

The Music Box

An International Magazine of Mechanical Music

Volume 12 Number 5

Spring 1986



Inside

Development of manufacturing mechanical musical instruments in the Black Forest
Hopes for England's finest Welte organ
A Glockenspiel for London's Leicester Square

The Journal of the Musical Box Society of Great Britain

Price £2.50 (3.50 USA). Available free to members on subscription



Christies South Kensington

More choice. More categories. More often.



MECHANICAL MUSIC SALE
March 6th 1986

SYMPHONION EROICA
longcase clock.

One of the many items in this
sale from the Roy Mickleburgh
Collection.

Illustrated catalogues available
from mid-February,
£5.50 post paid.

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

CHRISTIE'S
SOUTH KENSINGTON

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

Belle Vue Box Repairs

Musical Box Specialists
48 ALPHA ROAD, SOUTHVILLE,
BRISTOL BS3 1DH.

Telephone: (0272) 662010

Offer to completely restore the movement of your cylinder musical box
(and the case as well if required). Written estimate supplied.

We can also provide cylinder repinning and governor overhaul services.

However, we do not supply parts or do comb work unless carrying out a
complete overhaul.

Repinning from £11 per inch of cylinder length.

More than 350 cylinders completed.

Good restored boxes for sale.

**Please Note: For the benefit of those who half read ads. only,
we have now moved to:**



**48 ALPHA ROAD,
SOUTHVILLE,
BRISTOL BS3 1DH.**



Telephone: (0272) 662010

NEW Piano Accordion Band



Fantastic sounding Automatic Accordion, playing
42 keyless book music (incorporating 4 registers).

Built by F. & R. Fussel (organ builders) to the
highest standard.

Full visible percussion, bass & snare drums, cymbal,
wood blocks. Over 130 tunes already done for this
instrument by P. K. Watts & S. Clarke.

Very Reasonably priced.

For full details & cassette tape please send £4 to:
**David A. Vipan, 5 Austerby, Bourne,
Lincs. PE10 9JJ.**

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.**

MUSIC & AUTOMATA

MUSIC & AUTOMATA is an independent publication intended exclusively for the serious collector, restorer, student of mechanical music, historian, librarian and museum director. It is not a society type of publication although it supports the interests and the aims and objects of the various collectors' societies. It does not, therefore, seek to divide those who are existing members of respected institutions such as the Musical Box Society of Great Britain, the Musical Box Society International, the Antiquarian Horological Society, the Player Piano Group or any of the various European societies and other similar bodies.

MUSIC & AUTOMATA is offered as an extra dimension to the material already available to the collector. It offers a level of information which, by its specialised nature, will appeal only to the established and dedicated enthusiast for the area which unite horology, pneumatics and electricity with music and musical instruments, together with the rich fantasy of automata and the art, the craft and the skilled excellence of the creators of musical androids.

MUSIC & AUTOMATA now enters its fourth year of publication. It is a quality presentation on archival-quality paper which builds up into a priceless reference work for the collector and practical instrument builder/restorer. It is fully cross-indexed in volumes. The editor of MUSIC & AUTOMATA is Arthur W.J.G. Ord-Hume, a founder member of the Musical Box Society of Great Britain, founder of "The Music Box" and a Life Member of the Society.

Because of its content which includes facsimile reproductions of the rarest of material not generally available to the collector as well as many illustrations, some of them in colour, MUSIC & AUTOMATA is not a cheap publication. It is published at present just twice a year, generally in March/April and September/October, and now costs £12.00 or \$20.00 U.S. per year.

Regular contents include, besides feature articles, extensive world-wide news coverage of the world of automata and mechanical music, auction room reports together with prices of significant items, extensive and critical reviews of new books and records, a summary of the contents of other periodicals on mechanical music produced throughout the world and, of course, a section devoted to subscribers' letters.

Recent articles include the history of the Aeolian Orchestrelle, mechanical music in the American home, a detailed description of a rare musical spinning wheel, a first-ever published transcription of a newly-discovered piece of music by Haydn taken from an organ barrel, a description of a rare prototype organ-playing cylinder musical box, a history of the musical clock in America, and a survey of Charles Clay's musical clocks for which Handel wrote music.



