or redress? Repair certainly, but do not redress unless the figures are unclothed or the dresses will not reassemble when removed for restoration.

pieces such as the tea party (figure 7).

The elaboration of the scene is one sign of a better quality piece, as in "The Animal Musicians" (figure 9), the piano and the box being finely decorated with floral transfers applied to the front. As with the majority of automata, clockwork or hand-cranked, the greater number of movements incorporated in the design and the better the musical movement employed, the more expensive the piece would have been originally and the more costly it would be today.

The musical movement itself may give some indication of age. The better quality movements of the last quarter of the 19th century were similar to those used in snuff boxes of the period, having a pinned cylinder about 6cm long and a tuned steel comb of some sixty slender pointed teeth, mounted on a thin brass bedplate. By the turn of the century they had become smaller with shorter cylinders and about thirty to forty square-ended comb teeth, while the bedplates became cast alloy, exactly as they are today. The music was still quite good compared with modern movements which may have as few as eighteen teeth on a comb made from a flat piece of steel screwed to a projection cast into the bedplate.

Occasionally you may be fortunate enough to find a maker's name or mark on the musical movement. It may be stamped on a brass bedplate, possibly concealed under the comb, or it may be stamped or etched into the face of the comb. This is a subject in itself on which several specialist books have been written.

In order to prevent the musical box movement from inadvertently being turned backwards, a simple one-way device was fitted inside the base. This

was inherently unreliable with the result that many of these automata are found with damaged musical movements. It is interesting to note that some modern manivelle movements are designed to play in either direction — giving amazing musical variations!

Manivelle automata frequently have added sound effects which may vary from a simple "mew" to a realistic "mama". These are all produced from the same basic device, a simple vibrating reed as used in most reed instruments. This is mounted in a cardboard tube fixed to the top board of a small bellows so that when the bellows is closed air will pass over the reed and cause it to

"speak".

The sound produced is affected by the pressure of air passing over the reed, although the basic pitch of the note depends on the length of reed chosen in the first place. A steady moderate pressure will give a steady musical note, an excessive sudden pressure will produce a high harmonic squeak, and a steadily reducing pressure results in a mournful tailing-off sound. In this simplest form it produces a "mewing" sound as the pressure dies away naturally and two of these devices of differing basic pitch (to suit cats of different temperament) are used in "The Cat Band" (figure 10).



Figure 9. "The Animal Musicians". Mounted on a shaped wooden base, a seated white Persian cat plays a grand piano, accompanied by a black poodle violinist. The hand-cranked mechanism operates the small cylinder musical movement. As the music plays, the cat moves head, lower jaws and paws, whilst the poodle moves head, tail and "bowing" arm. Probably French, late 19th century. Courtesy Sotheby's Belgravia.



Figure 10. "The Cat Band". Each musician and the conductor has two movements (ten in all), accompanied by a "mewing" sound. As the music plays, the players bend, nod and play, as if in concert performance. German, late 19th century.

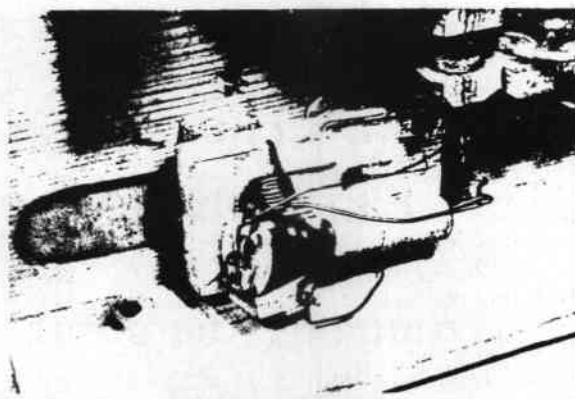
Various means may be used to distort the sound, such as a shaped wire runner to cause jerky closing of the bellows and/or a movable shutter in the outlet to give sharp cut-off at various parts of the sound. Figure 11 shows the arrangement designed to produce a sharp "bleep-bleep" of a telephone in "The Tele-

phone Twins" (figure 12) and incorporates all the features described above. A similar arrangement is used to produce "ma-ma" or "pa-pa", the difference between the two depending on whether the shutter is open to give a soft "m" or closed to give a hard "p". Even more complex sounds can be made by



Figure 11. "The Telephone Twins". Whilst moving their heads and arms, the small dolls with Heubach (character) heads appear to converse. Apart from the manivelle movement in the base, there is also a clock wheel which has had half its teeth removed in order to transmit alternate motion to each of the twins. Regrettably, the only "conversation" is the "bleep-bleep" of the telephone! German, first quarter of the 20th century.

Figure 12. This reed device gives the "bleep-bleep" sound for the telephone and clearly shows the shaped wire runner and shutter mentioned in the text.



having two or more of these devices operating in close conjunction.

#### Prices

Apart from the very few top quality hand-cranked automata, the prices for the more common types of two or three figures mounted on paper-covered rectangular boxes with manivelle movement in working order would appear to be around the £400 mark. Where doll heads are concerned, the prices for Heubach heads might be higher than those for Armand Marseille heads, the Heubach heads, at the present time, being more sought after by collectors.

Assuming that no example is in mint condition, the price has to be assessed on average condition, i.e. repairs probably have to be done to the musical movement, figures, clothes or box (many have no box base because this has often been removed at some time to get at the "works").

Two or three figure automata of performing dolls or animals in reasonable condition fetched between £400-£450 in 1978/79, but only £380 in 1980. However, a good French example, earlier than the 20th century, and with a better musical movement, would be nearer £500.

**PLEASE GIVE TED BROWN A HAPPY CHRISTMAS**

**BY SEEING THAT YOUR BANK MANAGER HAS  
CHANGED YOUR BANKERS ORDER TO THE  
1984 RATES (STILL THE SAME IN 1985) –  
BECAUSE SOME BANKERS ORDERS ARE USING  
THE 1983 RATES.**

Est. 1968

Nancy Fratti  
**PANCHRONIA ANTIQUITIES**

P.O. Box 73  
Warners, N.Y. 13164 U.S.A.

Specialist in  
Antique Music Boxes and  
Restoration Supplies.

**Offers You:**

- MUSIC BOXES:** DISC and CYLINDER Music Boxes in many sizes and styles. All are fully restored and guaranteed. Send wants. (Due to fast turnover, no listing available).
- DISCS:** Over 2000 discs in stock for many machines. Send your specific wants plus 50¢ postage and I'll send you a FREE listing of discs currently in stock for your machine....OR....send \$3.00 and receive a listing of ALL discs in stock. All discs listed by number, title and condition. (overseas, \$4.00).
- RESTORATION SUPPLIES:** Governor Jewels, pin straighteners, damper wire in 7 sizes, damper pins in 4 sizes, tip wire, slitting discs, Geneva stop parts, pawls, comb steel, ratchet wheels, Regina moldings, lid pictures, paper goods, keys and much, much more! 30 pg. catalog only \$4.00 (Fully illustrated). (overseas, \$5.00) REFUNDABLE.
- TUNE CARDS:** Fully illustrated catalog of 80 different styles of reproduction tune cards for Cylinder boxes. Some in original multi-color! Send \$1.50 (overseas \$2.50).
- BROCHURE:** "So, You Want to Buy a Music Box.... Things to Look For". Originally presented by me as a lecture at an MBS meeting, made into a booklet telling the basic workings of a music box movement and how to look for potential mechanical problems. Send \$1.50 (overseas \$2.50).

**I BUY TOO!!**

*I'm always interested in purchasing Music Boxes in any condition; Discs - any size, any quantity; automata; music box parts. Prompt, courteous and confidential service.*

*Your SATISFACTION is always GUARANTEED!*

*TERMS: US Currency OR Bank Check in US Funds.*

315-672-3697

Book NOW for the  
Easter (Oxford)  
and  
Autumn (Aberdeen)  
Meetings.

Send your £5 Registration Fee  
to  
**Alan Wyatt,**  
(Address at front of journal).



QUALITY ★ VALUE ★ SERVICE

**NEW MODEL 22 KEYLESS FAIR ORGAN**



Blower operated. Robust and reliable with a fast yet simple action. Large selection of book music available. Organ size 31 ins. High × 27 ins. Wide × 16¼ ins. Deep. Weight 89 lbs. Proscenium size 48 ins. Long × 41 ins. High. Weight 36 lbs.

Literature, photographs and tape £3.00 U.K.  
All other U.K. enquiries S.A.E. please.

**FFYNNON HELYG, BONCATH, DYFED, WALES SA37 0JU.**  
TEL: 023 977332.



# AUSTRALIAN RESEARCH INTO MUSICAL INSTRUMENT MAKING

ENGINEERS and musicians in Tasmania, Australia's island State, are carrying out research aimed at establishing a musical instrument-making industry using Tasmanian timber. The \$A19 500 three-year project, begun in April 1981 by the Department of Civil and Mechanical Engineering and the Conservatorium of Music at the University of Tasmania in Hobart, the State capital, is investigating the possibility of producing medium quality stringed instruments for use by music students throughout Australia. The research is being carried out by senior lecturers in mechanical engineering Dr Peter Doe and Dr Colin Forster and violin maker Mr Doug Finlay.

Traditionally violin makers have used imported European timbers, usually cedar and spruce. Mr Finlay is using the Tasmanian timbers King William pine, blackwood, sassafras and myrtle to make the experimental instruments. So far, he has produced seven guitars and five violins, each one taking about 100 hours. Dr Doe said violin making was a combination of craft and science. Once the problems of using different timbers were overcome and the technique perfected, a Tasmanian furniture manufacturer could roughly shape the violins, with the finishing touches completed by hand. With such methods about 10 violins a week could be produced, each costing between \$A500 and \$A1000. "This is about half the price of an equivalent violin made from European timber", he said. According to the Australian Bureau of Statistics \$A3.5 million worth of musical instruments were imported into Australia in 1981-82, most of these guitars and violins.

*Above right:* Mr Finlay watches as one of his instruments is tested for tonal quality by Mr Slava Fainitski, a student at the Conservatorium of Music.

AUSTRALIAN INFORMATION SERVICE  
PHOTOGRAPH by John McKinnon.

*Below right:* Dr Doe, right and Mr Finlay discuss some of the engineering problems in making a violin.

AUSTRALIAN INFORMATION SERVICE  
PHOTOGRAPH by John McKinnon.