MUSIC & AUTOMATA is, after just three years, an established journal with a world-wide circulation. As a special introductory offer exclusively for Members of The Musical Box Society of Great Britain, MUSIC & AUTOMATA offers new subscribers a 25% discount on your subscription for 1986. This entitles you to receive the two issues to be published this year for just £9.00 or \$15.00 U.S. This special offer is open until July 31st, 1986 and is dependent on the quoting of your current MBSOGB membership number with your remittance. Send to:

MUSIC & AUTOMATA

14, Elmwood Road, London W4 3DY, England

Henri Metert. 1854 (Switzerland-England)

John E.T. Clark. (England)

Gerald Planus. (England-U.S.A.)

Dario Valenzuela. 1985. (Peru- Inca-U.S.A.)

And so the chain continues.

Each sat at the side of the other and learn't.

It gives me (Gerald Planus) great pleasure to announce that

Dario Valenzuela

Having now worked with me for the last seven years is a competent craftsman in the Art of Music Box and Disc machine restoration.

He is skilled in all the requisite branches of restoration from the inlaying, repairing and re-finishing of cases, to the designing and making of the most intricate missing parts, and restoring the mechanism itself completely. Organ work, bellows repair, reed making and re-tuning, Teeth repair and tuning. Wheel cutting and cylinder re-pinning are all only a part of his skills. He also has a unique ability for discovering and rectifying unusual tonal and tuning problems, and has the advantage of referring to the hundreds of tuning charts compiled by me of over seventy-five different makers and tuners. It gives me great pleasure to recommend to you.

Dario Valenzuela

of Antiquities Restoration.

9 Druid Lane, Ridgefield. Conn: 06877. Tel: 203-438-3756



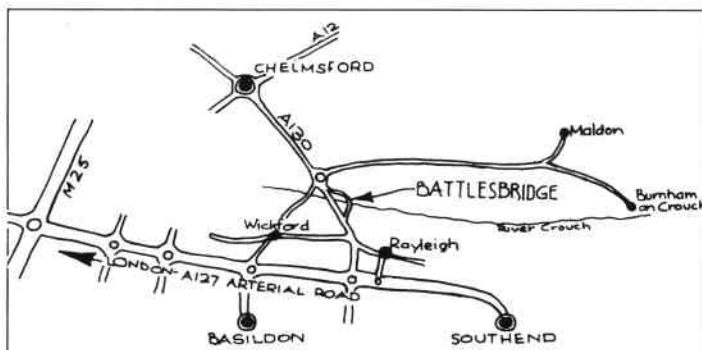
JOE PETTITT at Bridgebarn

COIN-OPERATED AMUSEMENTS
OF ALL TYPES



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

**Antiques
of all
descriptions**



**Open most
days and
weekends
Sats. after 2 pm.**

BRIDGEBARN & HAYBARN ANTIQUE CENTRES

THE GREEN, MAIN ROAD,
BATTLESBRIDGE, ESSEX.

Telephone: Wickford (037 44) 63500 & 5584.

44 Other dealers in four buildings (ideal for the ladies to browse!)

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.

The Music Box

An International Magazine
of Mechanical Music

The Journal of the
Musical Box Society
of Great Britain.

Volume 12
Number 5
Spring 1986

Officers of the M.B.S.G.B. and their duties

President: Jon Gresham
Westwood House, North Dalton, Drifffield,
North Humberside.

Vice President: Stephen Ryder
495 Springfield Avenue, Summit,
New Jersey 07901, U.S.A.

Subscriptions Secretary: Ted Brown
207 Halfway Street, Sidcup, Kent DA15 8DE.
To whom all subscriptions and subscription
enquiries 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,
Falconhurst, Pilgrims Way, Guildford,
Surrey GU4 8AD.

Recording Secretary: Sue Holden,
Falconhurst, Pilgrims Way, Guildford,
Surrey GU4 8AD.

Auditor: Stephen Cockburn,
Marshalls Manor, Cuckfield, Sussex.

Editor: Graham Whitehead,
Broadgate Printing Co. Ltd.
Cronal Road, Exhall, Coventry CV7 9NH.

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
and Society meetings.**

Advertisement Manager: John Powell,
33 Birchwood Avenue, Leeds 17,
West Yorkshire LS17 8PJ.

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 K21 2LP.

Keith Harding: 93 Homsey Road, London N7 6DJ.