**LOOK NO FURTHER  
GIFTS FOR EVERYONE**



BOOKS

CLOCKS

MUSICAL TOYS

NOVELTIES

ANTIQUE  
RESTORATION

MUSICAL BOXES

**FROM KEITH HARDING  
OF COURSE!**

**93 HORNSEY ROAD, LONDON, N7**

(Near Sobell Sports Centre, near Holloway Road Station on the Piccadilly Line)

SHOP IN PEACE



One mile from the West End



**Telephone 01-607 6181/2672**

Credit Card telephone orders taken



**JOE PETTITT at Bridgebarn**

**BUYS AND SELLS  
DISC AND CYLINDER MUSIC BOXES**



**COIN-OPERATED AMUSEMENTS  
OF ALL TYPES**

**Antiques  
of all  
descriptions**

**VICTORIAN TO 1930's ERA  
PLUS MANY OTHER INTERESTING  
MECHANICAL ITEMS**

**Open most  
days and  
weekends**

**BRIDGEBARN & HAYBARN ANTIQUES CENTRE**

**THE GREEN, MAIN ROAD,  
BATTLESBRIDGE, ESSEX.**

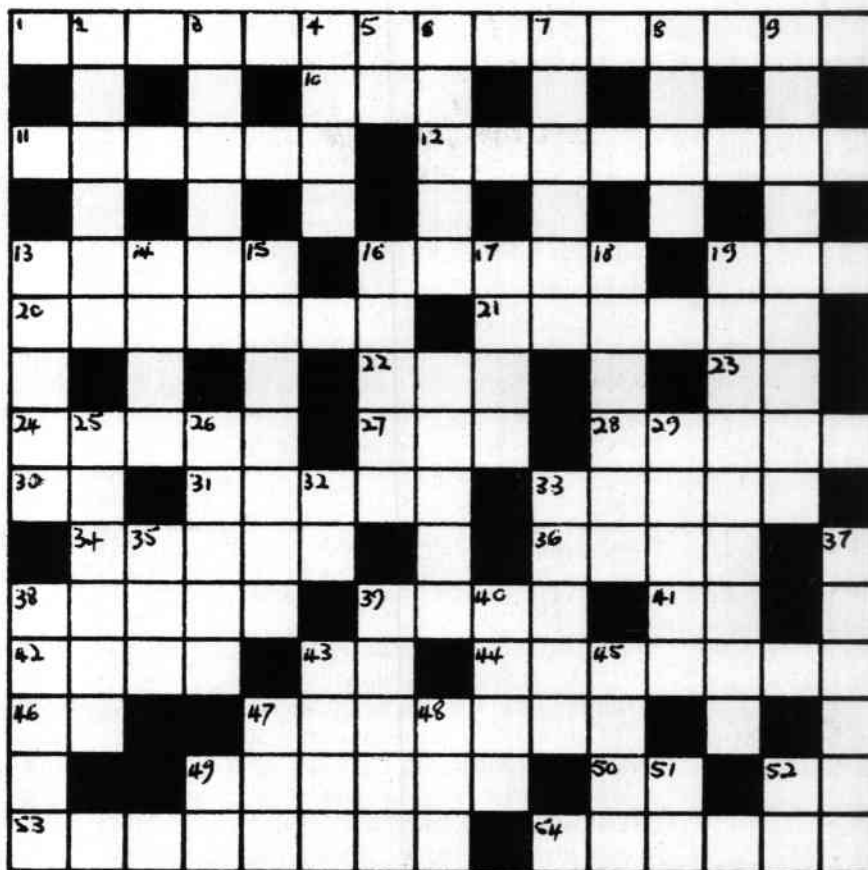
**Telephone: Wickford (037 44) 63500 & 5584.**

# GRAND CROSSWORD

CHRISTMAS IS A TIME FOR GAMES

Compiled by A.J.L. Wright

Solution on back page



## ACROSS

1. This cylinder often lives in a drawer.
10. Essential process for a smooth endless.
11. The M.B.S. recently changed theirs.
12. Result of careless cylinder handling?
13. St. George gets the best for polishing.
16. Greek sort is on some discs.
19. Disaster to a box!
20. What the little bird does at the end of his song.
21. Is this organ part rolled out?
22. First class performer.
23. Sanctified start to a source of musical boxes.
24. You can replace that part if its in here.
27. Paillard's get poorly in the middle.
28. Sometimes used for inlay.
30. The metric system is coming back.
31. A measure of cylinders.
33. May be shown on a snuff-box lid.
34. It plays best with its strong point at the end.
36. A dance begins in these Halls.
38. Old Casper's got some nautical poles.
39. No binding here.
41. The alcoholic content of Eckhardt.
42. Organ-grinder's pet is holy without its tail.
43. The Britannia hides a Regal Signature.
44. Famous organ builder.
46. Initially a Viennese maker.
47. Such music could never be ridiculous.
49. Counties without musical connotations.
50. As one with 51 down will be an age.
52. Always wind this way.
53. Most combs are.
54. Not key-wind but awkward.

## DOWN

2. That ubiquitous name!
3. He accepted this puzzle.
4. Defines the pitch.
6. 19 across will affect you thus.
7. Conventional source of boxes.
8. Usual output of a musical box makers.
13. Looks well polished.
14. What a capital maker!
15. He rather liked rosettes.
16. Spoils the look of 13 down.
17. Biblical worker on organettes.
18. Disc symphony.
19. Pitch depresser.
25. Unfortunate feline owner.
26. Author of musical box classic.
29. Composer of opera music.
32. Does it .....?
33. Often wrong applied to organs.
35. Scotsman in the pianola.
37. A healthy singing bird should be.
38. Hit-tune to be avoided on the box.
39. Good when you get the needle.
40. Musical box era was one.
43. Result of 19 across, I added.
45. The snail makes the cylinder do this.
47. Reference to female stopwork?
48. A removed resonator was in front.
49. Remains when you put the £ in your pocket.
51. See 50 across.
52. Nominal coverage of M.B.S.

# MUSICAL BOX ODDMENTS 24

by H. A. V. Bulleid

OPERA composers not so frequently seen on those garlanded tune sheet pillars include Halévy and Hérold; but in fact these two were the leading composers of French operas after Auber and Meyerbeer in the period 1820 to 1850, and their tunes are often heard on cylinder musical boxes. Though less well remembered, most of the scores of their works listed below are available in the London Music Library and many of them get booked out several times every year.

## Halévy

Formental Halévy, 1799-1862, came from a scholarly Jewish family and entered the Paris *Conservatoire* in 1811 under Cherubini. He was appointed Professor in 1827 with a gradually extended range of musical subjects. His pupils included Gounod, Bizet, Lecocq and Saint-Saëns. He composed 36 operas the most successful being....

La Juive (Jewess)	1835
L'éclair (Lightning)	1835
Guido et Ginevra	1838
Le Drapier (Draper)	1840
La Reine de Chypre (Cyprus)	1841
Charles VI	1843
Les Mousquetaires de la Reine	1846
Le Val d'Andorre	1848
La Fée aux Roses (Rose Fairy)	1849
La Magicienne	1858

Halévy was undoubtedly overshadowed by Auber and Meyerbeer but he is featured beside them on the facade of the Paris Opera. He also got a bit of faint praise from Wagner who described him as "frank and honest; no sly, deliberate swindler like Meyerbeer".

## Hérold

Ferdinand Hérold, 1791-1833, entered the Paris *Conservatoire* in 1806 after good grounding from his father who was a pianist, composer and teacher. Poor health and a chronic lack of suitable scripts hindered his progress but he scored some notable successes including his ballet *La Fille mal gardée* and the following operas...

Le Muletier	1823
Marie	1826
Zampa	1831
Le Pré aux Clercs (Scholars' field)	1833

Hérold died of consumption aged only 42, leaving a half-finished opera *Ludovic* which was completed successfully by Halévy in 1833.

The *Zampa* overture with its powerful ending rivalled the *William Tell* and *Bohemian Girl* overtures in popularity and is often found on pianola rolls and, rather compressed, on disc, – eg Regina 1444.

## Organocleide

Some middle-period musical box makers had the excellent idea of extending the mandoline effect to the bass notes and, incidentally, curtailing the top treble notes so as to produce a deep and rather sonorous musical effect. They all named movements of this type *Organocleide*. Despite a thorough search kindly done for me by the University of Geneva the origin of this word cannot be traced. We all surmise that it came from the Greek *orgnon* (organ) and *kleidos* (key) presumably because the Greeks extended both these words into musical meanings, as we do. However, it was out of character for the musical box makers to go so highrow and I suspect a more likely explanation is that they copied the idea from an early 19th century application, namely the *Organo-lyricon*. That was the name given to a piano combined with an organ imitating the sounds of several wind instruments.

Strangely, the musical box makers complicated their new word by writing it sometimes with acute accent on the first *e*, and sometimes with dieresis (trema in French) on the *i*, both simply denoting that the *cle* and the *ide* are separate syllables, – because they had decided, wrongly in the opinion of Greek scholars, that *kleidos* was a 3-syllable word. Certainly in England these accents are disregarded and the word is pronounced with four syllables, rhyming with *nicely applied*.

The tune sheet of a typical but anonymous six-air *Organocleide* box is illustrated herewith; the cylinder is 17½ by 2⅝in (444 by 66mm) with 7160 pins and there are 165 comb teeth. The bass-mandoline effect is best described by comparison with a typical high-quality Lecoultré mandoline box having 199 comb teeth. Thus, *a* above middle *c* (440 Hz) is represented by teeth 38 and 39 on the Lecoultré but by six teeth, 44 to 49, on the *Organocleide* (teeth counted from bass end). Teeth 46 and 47 on the Lecoultré are the same pitch as teeth 83 to 86 on the *Organocleide*. And the highest *Organocleide* tooth, no 165, is the same pitch as no 105 on the Lecoultré. This item is really the most significant, – the Lecoultré has 90 teeth tuned higher than any on the *Organocleide*.

The bass end of the *Organocleide* combe is illustrated herewith, also the corresponding bass end of the cylinder. I have marked on the comb brass the quantities of teeth in each group of identical pitch.

Another *Organocleide* box, no 38005 by C Lecoultré, has teeth no's 46 to 48 tuned to *a* (440 Hz), indicating a generally similar tuning pattern for its comb and confirming the accepted *Organocleide* range. These boxes are very rare, but even rarer is the *Organo-Piccolo* in which the mandoline effect was extended again into the treble region.