Contents

Presidents Ponderings	166
Editor's Notes	167
Society Topics	168
Newsdesk	170
A Glockenspiel for London's Leicester Square	170
Ancient Robots reveal origins of Japanese technology	173
Hupfeld Phonoliszt Violina sells at record price	174
Newsdesk notes	176
Development of manufacturing mechanical musical instruments in the Black Forest <i>Dr. Herbert Jutterman</i>	177
Hopes for England's finest Welte organ <i>Graham Whitehead</i>	184
Music for the 22 key Savins organ <i>Michael J. Savins</i>	192
150 p.s.i. Blow out <i>R. Booty</i>	194
Musical Box oddments <i>H. A. V. Bulleid</i>	195
Mermod Freres at the World's Columbian Exposition of 1893	198
Great Britain Exhibition Clock Chicago 1893	198
New Members	199
Letters to the Editor	200
Coming up soon	202
Reviews <i>Ian Alderman</i>	202
Classified	203

Front Cover: Your Editor's Imhof & Mukle standing approx-
imately 13' high with 450 pipes and 37 barrels, it is believed to be
the world's largest.

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

The Music Box is printed for and published by the Society
quarterly 27th February, 27th April, 7th August, 7th November,
from the Editorial Office, Broadgate Printing Company, Cronal
Road, Exhall, Coventry CV7 9NH.

Back numbers obtainable from Roy Ison, 3 Greenstone Place,
off Minster Yard, Lincoln.

Presidential Ponderings

It is my pleasure to welcome Graham Whitehead as editor of The Music Box Journal, our fourth since the society was formed.

Graham Whitehead lives in what we know as the Midlands of England, in a village called Napton-on-the-Hill, 20 miles south of his printing works at Coventry. On leaving school he first became a cinema projectionist and retains a keen interest in the cinema and film, converting a disused chapel in his village into a miniature cinema with thirties decor complete with a Compton organ where organ concerts are regularly given. That occupies the top story of the Napton Nickelodeon, on the ground floor is housed some of Graham's collection of mechanical music, where organs and orchestrions predominate. Our Society Meeting in Leamington Spa in 1982, organised by Graham, visited his museum, which has grown considerably since then.

An impressive collection by any standards, it is not that of a man who has just been able to buy what he fancied. Many of the items have been restored from near derelict condition and one, a particularly lively orchestrion, was designed and constructed by Graham and his team by copying ideas and patterns of orchestrion makers of the past.

It was a condition imposed by Graham for accepting the editorship that one of his firms undertake the printing. This may cause the uncharitable to claim that he only offered to be editor to secure the printing! The time that he will have to devote to editing our journal he could use to secure far more profitable work for his company. His fellow directors might well look askance at their company



JON GRESHAM

President

time and facilities being used to prepare a publication if someone else was going to print it. Furthermore it will be much simpler and quicker for him to do the whole job in-house.

We thus expect your journal to change in style, as it has and must with each new editor. I hope our regular contributors, and advertisers, will continue to support Graham and some new ones may be tempted to submit articles and items of interest. I am sure some of the membership will be quick to tell him of any innovations they dislike, may I ask those who see improvements to also let him know, it really is a thankless job.

We wish him well and feel confident that his editorship of the Journal will be as successful as all his other ventures have been.

Unfortunately this change of printers has meant breaking our long and happy association with Stan Wyatt and all at Thanet Press. Every editor has had nothing but praise for the quite outstanding co-operation he has had from them, their help and assistance going far beyond what could reasonably be expected from a firm contracted to undertake a commercial printing assignment. I have not forgotten each editor saying that much of the credit for the success of our Journal has been due to their outstanding efforts on our behalf.

Finally, I must thank Bob Leach for five years devoted service, nineteen editions of the Journal edited by him. Bob was persuaded to take the post shortly after he had retired from the teaching profession and had, he thought, sufficient time to cope with all the work involved. It is due to his success as an author, and the demands upon his time to fulfill contracts in other directions that forced him to ask the committee to seek a successor. As with all editors, his style has heavily influenced the Journal under his editorship making each issue distinctive. His memorial is there, but they can never adequately convey the warmth and friendliness of his personality. The society owes him a great debt of gratitude and we all look forward to seeing him at our meetings, with his charming wife Daphne, able to relax without the heavy responsibilities of his office. Perhaps the least thing he did was to introduce the Society to the Press Club, and for that alone he would be remembered.

Thank you Bob, thank you Thanet Press, good luck Graham
JON GRESHAM ■

This larger than usual edition of the Musical Box, which includes printing in full colour has been made possible by the generous donation of paper by Robert Horne & Company and colour separations made by E. H. Litho, Exhall, Coventry. The editor would like to express his thanks to both of these companies for their generous support on this occasion.

I am pleased to write our appreciation of our new man in the hot seat, **Graham Whitehead**. He is the fourth in line and he brings a new, and welcome, approach to the job of editor.

Graham is, even more than the previous three editors, a *practical* reviver of the age of mechanical music. His museum at Napton is evidence of his remarkable ability to organize and restore, in full working order, a present-day monument to a bygone age. He is one of a treasured line of skilled maniacs: Frank Holland, Jon Gresham, Clive Jones, Robert Finbow, and several others, equally 'mad', who have collected, restored, and then set up an establishment under the general heading of 'Museum of Mechanical Music! Such people as these are eminently suitable for the exacting post of editor of THE MUSIC BOX. I visited a printing works recently and on the wall a notice read, 'You don't have to be mad to work here – but it helps!'

Graham Whitehead was only nine years old when the mechanical music bug got him – and this was a typically bizarre situation which captured the young lad – he saw some orchestrons in an Abbot and Costello film! A holiday in Switzerland supplied the *coup de grâce* – he saw some music boxes.

Young men spend their pocket money on mad urges; pretty girls, beer, motor cars and – in Graham's case, musical automata. Just as little girls grow bigger every day, so do items of musical automata. From the pretty little Swiss music boxes Graham graduated to the big stuff, and in particular, orchestrons.

In 1972 he bought his first orchestron, a *Weber Unika*, and, having become an absolutely hopeless case, he began scouring foreign countries for treasures. He bought an Accordion Boy from Werner Baus and with the help of Paul Camps, restored it to its former glory, and then set his heart on buying up a cinema organ.

Male collectors (and someone once said that 'everyone collects something!') eventually arrive at the point when the wife, feet apart and arms akimbo, declares, "Either that rubbish goes, or I go!"

A chauvenist stoic such as Les Dawson might well say, "You should be so lucky!" but Graham and Pat are a great couple so it was 'the rubbish' that had to go. The solution was not hard to come by, Graham bought the local methodist church in 1976. He spent years converting it into a Cinema-cum-museum and, in 1982, the magnificent **Napton Museum of Mechanical Music** opened, home of Graham's fantastic collection, his cinema being graced by no less an instrument than the Compton organ from the Regal Cinema, Hammersmith, London.

Television, Press and Radio have not been slow in featuring Graham's work, and it is not only in the United Kingdom that the media has been active. Graham's fame has spread around the globe, extensive coverage having been given in America, Hong Kong, Cairo, Switzerland, Germany, France, South China – and all the best newspapers; The Guardian, and others too numerous to mention. And what about the mention in Hansard? – and did you know that the man from the ministry, *The Ministry of Information* mark you, has sent details to 56 countries? Oh yes, our British Government has been happy to list Napton as one of the attractions for foreign visitors.

Graham and Pat have two children, **Andrew** (22) who, like his father, is in the printing trade, and **Alison** (17) who has just left school and has started a career in the hairdressing profession.

Our three previous editors have included two professional writers and one other who has written two successful books on music box restoration. Graham Whitehead claims that he is not a writer or editor – but – with talent, ability, energy and honesty of purpose such as he possesses who cares! He could become the best editor of the four of us – and I jolly well hope he does!

BOB LEACH

(one of the previous three)

Graham Whitehead concludes a tour of his museum, demonstrating his Wurlitzer juke box as the "death-roll" of the cafe orchestron.

Photo: Warwickshire & Worcestershire magazine.

The small proportion of members who attend almost every meeting will know me as I see myself, a rather average type collector fortunate enough to have a collection larger than most. For the 95% of the membership who cannot (by reason of distance) attend regular meetings, having read our previous Editors remarks may be tempted to believe we now have an 'Expert' at the helm.

An expert is someone who professes to knowledge, I am only too aware that there are so many of us who have far greater knowledge than I. However being a 'non-expert' may be an advantage in representing the views and understanding the needs of the average member. The greater majority of members are not experts and many of them are non-technical. It would therefore be a mistake to produce a magazine that only the serious enthusiast is capable of understanding.

Lighter, interesting and informative reading is also needed and in this issue the feature, 'Development of manufacturing mechanical musical instruments in the Black Forest' will be of special interest to the novice collector whilst still being informative to the most experienced. On the other hand 'Musical Box Oddments' and 'Hopes for Britains finest Welte organ' should provide satisfying reading for even the most knowledgeable.