Mandoline boxes are rightly so called because, though the sustained note effect is achieved, one remains equally aware of the mandoline effect. This effect diminishes with notes of lower pitch, and a much closer approximation to a sustained note results. It was obviously for this reason that the organ analogy first came to mind. Arthur Ord-Hume has appropriately referred to its "basso profundo". Moreover, the sustained note effect is even more pronounced when heard from another room. Keith Harding has encapsulated this feature with a dash

of drama during the restoration of Bremond Organocleide no 10160, – “When I first heard it playing in an upper workshop, I ran upstairs to find what was producing such a wonderful sound!” All I can add to that is, impetuosity rewarded.

tightened; the correct procedure is to clinch it closely around the tapered part of the endless rather higher than its running position. Squeeze the outside of the ring all round till it is a close fit on the taper. Then hold the taper above it with

least two or three times a year; and one sees clear evidence of this in the use of tune sheets with their printed number of airs altered, and with too many tunes crowded in for the size of sheet. What one does NOT see evidence of is the occasion when, say, D Lecoultre & Son ran out of cards and nipped smartly down the road at Le Brassus to “brorrow” a few from Lecoultre Freres. (“Not again!”) This must have happened at times – and with so many makers so astonishingly disinterested in tune sheet publicity, why not?

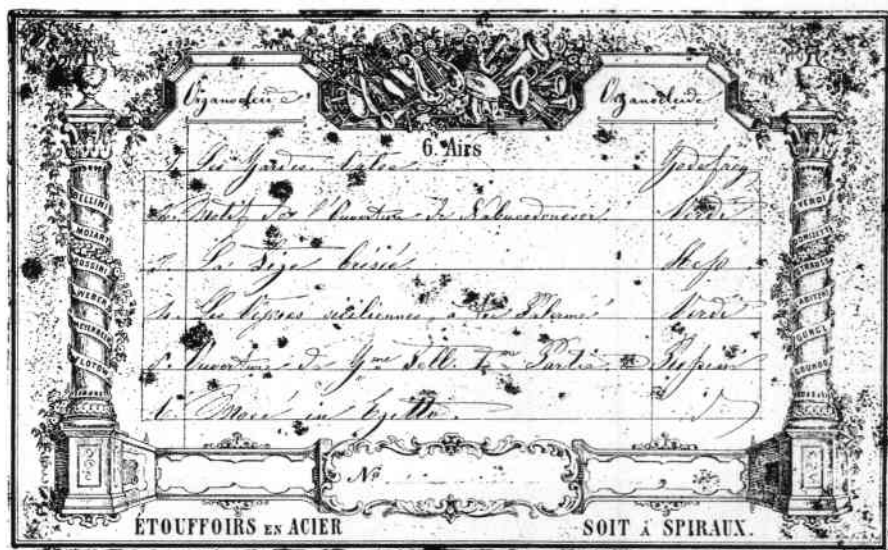
This disinterest is confirmed by similar cards being commonly used by different makers, though probably these makers were more closely allied than records show. I think the printers simply offered their standard designs, sometimes making minor changes on request.

This vague situation, so puzzling to-day, was compounded by the same printers supplying several makers. For example A Haas with works at Geneva and Mulhouse supplied at least Langdorff, Conchon and Bendon. Then again there must have been some competition between printers, because some makers switched their custom. Did any printers send out samples, and were these ever used, thereby adding another red herring?

It is slightly surprising that some patterns of tune sheet persisted in use with very minor modifications for three decades. More persisted, I think, than can be explained by occasions when a few old tune sheets were found at the back of a drawer, and naturally enough put to use... even, if they dated from an earlier ownership of the company or had been borrowed from friends down the road.

So, tune sheets are highly unreliable as date fixers.

Also, there are two reasons to be suspicious about the numbers, generally taken to be serial numbers, quoted on tune sheets. Sometimes the serial number was abbreviated by omitting the first digit which from the maker's point of view only changed every 10,000 boxes, that



Tune sheet of Organocleide No 5959, showing dieresis over the letter *i*. The tunes are well chosen to exploit the sustained notes. Tune 5 is not the first but the third part of the William Tell overture, namely the Pastorale which follows the storm music of part 2.

### Governor stop tail

Occasionally (but still too often) one sees and hears a cylinder musical box pressing gamely on despite the fact that the pin of the stop arm is scraping round the surface of the great wheel below its correct groove. This is almost always caused by the stop tail on the endless becoming loose. It then fails to stop the endless when the pin drops into its slot and so either the mechanisms will be stopped by the pin binding in the slot or the pin will be dragged over the trailing edge of the slot; after which it starts machining a new groove around the great wheel, not a pretty sight.

There are two important design rules concerning the stop tail: (1) the ring is so formed that the blow on the tail when suddenly stopped tends to tighten it; and (2) the bore of the ring is tapered to suit the tapered top half of the endless.

The first rule is broken if the stop tail is replaced upside down – every stop then tends to loosen it by unwinding the ring. The second rule is broken if the ring has been carelessly

soft-jawed pliers and pull the ring firmly right down against its locating ring just above the worm. It should be a tight but not a binding fit, but better too tight than not tight enough. The tail normally emerges from the upper part of the ring.

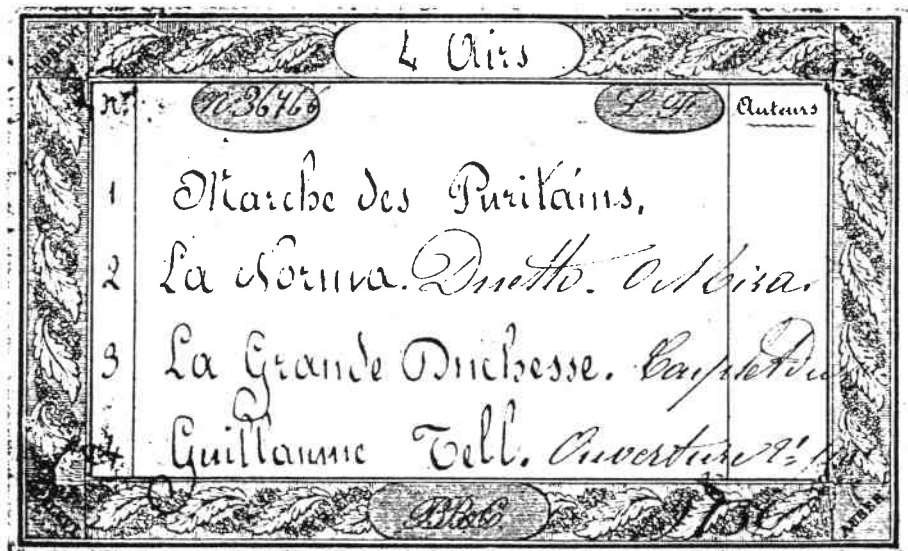
Care is needed in setting the height of the tail. In its working position, lifted against the jewel, the tail should just clear the stop arm catch when the stop arm pin is riding in its groove. If so set the tail will stop immediately when the pin falls into the slot. If the tail is set too high it will bounce off the catch a few times before stopping, thereby ruining the aftersound effect. This setting is best done with only the cylinder and governor assembled on the bedplate.

### Tune sheets

Several makers of cylinder musical boxes must have produced more than a thousand per year; but even at 500 a year involving, say, four different types or sizes of tune sheet their 6-months ordering level was about 6 dozen. If they ordered a gross at a time they would still be liable to run out of certain types at

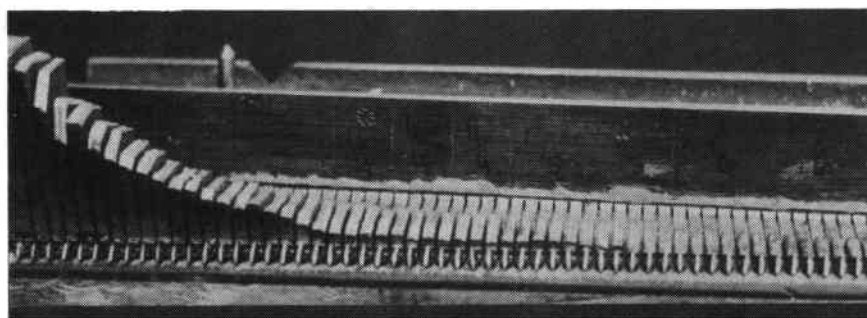


is about every ten years. And sometimes the gamme number was written – probably by accident – in place of the serial number. For example, lever-wound Lecoultre serial no 36766 is quoted on the tune sheet reproduced herewith, but key-wound Lecoultre serial no 35373 has only the gamme number 8539 on its tune sheet, which is of the same pattern. Both these boxes are those excellent 4-air, 5in cylinder, 72-tooth comb jobs so well done by Lecoultre with superior tune arrangements and often very plain cases. As a point of interest the gamme number of serial 36766 is 9136, so Lecoultre seem to have used up gamme numbers at a much faster rate than Nicole.



Tune sheet of Lecoultre Freres No 36766 with oval shaded panel near top left in which the serial number is normally written as here. It is hard to believe that the same deliberate hand which wrote the tune titles also carelessly ran into the margin when adding tune details. Tune 4 is not the second but the fourth part of the William Tell overture, namely the final galop.

Some of the earlier examples of tune sheets with printed tune lists had their tune list printed specially just for the one box. The printing was mostly in gold and probably done by agents rather than makers. Presumably you could arrange by "special order" on the maker or agent to have words of your own choice added. An example seen recently on an unidentified make of box had a message in German printed below the list of tunes: "To our dear Emilie on her second birthday, September 25th, 1895".



Bass end of Organocleide comb, the figures 4, 5, 6 on the brass indicating the number of teeth in each group tuned to the same pitch.

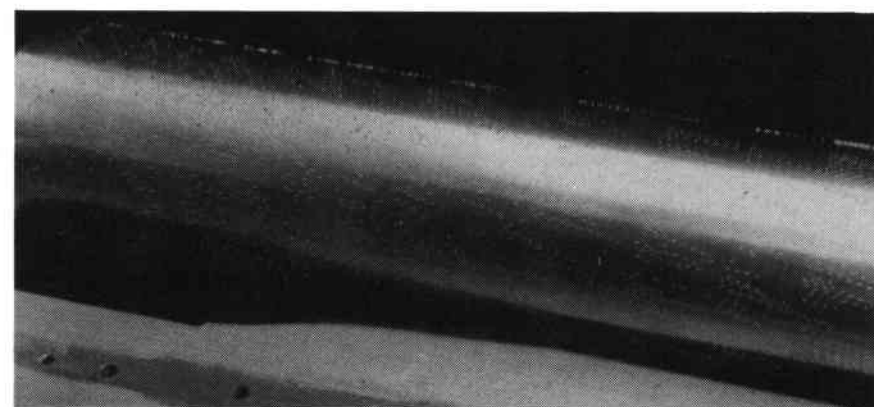
The teeth are rather longer than normal which accounts for the comparatively small lead tuning weights.