Readers will find the new style 'Music Box' far more compact than in the past, omitting unnecessary 'white-space' and including far more copy, less re-prints (a tempting way to fill blank pages) and occasional colour, as the beauty of our interest cannot be adequately portrayed in black-and-white.

Articles both technical and non-technical are needed for future editions of the Music Box. The journal's past reputation and worldwide standing as a leading publication on the subject of mechanical music can only be upheld with the support of the membership contributing worthy articles. There is certainly a wealth of knowledge within our membership, just waiting to be committed from pen to paper. It does not have to be in perfect English (it does not even have to be in English) that's what editors are for.

To our Presidents thanks, may I also add mine, to Bob Leach for his loyal service to the Society and for his help and assistance in handing over the Editorship.

GRAHAM WHITEHEAD.



SOCIETY TOPICS

Another lively meeting took place at the Press Club on Saturday 6th December with the responsive audience providing many of the facts and information as well as the humour.

John Powell started the ball rolling with a talk entitled "music for the Eroica". It was a summary of his findings during his work in copying 13% discs for this machine. He said that he had been helped by three Society members who had lent him their own discs to copy or allowed him to photograph their own discs without having to take them away. He explained how he could use these photographs at leisure to subsequently reproduce a disc from a new block.

The Eroica machine has 3 sets of combs, each set consisting of 2 pairs of opposed combs so that half the tune is offset by 180° from the other half and thereby making it difficult to appreciate the true difference between the discs.

He pointed out the differences between discs numbered in the 6,000 series to those numbered in the 8,000 series and concluded from this and other published data that the 6,000 series discs were produced primarily for single disc players and that the 8,000 series discs produced in sets marked 'A', 'B' and 'C' were made for Eroica machines. Three identical discs from the 6,000 series are frequently used as a set to play on his machine.

John suggested that it has generally been understood that the 'A', 'B' and 'C' discs have different musical arrangements, which is not the case as observed. A 'B' disc is in fact the same as an 'A' disc with some of the perforations left out. Similarly a 'C' disc is the same as a 'B' disc with some of the perforations left out. He said this was true of all sets examined except for one variation, explained later in the talk.

John went on to identify the variations he had been able to recognise in the 'A', 'B' and 'C' discs. Illustrating thereby a combination of tape recordings and slides. Of the 40 sets he had been able to examine, 16 sets were numbered in the 6,000 series leaving 24 sets marked 'A', 'B' and 'C'. 10 of these 24 although marked 'A', 'B' and 'C' were in fact identical. Of the remaining 14 sets, 5 had the 'A' and 'B' discs identical with 'C' being the same but with some perforations left out, whilst 4 sets had the 'B' disc the same as the 'A' with some perforations left out and the 'C' the same as the 'B' with additional perforations left out.

All sets talked of so far had perforations which were coincident on all three discs. The last five sets described were slightly different in that some groups of perforations arranged to play a repetitive note were modified. These were offset one to another on each of the three discs, thereby shortening even more, the interval between the repetition of this note.



John Powell



Clive Jones



Frank Holland



"I wasn't really asleep" pleads Doug Pell, who found leaving home at 7am to arrive early at the Press Club just a little too tiring.

Clive Jones took the stand next with his talk 'Sounds Magical'. A talk on the setting up and running of his Mechanical Music Collection at Chichester. He related how as a boy he collected anything in sight until he came under the spell of a musical box and collected such numbers of them that he decided to share his fancy with others, so he had to have a museum, but where? After some time searching he obtained a redundant church in the East of Chichester.

Clive decided to limit his display to items built between 1830 - 1930 and that their condition should be that of when they were first sold. The tour through his museum is generally in chronological order. The tours of the museum allow 15 minutes to look around on your own, then a conducted tour lasting about 45 minutes - you can go around more than once. As well as the musical instruments there is a very fine collection of dolls and a representation of a Victorian room.

Overlooking the collection of instruments is a glorious, ceiling high, marble reredos that was originally designed for Chichester Cathedral in 1869 but was subsequently installed in a Brighton church. The church was sold for redevelopment in the 1970's but a home had to be found for the reredos, so what better than an old Chichester church.

Clive surprised us by showing us a very rare instrument, this time from a church in Scotland. It was a portable Antiphonal made by a Frenchman Alexander De-Bain in 1846/7. This instrument operates 42 keys of any piano keyboard. A wooden 'planchette' about 3 inches wide, ¾ inch thick and 3 - 9 inches long, depending on the tune and with steel pegs on the underside is placed in the instrument. A lever is moved, backwards and forwards to govern plungers which move the keys to produce the music. By varying the speed of moving the lever a degree of 'expression' can be achieved.

Clive also gave us a demonstration of his Duplex Regina and Polyphon and then a Stella and Symphonia which all sounded in excellent condition.

After partaking of the good lunching facilities at the Press Club, we re-assembled to hear Frank Holland and Ted Bowman relate their experiences at the 1985 Berlin Street Organ Festival, held between 4th and 7th July. Their title was "Don't 'B' sharp 'B' natural".

There were about 100 taking part in the Festival. On the Thursday evening there was a "sing-song", with their own organ accompaniment, in the Ratskeller under the Town Hall of Charlottenburg in company with the Burgermeister. During Friday there was a coach trip around Berlin, with a look into the Eastern Sector. Saturday was the day for playing organs around the town. The weather was fine, we were shown slides to prove it, including one of a "One Man Band". The Festival coincided with the 25th anniversary of the founding of the street organ building firm at Raffin.

We were also shown slides of the new purpose built (at a cost of £15M) Museum of Musical Instruments in Berlin. Yet again Britain seems to be second class, for the 100 year old Kentish Ragstone church which houses Frank's museum at Brentford is crumbling away, yet in 20 years, except for a £4,000 dilapidation grant, he has not received a penny from Government sources for the maintenance of his building.

The Berlin Museum houses many fine instruments, the largest being a 1600 pipe Wurlitzer organ that was once owned by the head of the Siemens electrical firm. Another interesting item was an organ from Winchester Cathedral - why and how it got to Berlin was not explained. There was a folding harpsichord that was built in Paris for one of the Emperors of Prussia, also a tall Flute clock built at the end of the 18th century. We were shown slides of all these items and many more. Our two speakers were shown around this spacious and very well designed museum by the charming lady musicologist Dr. Hasse to whom we must add our thanks.

The next visit Frank and Ted made was to the Berlin piano factory of Messrs Bechstein which was established in 1885. They were shown round by the Manager, Thomas Barth. They had a very interesting tour of the factory, being shown all aspects of piano construction. Unfortunately no slides were available because Ted was reluctant to seek permission for photography in such a prestigious factory. At the end of the tour, Mr Barth commented that they had numerous visitors, particularly Japanese, who took many photographs - as he put it, "we have no secrets here". So maybe someone in the future will come back with pictures! During the evening, they were entertained in the summer residence of Mr and Mrs Pohl: Mr Pohl also works at Bechstein. Our thanks go to these German hosts.

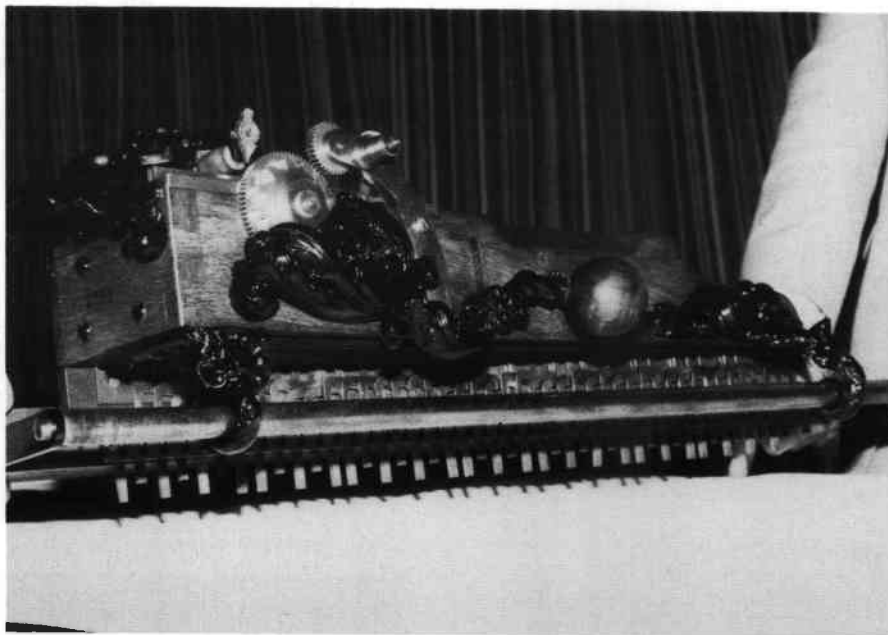
Frank, who belongs to over thirty organisations, told us that there are over 2000 registered museums in the U.K., which represents one museum per 25,000 people. He also told us about a Society for the Klavar system of music notation, which is read in a vertical format and is considered to be easier to read than conventional notation. Their A.G.M. was held at his museum last November, when some forty people attended; they heard a dozen pieces played from this notation by people ranging in age from 16 to 60 years.