## Fiction

It is strange how very seldom musical boxes figure in the fiction of their period. They were good descriptive items, one would have thought, giving the novelist plenty of scope for heightening romantic and other scenes.

One of their rare appearances occurs in the excellent 1903 novel by Erskine Childers *The Riddle of the Sands*, when the two Englishmen visit the pilot's house at the entrance to Schlei fiord – just South of Denmark in the Baltic sea...

"After tea we called on the pilot. Patriarchally installed before a roaring stove, in the company of a buxom bustling daughter-in-law and some rosy grandchildren, we found a rotund and rubicund person, who greeted us with a hoarse roar of welcome in German which instantly changed, when he saw us, to the funniest broken English, spoken with intense relish and pride. We



Bass end of Organocleide cylinder, showing typical helical pin groupings for sustained notes or mandoline effect.

explained ourselves and our mission as well as we could through the hospitable interruptions caused by beer and the strains of a huge musical box, which had been set going in honour of our arrival".

HAVB, July 1984.

# SYMPHONION CHIMES FOUND IN CANADA

by Jim Marke



SHORTLY after I moved to Red Deer, Alberta in 1977 I heard rumour of a "huge piano box" supposedly owned by an hotel owner in town. Half-hearted enquiries to various people turned up no better leads so I concentrated on other more pressing matters. Then in 1980 a further remark turned up and I thought again of the "huge box", this time I had a name and a quick telephone call concluded without success. Again in 1982 another name resulted in a "strike". It wasn't until 1983 that I finally visited the home of Mr & Mrs Saville, and what a surprise awaited me. A "SYMPHONION CHIMES".

Although I looked at and listened to the box, in considerable awe I might add, of such a rare and well preserved machine, I have only just returned (June 1984) for pictures and a closer examination.

The machine's overall dimensions are 84 $\frac{3}{8}$ " tall by 36 $\frac{1}{4}$ " wide by 22 $\frac{1}{4}$ " deep. As can be seen from the photograph there is an unusual gallery on the top. The encyclopedia has a good section on the German made and

American versions of the symphonion. A number of descriptive differences are apparent in trying to match up the machine to the encyclopedia's details. Interested collectors will note the variations within the following description of the machine as found.

Disc diameter 27 $\frac{9}{16}$ ". All with double perforations.

Double comb. 96 teeth on each (total 192) plus 2 staggered 6 teeth combs to operate 12 bells.

The outer mounted comb has no dampers on the highest 3 notes, whereas the inner mounted comb has the highest 9 notes damperless. The mechanism was not removed and it was not possible to decide whether the "missing" dampers were originally in place.

There are 24 discs all in first class order almost no rust and only slight wear of the beautifully printed design. All discs have the "dimple" only rim. Bowers refers to the American discs as being slotted or slotted and dimpled.

The bed plate casting says "SYMPHONION 1 M'F'G. Co. I N.Y." This apparently indicates the machine is an American model.

The serial number stamped into the bed plate is "12697".

An old card label pinned with the same pins used elsewhere on the machine says "SYMPHONION No 192 1 REQUIRES DISC No 192".

The machine has a coin drop on the right side. The appropriate coins appear to be the old nickels (somewhat smaller than the present size dimes). However most of the mechanism parts are missing and the machine has no means of shutting it off once it is wound up. A celluloid label or perhaps labels used to be pinned just above the coin slot. Only remnants of this label(s) remain with the cryptic letter "D" (probably as in "drop coin here").

A pull knob on the right side allows disconnecting of the bell mechanism. The winding crank has the earmarks of originality, as does a key for on/off control (ie to prevent operation via coin slot).

Coin slot, chutes, coin boxes (2) one for "legal" tender, one to intercept "illegal" plugs etc, are all in place. Missing from the "legal" coin box (drawer) is the lock.

The patent list from a celluloid label pinned inside is as follows:

346757	AUG 3,	86
350541	OCT 12,	86
374127	NOV 29,	87
401187	APR 9,	89
401188	APR 9,	89
417649	DEC 17,	89
417650	DEC 17,	89
468503	FEB 9,	92
491219	FEB 7,	93
498278	MAY 30,	93
510351	DEC 5,	93
573017	DEC 15,	96
573018	DEC 15,	96
584003	JUN 8,	97
610504	SEPT 6,	98
615765	DEC 13,	98
621844	MAR 28,	99
621845	MAR 28,	99
??????	MAR 28,	99

A list of the discs is as follows:

25511	Home, sweet home
25514	Just one girl
	& Just as the sun went down
25515	She was bred in old Kentucky
	& My old New Hampshire home
25516	El Capitan & Stars and Stripes
25518	Honeymoon march
	and liberty bell march
25520	Old Folks at home
25528	Little Annie Rooney
25535	Blue Bells of Scotland
25541	Rock of Ages
25542	Auld Lang Syne
25545	Blue Danube
25549	The Lost Chord
25551	The Anvil Polka
25556	Nearer My God To Thee
25559	While Uncle Sam Goes Marching
	into Cuba
25580	Carmen Polka
25586	Forsaken (Vorlassen)
25589	God Greet Thee
	From Der Vogelhaendler
25598	The Monastery Bells
25614	Rule Britannia
25616	See The Conquering Hero Comes
25633	Doc Browns Cakewalk
	Kansas City Rag
25635	Belle of The Cakewalk
	and Whistling Rufus
25665	Tannhaeuser March



Song	H R Bishop
	Lyn Udall
	S Carter
	& H V Tlizer
Selection of marches	J Ph Sousa
	G Rosey
	J Ph Sousa
Song	H R Bishop
Song	J ?? Mayseder
Song	??? Arey
Religious air	
Scotch Song	WM Clifton
Waltz	JOH Strauss
Song	Arth Sullivan
	A Parlow
Sacred Hymn	
	J Co???ois
	Geo Bizet
German Song	Th Koschat
	C Zelli??
Nocturno	L Wely
	Belveii
From Judas Maccabaeus	G F Han????
	Chas L Johnson
	K Mills
	R Wagner

The machine sounded in reasonable order with the notable exception of two of the bells. The bells linkage is actuated by being connected to the back of the appropriate teeth. For some reason four of the linkages have in the past broken off directly behind the teeth. The connection appears, on superficial inspection, to be a soldered joint. Two of the teeth show evidence of resoldering, whilst the two disconnected teeth remain so.

I would be most interested in communicating with anyone with a similar machine. Particularly for the purpose of making a replacement coin drop actuator. I would also appreciate the opportunity to make a more complete tune list.

© J Marke, 1984.

# TOYING AROUND

by Jack Tempest

MOST musical-box enthusiasts are Peter Pans – or whatever is the feminine equivalent – at heart, and I feel sure that this little piece about playthings past will interest those members who are not too keen on the dry-as-bones technical side of the subject.

I had often noticed that boredom can creep in to many of the talks and only sheer politeness on the part of the majority of the audience has kept them from doing anything else but attempt to appear attentive and alert. Talk of matters technical certainly does not appeal to everyone – and am thinking in particular of members' devoted wives and families dutifully tagging along.

One lecture I remember, given many years ago by a member with an unfortunate droning, monotonously boring voice I found particularly embarrassing – myself I was struggling the whole of the time to keep awake; frightened lest I should fall asleep and perhaps crash to the ground – perhaps taking some of my neighbours with me! The voice actually was punctuated by a short snore and grunt at one time and, later on, one of our prominent members of the day, confessed that he had been faced with the dickens of a struggle to appear conscious.

It was solely with these sufferers – and I use the description with no disrespect for any of the lecturers who brave the platform to demonstrate their superb technical skills – that I ever agreed to go up there and inflict myself on the gathered members of our Society. Please do not think I was a volunteer – I was pushed! And this on all three occasions. The first was a fascinating meeting held when Jonathan White was incumbent of a Salford's Stowell Memorial Church and the meeting actually took place in the church itself. It was an interesting event and we all had to vacate the church at one point whilst Jonathan performed a wedding ceremony, returning when it was over! They don't have Musical Box Society meetings like that these days!

Being interested in toys it was decided to get me to give a demonstration and I turned up with boxes full. The aisle was soon full of waddling ducks, walking men, and peripatetic clockwork motor cars! It wasn't so much a lecture as a playtime – talk about audience participation! How pleasant to see some of our more dignified members on all fours and all smiles. You know, I might put the idea to Mrs Thatcher that we try and get something similar going in the Kremlin!

This show was repeated at a Regional Meeting someone organised in Liverpool and I was particularly pleased to receive many kind comments, particularly from the ladies – even years afterwards I was reminded of the pleasure they had received by seeing the toys.

Then I was badgered into doing a similar show at a London meeting, when we held meetings at the Kensington Close Hotel. It was quite chaotic, unrehearsed, absolutely non-technical, and a delight to see the mass of serious, apprehensive faces break into delightful smiles. Even laughter – whether they were laughing at myself or the toys I had brought along I'm not sure – I like to think it was the toys! On this occasion, of which Jack Donovan remarked to me later, apropos of the bumbling presentation: "You knew what you were doing; that sort of thing is what made Tommy Cooper famous!"

He was wrong – it was all genuine. I won't mention names, but it was a great feeling to see the face of one of our intensely-serious-looking senior members break down into smiles; a memory I will never forget if I live to be 35!

The toys I used on this particular occasion were from my collection of Japanese battery-toys manufactured around the 1960's. These are the modern automata – ingeniously designed and perform their curious movements from the power supplied by a battery-operated electric motor. The most common of these

toys is probably an animated figure known as "The Bartender" or "Charlie Weaver". Basically, they are both the same toy and, in the case of the latter he is designed to represent an American early TV character. The majority of these toys were aimed at the lucrative USA market by their Japanese originators. The movements of these toys include the shaking of a cocktail-mixer, the apparent pouring and drinking of the contents resulting in the character's face turning bright red – ending with smoke pouring from his ears! The latter effects are caused by coloured torch bulbs inside the vinyl head and the smoke is caused by a tiny heated element in a sachet of lubricating oil.

These battery toys are too numerous to mention – one fascinating example is a parrot which, by means of a tiny tape-recording mechanism, will allow you to talk to the creature. Press another button and it will repeat your words – accompanied by twitching wings, moving beak, and illuminated eyes.

Of course, the range of collectable toys stretches way back to a Golden Age which diminished with the onset of World War I and disappeared towards the onset of World War II. Everyone knows of the ingenuity and quality of the German-made toys which began by being hand-made and hand-painted by craftsmen. Other countries, such as France, made fascinating toys too – many were based on the wealthy automata of the day.

Mechanisation led to increased production after World War II, yet a good standard of quality was maintained, even though hand-craftsmanship had to go. Toys were churned out in ever increasing quantities, ranging from novelty animated figures to model vehicles, trains, and ships.

Nearer to our own interests many toys incorporated musical movements – generally quite simple comb and cylinder mechanisms – and I have a clockwork pianist, by the

French firm of Martin, which plays the French melody "J'ai du bon tabac". I also have a set of German Heide Guardsmen with a conductor on a rostrum. The rostrum hides a small musical box which renders "The Star Spangled Banner" and causes his baton-arm to move realistically.

Toys can also act as recorders of history – some of the early toy motor cars are beautifully crafted miniature versions of the real-life originals; it's the same with railway engines and other forms of transport; whilst furnished dolls' houses have a lot to offer in showing the way people used to live.

Toy collecting is a bigger hobby than many people realise – subdivided into varying sections within itself. For instance the Hornby Train collector is generally quite content to collect nothing else but the products of this particular manufacturer. His German counterpart will more than likely want only pieces made by the firm of Gebruder Maerklin; and the American, revelling in his childhood nostalgia, will naturally prefer the products of the Lionel Company.

Others will specialise in Dinky Toys and today there is quite a big interest in the diecast "Models of Yesteryear" toys made by Lesney's.

Toy soldiers, aeroplanes, fire-engines, model steam engines, and so on seem to be giving even more pleasure today than they ever did!

Perhaps we can put a lot of the blame on to the arrival of the micro-chip?"

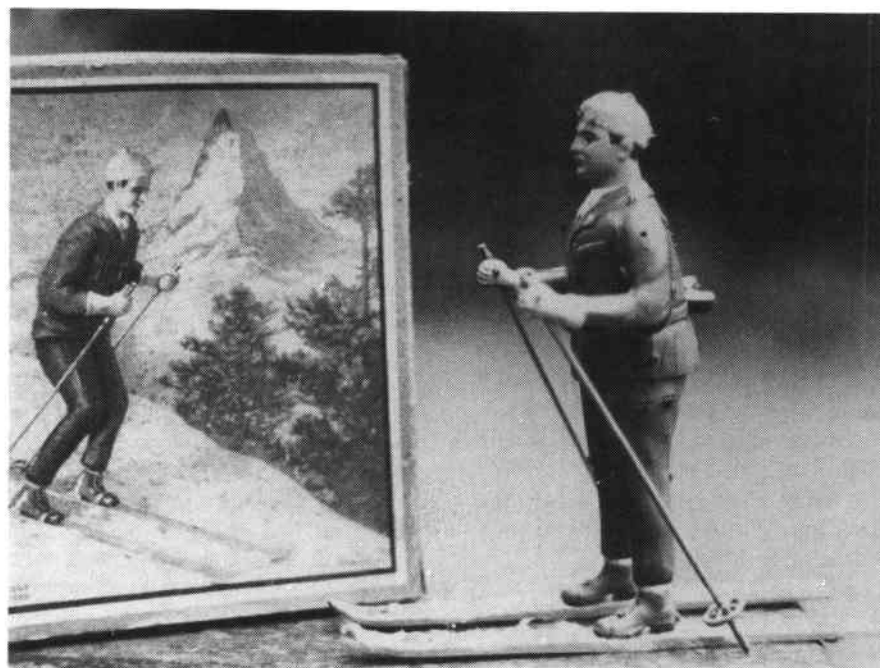
© Jack Tempest.

## THOUGHT FOR THE MOMENT...

Have you arranged payment of your 1985 subs.? Pay Now, – and a Happy Christmas to you.



This simple toy is colourfully lithographed and has an amusing action operated by a clockwork mechanism which causes the two "kelly" figures to travel up the helter-skelter. Once at the top they are free to tumble their peripatetic way downwards – and the action is repeated over and over, until the motor needs re-winding! It is an early post-war toy from West Germany.



Lehmann was a German firm which produced a terrific range of novelty toys for many years – nowadays this firm seems to concentrate on model railways. This toy, dating from the 1920-30's is known as "Ski-Rolf". Wind him up and he propels himself along realistically. This example still has traces of cotton wool attached to his skis to imitate snow.





A battery-operated automaton from Japan (1960's). Known as "McGregor", switch him on and he will take a puff at his cigar (the end lighting realistically) and exhale real smoke. He also raises himself up from his seat Many Japanese toys were able to emit smoke – a sealed container of light machine oil heated by a filament caused this.



# JACK DONOVAN

93, PORTOBELLO ROAD,

LONDON, W.11.

Telephone

01 - 727 - 1485

Specialist in  
Mechanical Music  
Automata  
Singing Birds  
Music Boxes  
Polyphons  
Juvenalia  
Unusual Clocks  
Phonographs  
Gramophones  
&c

# THE AEREPHON

by R. Booty

THE Calliope, the original steam organ, was the invention of an American, Joshua C Stoddard, and was first shown publicly in 1855. He formed the American Steam Piano Company but, due to poor business handling, within five years of the forming of the concern control was taken over by Henry A Denny, or Arthur S Denny, depending on which history you read. Denny was to claim the invention as his own and in 1859 brought a barrel and manual version to Great Britain and demonstrated its powers in the Crystal Palace.

This short history now brings us to the year 1860 and Denny's second trip to this country. Arthur Ord-Hume, in "Barrel Organ", notes that a second instrument was brought over but states nothing further. The Aerephon was this second instrument and I have been lucky to find the following cutting, with diagram, from "The London Illustrated News" for 26th May, 1860, in the Rhys Jenkins Collection at the Science Museum library in London. (I have had it pointed out to be by a family historian that the proprietor of Cremorne Gardens was Thomas Bartlett Simpson, and not S B Simpson).

## The Aerephon

"The Aerephon is introduced to the British public by Mr Arthur S Denny, one of the American patentees, who nearly a year since brought before the public, at the Crystal Palace, an instrument of similar principle but much less perfect in its arrangements, its tones, and its musical capacity. The instrument placed in the Crystal Palace under the title of "Calliope", an illustration of which appeared in this journal at that time, was brought to this country in an imperfect condition. It was Mr Denny's object to secure the interest of the musical and scientific gentlemen of this country, in order that he might be enabled to bring the invention to a higher state of perfection. We learn that he is indebted to

Messrs Horne and Thornthwaite, of Newgate street; Mr Henry Willis, the organ manufacturers; Mr Henry Distin, the musical instrument manufacturer, and others, for many valuable suggestions, which have enabled him to mature and apply important improvements. Mr S B Simpson, the enterprising proprietor of Cremorne Gardens, ever on the alert to gratify a laudable curiosity on the part of the public to see anything new in science or music, has arranged with Mr Denny to have this instrument brought before the public at this popular place of amusement, where those interested in such matters may always have an opportunity of witnessing its performances. Every night, we understand, the powerful notes of the Aerephon will furnish music for one or more dances. Dancing by steam is novel enough, indeed; but, judging from the private performances of the instrument, we see no reason why it should not furnish good music for dancing. On Tuesday week, by invitation of Mr Denny, a numerous and select party met at Cremorne to witness the performance of this remarkable instrument, which, although propelled by steam roller, "discoursed eloquent music", under the skilful manipulation of M Beaudouin and Mr Henry Willis, names well known in the musical world – the latter having built the organs for the Great Exhibition, and St George's Hall, Liverpool. This truly wonderful invention far exceeds any expectation we had formed of its power and capacity. Although worked by steam, it is capable of producing the highest swell or the lowest symphony; and, whilst its loud, sonorous tones may from its present position be heard on Hungerford bridge, they can be so modulated and governed as to be made agreeably sweet, and but moderately audible at the distance of one hundred yards.

The mechanism of the instrument is simple in its nature and construction. The steam, which operates instead of air on the brass pipes, is

confined in a chamber on which the pipes are arranged. Connected with each pipe is a valve of peculiar construction and very easy action. The valves are opened by means of pianoforte keys, attached by wires and closed by springs at their backs, assisted by a slight force of steam. One of the keys, being pressed upon, causes the corresponding valve to open, thereby admitting the steam to the pipe with which it is connected, and producing its appropriate sound. There are twelve of the large bass trumpets on one side, and twenty two pipes on the other".

Chelsea public library has 3 vols of cuttings on Cremorne Gardens and included within is a programme, part of which reads as follows. "Royal Gardens Cremorne. The Fete of the Season. Annual Benefit of Mr Thomas Bartlett Simpson. Wednesday August 8th, 1860. The gardens will be open at a quarter to three pm with a salute of 21 guns on the esplanade! The band playing the National Anthem in conjunction with the Aerephon or steam organ... At a quarter to five o'clock performances on the Aerephon". But, despite being agreeably sweet from one hundred yards the Aerephon seemingly failed to spur any more enthusiasm for steam music than its predecessor, the "Calliope". The calliope did of course find favour in the States, though in more recent times its motive power is likely to be compressed air.

The "English Mechanic" also contained a small note on the calliope although not actually mentioning it by name. In the Oct 7th, 1881 edition F H Wenham, who was in 1884 to obtain a patent for a piano player, wrote in answer to a query on the possibility of making a "steam whistle organ". First he described a type of whistle that could be used in such an organ, then states; "But from what I know of the subject, I think it would be a waste of time and money to construct a steam-organ

on this principle". He then proceeds to give details of a calliope that is noted in other writings on the instrument, but here gives the complete story and the thought that the Egyptians had as much regard for the steam organ as the British!

"The late Said Pasha, Viceroy of Egypt, had a large steam yacht constructed in America, in which one of these steam-whistle organs was fitted; it was so loud as to be well heard all over the harbour of Alexandria. There was something almost demoniacal in the style of the music, which, to unaccustomed ears, was best appreciated at a nearly inaudible distance. His Highness was regaled with it only once, and then ordered the immediate removal of the contrivance. The whole machinery of this steam-yacht was made up of novelties, not one of which appeared to answer in practice. The last I saw of her was at Liverpool, where the hull had been cut in two by Messrs Forrester and Co, to be lengthened out and have new engines, the others going for scrap iron".