Last but not least our Editor Graham Whitehead, showed a film on the maintenance of Jacou Droz Automats which was very good and interesting as it had many close-ups of their mechanisms. This was the first British showing of this film "Androids" which will be included in the next film catalogue of the Swiss National Tourist Office.

Our President Jon Gresham had expressed our thanks to each speaker at the end of their talk and they all received

their just acclamation. One always learns a lot from these meetings. After the meeting we all adjourned to the lounge bar for a gossip with fellow members and their ladies before winding our way home from another convivial meeting, again well organised by Alan Wyatt. ■

A remarkable and rare example of a De-Bain Antiphonel found in a church in Scotland by Clive Jones. It is now one of his most prized exhibits in his mechanical music museum near Chichester.

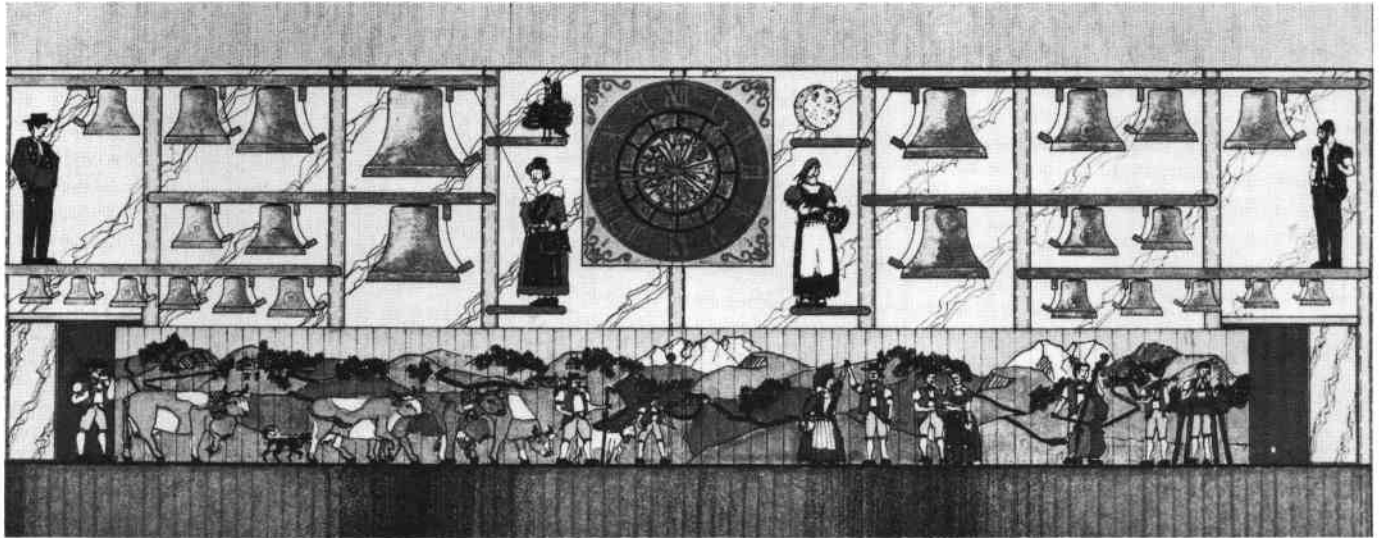


Dates for your diary

- | | |
|-----------------------------------|--|
| 1st - 5th April:- | Tour of Holland & Belgium.
All places now taken. |
| 25th - 27th April:- | Spring Meeting
Calvert's Hotel, Newport, Isle of Wight.
Saturday Morning - Workshops.
Saturday Afternoon - Visit to Osborne House.
Saturday Evening - Society Dinner and it is hoped to show a film of 'Thrust II' which was built on the Island.
Sunday Morning - Visit to Clock museum, Alum Bay. |
| 6th June - 7.30pm:-
June 7th:- | AGM. Press Club, 76 Shoe Lane, London.
Summer Meeting & Auction, Press Club, London.
Speakers: David Tallis - Illustrated talk - The story of the musical box.
Anthony Bullied - More on musical boxes, technical and practical. |
| 19th - 21st September:- | Autumn Meeting - Harte & Garter Hotel, Windsor, Berks.
'Organ Grind' & visits of interest. |
| 6th December:-
31st December:- | Christmas Meeting - Press Club, London.
Chichester Lodge Hotel, Chichester, W. Sussex. |
| 1st January 1987:- | New Years Eve Dinner Party. £15.00 per person.