Histories of the calliope can be found in Bowers "Encyclopaedia", Arthur Ord-Hume's "Barrel Organ", and "The Music Box", Vol 3, p557. An "Illustrated London News" article of 1859 is also reproduced in Arthur Ord-Hume's "Clockwork Music", and "Music Box", Vol 2, p260. A description from "Punch" is in "Music Box", Vol 7, p234. I have no doubt that other publications also contain histories on this unusual American favourite.

#### THE AEREPHON.

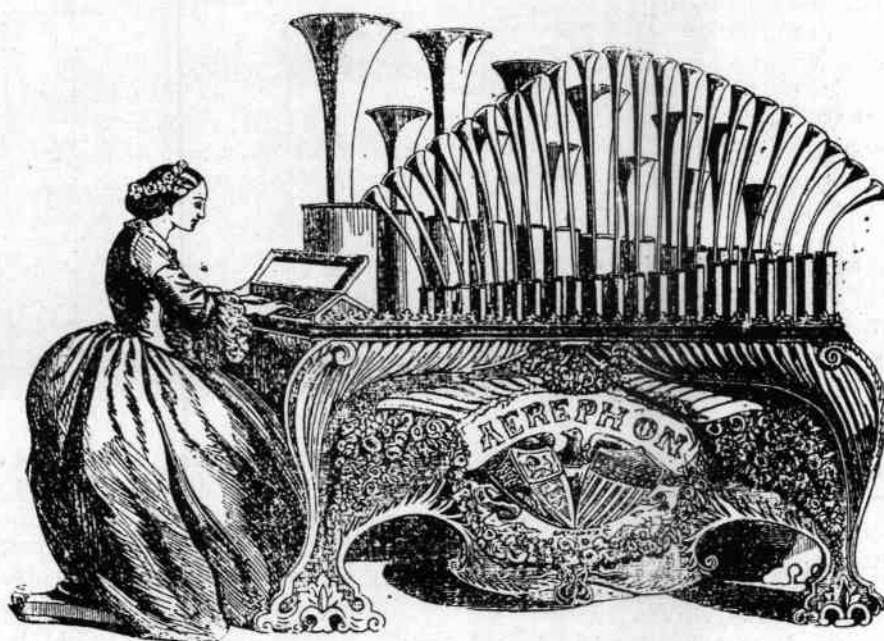
The Aerephon is introduced to the British public by Mr. Arthur S. Denny, one of the American patentees, who nearly a year since brought before the public, at the Crystal Palace, an instrument of similar principle but much less perfect in its arrangements, its tones, and its musical capacity. The instrument placed in the Crystal Palace under the title of "Calliope," an illustration of which appeared in this Journal at that time, was brought to this country

in an imperfect condition. It was Mr. Denny's object to secure the interest of the musical and scientific gentlemen of this country, in order that he might be enabled to bring the invention to a higher state of perfection. We learn that he is indebted to Messrs. Horne and Thornthwaite, of Newgate street; Mr. Henry Willis, the organ-manufacturer; Mr. Henry Austin, the musical instrument manufacturer, and others, for many valuable suggestions, which have enabled him to mature and apply important improvements. Mr. S. B. Simpson, the enterprising proprietor of Cromorne Gardens, ever on the alert to gratify a laudable curiosity on the part of the public to see anything new in science or music, has arranged with Mr. Denny to have this instrument brought before the public at his popular place of amusement, where those interested in such matters may always have an opportunity of witnessing its performances. Every night, we understand, the powerful notes of the Aerephon will furnish music for one or more dances. Dancing by steam is novel enough, indeed; but, judging from the private performances of the instrument, we see no reason why it should not furnish good music for dancing. On Tuesday week, by invitation of Mr. Denny, a numerous and select party met at Cromorne to witness the performance of this remarkable instrument, which, although propelled by steam power, "discoursed eloquent music,"

#### THE ILLUSTRATED LONDON NEWS

under the skilful manipulation of M. Beaudouin and Mr. Henry Willis, names well known in the musical world—the latter having built the organs for the Great Exhibition, and St. George's Hall, Liverpool. This truly wonderful invention far exceeds any expectations we had formed of its power and capacity. Although worked by steam, it is capable of producing the highest swell or the lowest symphony; and, whilst its loud, sonorous tones may from its present position be heard on Hungerford-bridge, they can be so modulated and governed as to be made agreeably sweet, and but moderately audible at the distance of one hundred yards.

The mechanism of the instrument is simple in its nature and construction. The steam, which operates instead of air on the brass pipes, is confined in a chamber on which the pipes are arranged. Connected with each pipe is a valve of peculiar construction and very easy action. The valves are opened by means of pianoforte keys, attached by wires and closed by springs at their backs, actuated by a slight force of steam. One of the keys, being pressed upon, causes the corresponding valve to open, thereby admitting the steam to the pipe with which it is connected, and producing its appropriate sound. There are twelve of the large bass-trumpets on one side, and twenty-two soprano pipes on the other.



The Aerephon.

© Roger Booty, 1984.

#### IN MEMORIAM

**HOWARD MONTGOMERY FITCH. 25.9.1911 – 20.8.1984.**

A Memorial Service was held in Summit, New Jersey, on October 20th, 1984.

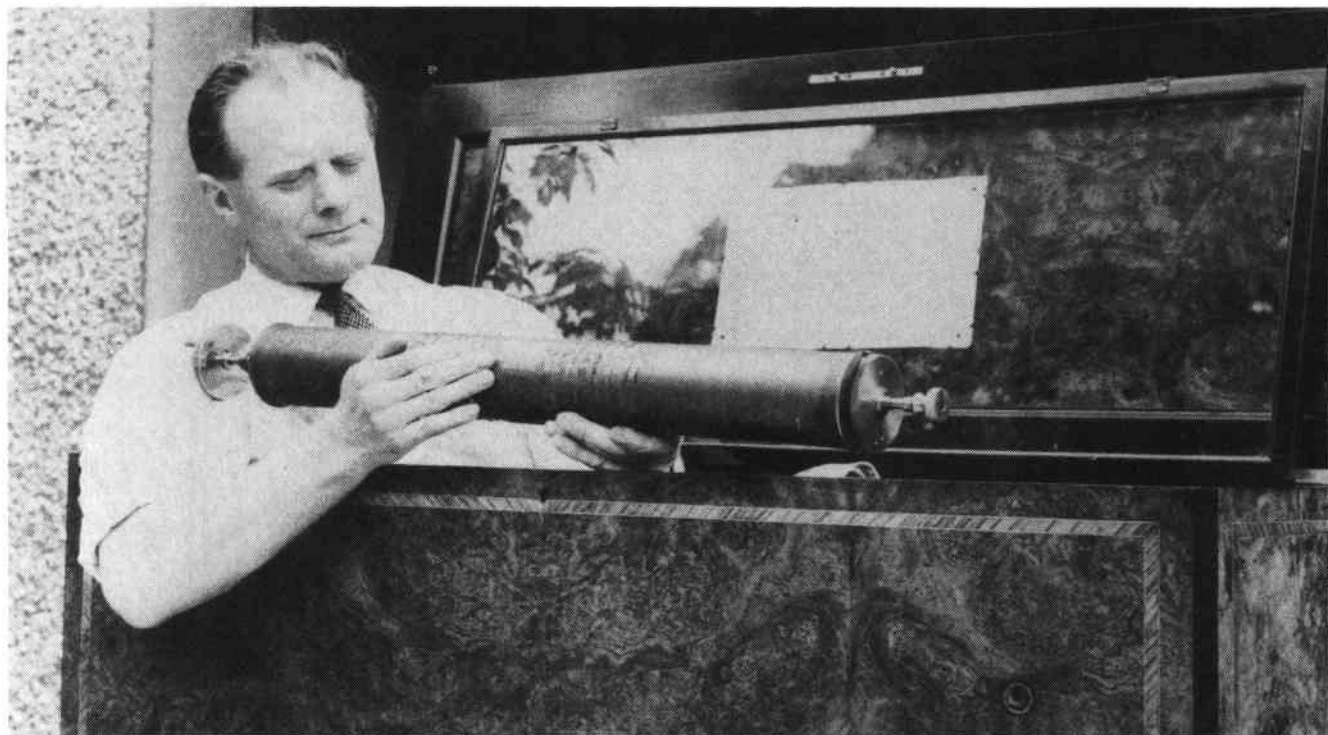
Our deepest sympathies go out to Howard's family.

Howard was on the MBSGB 1984 trip to Germany. On arrival in England he was taken to hospital. Mr and Mrs Bill Nevard looked after him and attended to the necessary arrangements.

An obituary notice will be published in our next issue of the journal.

# A BATES BARREL PIPE ORGAN

by J. P. Hall



FOR some weeks I had been working on the overhaul of a pipe organ in a church in Cumberland. On the last day on the job, I was asked to have a look at an old organ in a house about three miles away from the church. It turned out to be a farmhouse, and the farmer's wife greeted me, and led me through the house to the dairy, where I was shown a barrel organ in a rather decrepit state. From the end view of the case, it looked like a Bates, and this was confirmed when I saw the front and the nameplate let into the front rail:

Theodore C. Bates,  
Manufacturer,  
6, Ludgate Hill, London.

The operating handle was at the back of the instrument, as were the three stopknobs, Open Diapason, Stopt. Diapason, Principal, so presenting an unimpaired front, the organ no doubt having been made for a church; the operator would be out of sight behind the organ, to crank the handle and change the stop registration without distracting the congregation. The organ base was removable, for ease of transportation, and being hollow would be a place for storing any spare barrels. The organ base had originally four castors with wooden wheels, three of the wheels were missing, so the organ looked rather ungainly, tipped forward and to one side. The mahogany casework was spattered with limewash, no doubt a result of the instrument not being covered over when the limewashing of the dairy was in progress. As a result of the organ having been moved around minus the castors, on the uneven flagged floor, the mahogany veneer around the bottom of the organ base was split and torn away. When the handle was turned, one had a job to keep the wind in because of ciphers.

The farmer joined us and proceeded to take a few pipes out, in an effort to find one which he could "blow". He informed me that as a child he and his playmates used to have a rare old time with it, and that before being brought into the dairy it used to be stored in an attic of the old farmhouse.

I bought the organ and got it transported to my workshop, where I stripped it right down until only the framework remained. Many of the pipes were displaced and bruised, a few were broken, and two were practically flattened. As with most barrel pipe organs, the pipes are roughened with a rasp where they touch the rackboard to form a key for glue, for the pipes are glued into place in the rack-



board, and also in the upperboard at the tip of the pipe. The larger wooden pipes are also glued to each other for support, with small spacing blocks where needed. Glue tends to form a collar and squeeze the metal, and together with cone tuning in the past, many metal pipes were buckled in the foot. A number of stickers were broken and on others the flexible leather joint had parted where the sticker was joined to the trigger block. Most of the wood screws were rusted solid in the wood, and I had to apply an electric soldering iron before they could be released. They were the old type of hand-made screw, without a point, and I was fortunate enough to be able to remove every one without breakage, and after cleaning each one, and in some cases deepening the nick with a hacksaw, was able to grease with tallow and replace all the original screws back into the organ when assembling. There were two "cuckoo" feeders to the concussion type bellows, with two trace rods from the crank, to operate the feeders, one rod was broken, a contributory factor to the wind shortage first experienced.

About half a bucketful of plaster and rubble was removed whilst stripping down the organ and on cleaning the woodwork I inspected for woodworm infestation. Damage was slight, a few holes made by the common furniture beetle (*Anobium punctatum*) were found in one of the end cross rails. The holes were pressure injected with woodworm insecticide, and filled with wood filler, and the whole of the skeleton framework treated as a precaution, and the rest of the wooden parts of the organ as they were overhauled and put back were treated, including the wooden pipes, casework, and base, so that the organ would be safeguarded for the future.

Firstly, the base received attention, the castor swivels were intact, but rusted solid (I find that woodworm insecticide is a good penetrating and freeing oil). As one of the original wooden wheels was in good order, this was used as a sample to make three more, and the veneering at floor level was made good. Next the stop action was cleaned up and pins lubricated, etc.; then came the bellows which was screwed up into the end crossrails. The treble rail was thicker and mortised, to provide a windway between the bellows and the soundboard, which was screwed on to the top side of the rails. Next came the tiny soundboard, 28 in. long by  $8\frac{1}{4}$  in. wide, the bars  $\frac{3}{8}$  in. deep, the well  $1\frac{1}{4}$  in. deep. Many of the brass leg springs to the pallets were broken or disintegrated on removal. With the bottomboard off, I found the pallets did not need re-leathering, but new steady pins were required, and I also made a new set of brass springs identical to the original. The table top was in good order, and did not require any attention in the way of dowelling or screwing. It was noticeable that there was no paper on the bearers, the tiny sliders had just enough clearance when one tested with a square. After freeing the rack-board and rackpillars, which were glued into place, the upperboard was trued up with a plane and reblacklead.

Next came the key action (or trigger mechanism); many of the triggers were stiff or sluggish, due to them being rusty or bent, and also the centre wire being rusty. After numbering the triggers, the centre pivot wire was withdrawn, and the whole action cleaned up and all metalwork given a slight film of thin oil. On assembly, attention was given to the check regulating wires and new leather buttons and pads fitted. Broken stickers were repaired or renewed, and with new leather connections to the triggers, the action was put into place, and the soundboard tested with the wind.

The pipework was cleaned, and repaired where necessary, and put on speech. The wood pipes were made of yellow pine with mahogany caps; some of the stoppers were out of sight halfway down the pipes, and on removal were found to require new sheepskin leather to ensure a firm fit in their rightful place at the top of the pipes. I did not fit tinplate tuning slides to the metal pipes, as I think one should not alter or spoil an antique with modern materials, but it should be reinstated as near as possible to the way it was made years ago. The next job was to decide on the wind pressure and also the pitch, and then came the tuning. The pipes are not chromatic in scale and the notes read:

D G A B C C# D E F# G G# A B C C# D E F# G

The pipes of the two lower notes are placed at the opposite end of the soundboard than the other low notes, probably to prevent wind loss, and for space reasons. There is no D#, A# or F, however; an experienced tuner can set a scale. Next came the barrel,  $24\frac{3}{4}$  in. long by  $6\frac{3}{8}$  in. in diameter, made of fruitwood, studded with brass pins for short notes, and staples and bridges of varying lengths for



sustained notes, with a wooden cogwheel at one end, to engage in the brass worm of the crank. Some of the teeth of the wooden cogwheel were badly worn, so a section was cut away, a new piece of wood fitted, and new teeth cut, and then burnished with blacklead.

After straightening the brass pins and staples, the barrel on its carriage was entered into the barrel carriageway, having first made sure that the trigger action was in the "up" or disengaged position to prevent damage to the pins, staples, and triggers. There is a line of dots on the barrel, for lining up the barrel with the triggers, similar to a musical box, where there are dots to line up the cylinder to the teeth of the comb. The barrel organ key action can be adjusted with regulating screws at each end; there are also regulating screws for adjusting the depth of the triggers on to the barrel, so that the "bite" is neither too shallow nor too deep.

The display front was cleaned up, carved work made good, and backed with material. The removable top had at one time been covered with material, and later brown paper; this was all cleaned off and the top covered with material. The mahogany end panels were washed down and slotted into place, and then the whole of the case was fed with linseed oil and turpentine, in an effort to restore some lustre back into the wood after the years of neglect. The external brass turn-button which operates the key action, and the brass bolt which keeps the barrel from wandering whilst a particular tune is being played were burnished. With the brass bolt in the first notch of the barrel "keeper" I turned the handle and was thrilled to hear the old instrument speak for the first time after the renovation. One by one I played the ten tunes listed on the original tune card attached to the end of the barrel, and to my amazement found that after ten tunes there was still another notch to go. I checked the number of notches and found there were indeed eleven, and also eleven sets of tunes pinned on the barrel. I believe the tune not listed is "The Boatie Rows"; the tune card reads:

#### A BATES BARREL PIPE ORGAN

Sacred Barrel Organ  
No. 1453  
List of Tunes  
Barrel No. 1

1. The Old 100th
2. Evening Hymn
3. Cambridge New
4. Sicilian Mariners
5. Shirland
6. Jenny Jones
7. Farewell to the Mountains
8. My Beautiful Rhine
9. March Puritain
10. God Save Queen

Manufactured by T. C. Bates, 6 Ludgate Hill  
The measurements of the organ are:

Height	..	..	..	..	6 ft. 2 in.
Depth	..	..	..	..	1 ft. 8 in.
Width	..	..	..	..	3 ft. 1 in.

The pipework consists of a total of 51 pipes.

Principal: 19 pipes (18 metal, bottom note, open wood).

Open Diapason: 11 metal, eight wood (six stopped, two open wood).

Stopt. Diapason: 13 wood, six common Bass with Open Diapason.

There are few barrel pipe organs in working order; I doubt if any were made after 1850. Many people confuse them with the later barrel piano which Italian organgrinders used to trundle around the streets on a handcart, often with a monkey, or the mechanical piano which one wound up and was operated with a penny.

#### DO YOU WANT TO KNOW YOUR MEMBERSHIP NUMBER?

It is the first set of numbers on your address label.

The second two numbers give your year of joining.

The third set, of four numbers, is the month and year the address plate was made up or amended.

Teo Brown.

#### Deadline Dates for Copy:

Jan. 5; March 15;

June 15; Sept. 15.

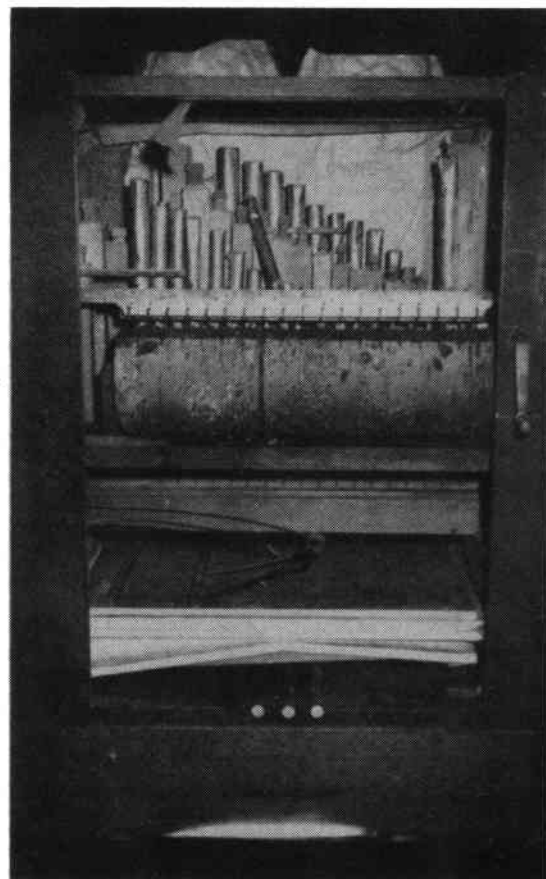
#### For Advertisements:

Jan. 15; April 7;

July 7; Oct. 7.

#### NOTICE

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



(Copyright Westmorland Gazette)

Bates Barrel Organ (rear view before renovation)



(Copyright Westmorland Gazette)

Bates Barrel Organ (front view after renovation)

SALUTATIONS TO ROBERT-HOUDIN, by Sam Sharp, and the LP plus Cassette DREHORGEL-FESTIVAL HANNOVER, Serie XXVII, Compositions by Peter Georg Schuhknecht, auf einer 35 er Ruth-Konzertorgel – will be reviewed in the next issue.

*frido - waker*



One of Peter's compositions. I have played it on the piano and the melody is quite delightful. Ed.

*Peter G. Schuhknecht*  
Hannover, 9. März 1984

## Classified Advertisements

Members: 5p per word (**bold type** 7p per word).  
Minimum cost each advertisement £1.  
Non-members: 10p per word (**bold type** 14p per word).  
Minimum cost each advertisement £2.

CASH WITH ORDER PLEASE TO: Advertising  
Manager.  
John M. Powell, 33 Birchwood Avenue, Leeds 17, West  
Yorkshire. LS17 8PJ.

LAST DATE FOR RECEIPT OF  
ADVERTISEMENTS FOR INCLUSION  
IN NEXT ISSUE:— 7th JANUARY 1985.

### FOR SALE

**58/65/88** Note Rolls huge selection export  
service. Catalogue 50 pence. Laguna Rolls,  
Lagoon Road, Pagham, Sussex, PO21 4TH,  
England.

**CUSDRUM OF HULL** offer quality, hand  
built, plywood drums complete or shells only.  
Any sizes including Power-toms and Octobans,  
all at sensible prices. 42 Hall Road, Hull.  
HU6 8SA. Tel: (0482) 493933.

**POPPER** Rolls for sale: 25 originals and 50  
re-cuts. All for \$1650 U.S. or **trade** for Unika  
rolls or Hohner organa accordion. Also  
**wanted** 1960's copies of the Music Box. Rick  
Crandall, 1366 Huron River Dr., Ypsilanti,  
Michigan 48197.

**TWO** good condition walnut cabinets for sale.  
**Piano Orchestrion** No. 19 Page 361 Bowers,  
and a **Hupfeld Concerto** No. 11 Page 365 Bowers.  
£250. Mr. Jack Maloney, 061-682-0961.

**AEOLIAN** Grand Player Organ in much  
need of renovation. £250 o.n.o. Joe Pettitt,  
Tel: Wickford (037 44) 63500 and Southend  
(0702) 556539.

### WANTED

**AMERICAN REED ORGAN AND  
HARMONIUM** collectors, restorers and  
researchers seek information to assist in  
compiling a register of manufacturers and  
styles. Also required — adverts, catalogues  
and music arranged specially. Instruments  
also bought. Fluke, 6 Albert Terrace,  
Saltaire, Shipley, W. Yorks. Bradford S85601.

**20 NOTE PAPER ROLL** for Selaphone  
Organette. Any tune. Tel: Nottingham 726079.  
Evenings only.

**BOOK ON FANS** written by Bertha De Vere  
Green, contact Marguerite Fabel, Box 205,  
Route 3. Morgantown, Indiana 46160. U.S.A.

**MONOPOL DISCS** 7½ inches diameter  
urgently wanted. Jim Colley, Kent Road,  
Congresbury. Avon. BS19 5BD.

### GRAND CROSSWORD SOLUTION

#### Across

1. Interchangeable, 10. Lap, 11. Scribe, 12. Pinprick, 13. Blood, 16. Slave, 19. Run, 20. Retract, 21. Barrel, 22. Ace, 23. St., 24. Stock, 27. Ill, 28. Ivory, 30. Si, 31. Ligne, 33. Scene, 34. Piano, 36. Tara, 38. Spars, 39. Free, 41. Dt, 42. Monk, 43. Ri, 44. Gavioli, 46. Ao, 47. Sublime, 49. Shires, 50. Er, 52. Up, 53. Hardened, 54. Cranky.

#### Down

2. Nicole, 3. Editor, 4. Clef, 5. Ha, 6. Appal, 7. Geneva, 8. Airs, 9. Lecoultré, 13. Brass, 14. Otto, 15. Dawkins, 16. Stain, 17. Abel, 18. Eroica, 19. Resonator, 25. Tippoo, 26. Clark, 29. Verdi, 32. Go, 33. Steam, 35. Ian, 37. Chirpy, 38. Smash, 39. Fibre, 40. Egis, 43. Ruin, 45. Veer, 47. She, 48. Led, 49. Sd, 51. Ra, 52. U.K.

## Letters to the Editor

Held over until next issue.  
Many regrets but we have run  
out of time, and space. Notes  
from letters:—

**Judith Howard** has gone  
into partnership with John  
Page — they are now **PAGE  
AND HOWARD**, pipe organ  
builders.

More next issue.

**Subs for 1985  
U.K. Rate  
£8**

Please make sure  
Ted Brown receives  
your 1985 sub.

### Advertising Rates in THE MUSIC BOX

Outside back cover in 2 colours  
Full page ..... £70  
Inside covers. Full page ..... £55

Positions inside journal:  
Full page ..... £45  
Half page ..... £25  
Quarter page ..... £15  
1/8 page ..... £10

For Classified rates see back page.

*Continued from page 324.*

1960 — The Marquess of Caris-  
brooke died. Pianola was bought by  
Frank Holland for the British Piano  
Museum, which at that time was his  
ambition to found.

In 1960 the Private Secretary to  
the late Marquess of Carisbrooke  
wrote to Mr Frank Holland, Founder  
and Director of the British Piano  
Museum, "I am so glad you have  
been able to acquire this lovely  
instrument which has given so much  
pleasure over the years".

When the Pianola came into our  
possession, as it had been moved so  
often, it had already suffered from  
scratches and bruises. However, it is  
so popular that it is in demand for  
public appearances at concerts,  
television, etc. It is still used in this  
way, and the blemishes it has suffered  
can only be written off against  
the pleasure and enjoyment it has  
provided for the public.

Advertise in **The Music  
Box**, Europe's leading  
English-speaking journal  
for lovers of mechanical  
music.

Advertise with US and  
make sure YOU reach  
the greatest number of  
people.

**IT PAYS TO  
ADVERTISE.**

**Advertisement Manager;**  
John Powell,  
33 Birchwood Avenue,  
Leeds, 17,  
West Yorkshire,  
LS17 8DJ  
England.  
Tel: 0532 663341

---

LONDON

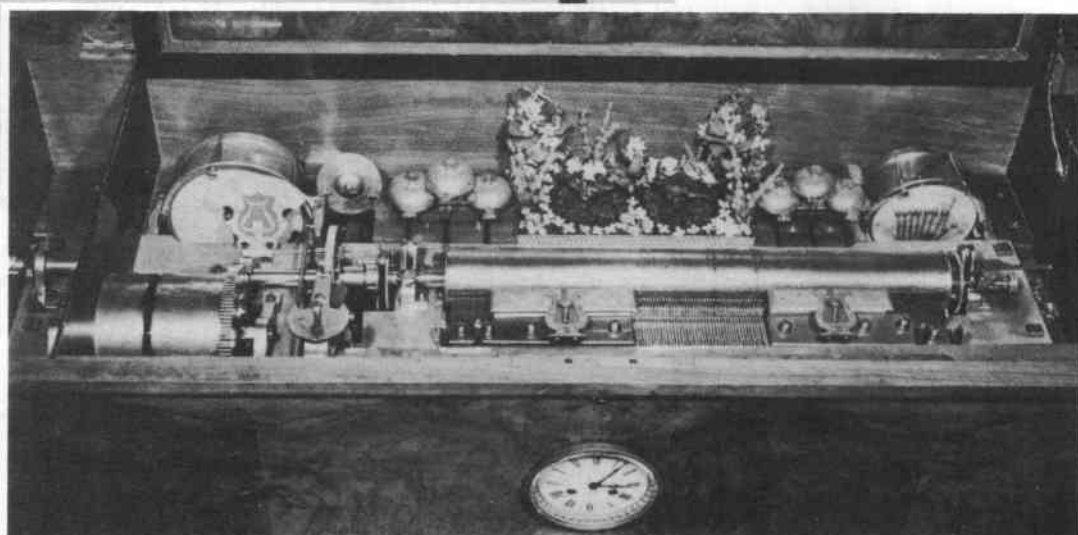
---

Wednesday 23rd January 1984

## Mechanical Musical Instruments



A superb Guisssaz Frères Orchestral Interchangeable Cylinder Musical Box on stand, made for the Shah of Persia, playing 120 Persian and European tunes with full organ and percussion accompaniment including two singing bird automata, Swiss, c.1901.



Fully illustrated catalogue available on request.

Enquiries: Jon Baddeley

**SOTHEBY'S**  
FOUNDED 1744

34-35 New Bond Street, London W1A 2AA Telephone: (01) 493 8080 Telex: 24454 SPBLON G

---

# ANTIQUE TOY WORLD

The Magazine For Toy Collectors Around The World  
November, 1983, Vol. 13, No. 11

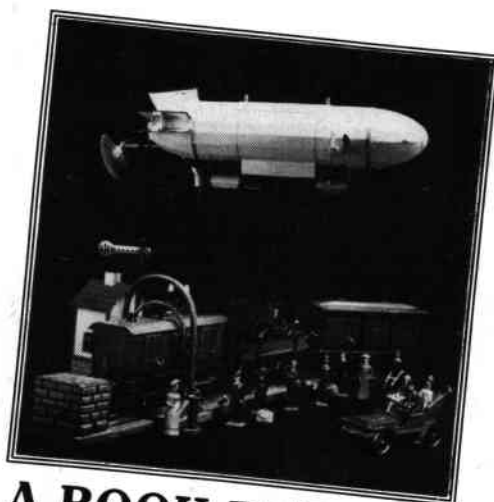
\$2.50

WANTED ANY TOY Motorcycle  
by 19 of Japan, larger Crash C  
cycles by Hubley, Mike Nelson, F  
Box 1303, Laguna Beach, CA 92653

BEATLES BEATLES BEA  
I want any items on the  
Memorabilia like dolls, tin  
toys, 45 picture sleeves, etc.  
terms, yellow Submarine  
Send list with prices an  
to R. Rami, P.O. Box 8  
IL 60303.

BATTERY TOYS any  
ups wanted: Air  
walled: Bears,  
natives, whiten  
Mar. TFS, etc.  
wise. Also see  
dion. Send  
sible. Lette  
Thanks Jr  
CL. 510k  
4023.

PLAYS  
comp  
thes  
dow  
me  
O  
P



## A BOOK REPORT: Marklin 1895-1914

by Jack Tempest

Gen. In  
toy, tin  
timepieces, etc.  
price: Eleven Pounds.  
Chicago IL 60645.



ORCAN BANK

UE TOYS  
ED SALES LIST

p to date  
a. \$5. Foreign  
istomers:  
sonard  
L.L. NY 11507  
0979

e of



FL 070

OXO

ear

**Mechanical Toys — Musical Toys — Steam Engines  
Novelty Toys — Japanese Battery Toys**

READ ALL ABOUT THEM IN THE ILLUSTRATED PAGES OF:-

## ANTIQUE TOY WORLD

The International Magazine for Toy & Model Lovers

\*\*\*\*\*

PUBLISHED MONTHLY & AVERAGING 100 PAGES EACH EDITION THE MAGAZINE  
IS AVAILABLE ONLY BY POSTAL SUBSCRIPTION, DIRECT FROM THE UNITED STATES

\*\*\*\*\*

### Annual Airmail Subscription Rates

EUROPE: £25.00. FAR EAST: £35.00.

ORDERS FROM:- **Jack Tempest, 46, Grangethorpe Drive, Burnage, Manchester M19 2LQ, U.K.**

**Telephone: 061-224-8960.**

(Please make cheques payable "Tempest").

**Note:** Residents of the American Continent can obtain local subscription rates,  
in \$U.S., by contacting:-

**Dale Kelley, Publisher/Editor "Antique Toy World",**

**3941 Belle Plaine, Chicago, IL 60618, U.S.A.**

**Telephone: (312) 725-0633 or (312) 267-8412.**