Bed & Breakfast. £15.00 per person.
New Years Day - Musical Extravaganza at the invitation of Clive & Enid Jones, The Mechanical Music Museum, Chichester. |

Please Note: Members taking their car to the Isle of Wight meeting are advised to book a return ferry crossing as soon as possible.

A Glockenspiel for London's Leicester Square



The sights and sounds of a Glockenspiel came to the West End in November when London's most "striking" timepiece was unveiled on the facade of the Swiss Centre at Leicester Square.

Seen from street level, the 10 ft. high, 35 ft. long permanent display features a carillon of 25 bells with four figurine bell-ringers (jacomars) striking the hours. The centrepiece, a musical clock gives the exact time (controlled by time signals on the 60 kHz frequency from Rugby Radio Station), the current sign of the Zodiac, the day of the week and the phase of the moon.

Costing over £500,000 and described by Arthur Ord-Hume as the "best thing that has happened to London for years", this Glockenspiel is a gift from the people of Switzerland to Westminster, marking the City's 400th anniversary. It is an expression of gratitude by the Swiss people to the people of London and the entire UK for the traditional and excellent mutual understanding that exists between our two nations. It was unveiled by the Lord Mayor, Councillor Roger Bramble, on Wednesday, November 20th at 11.45am **precisely**.

The Bells

There are twenty-three Wards within the City of Westminster and twenty-three sovereign Cantons within the Swiss Confederation.:

Accordingly there are twenty-three bells within the Glockenspiel, each dedicated to a Westminster Ward and a Swiss Canton. In addition there are two further bells dedicated

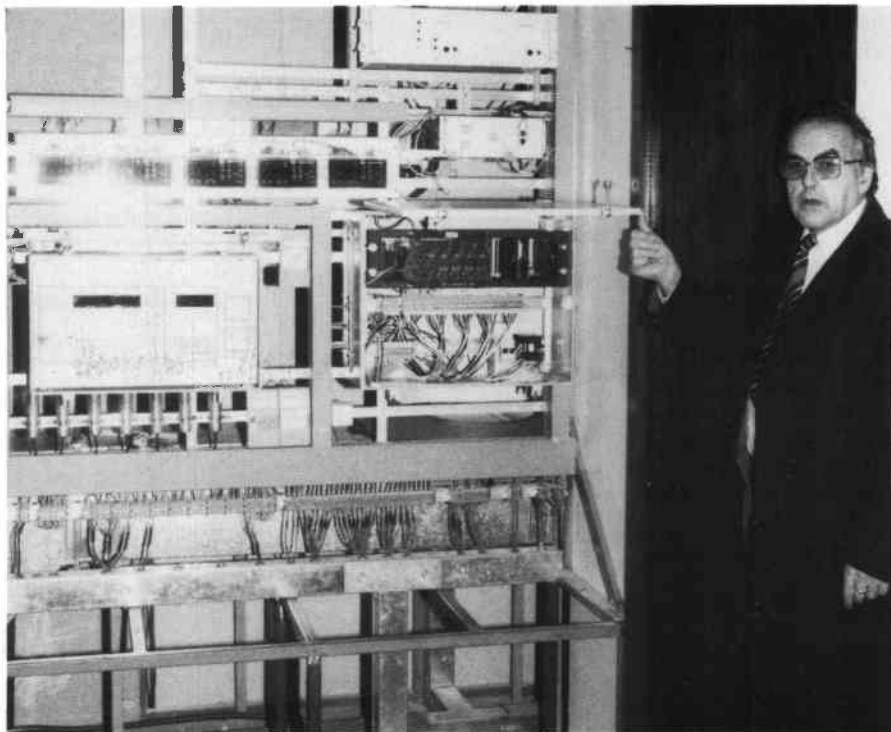


to the City of Westminster, one presented by the Confederation of Switzerland and the other by the Principality of Liechtenstein.

With the exception of the lower c sharp the scale of the bells extend chromatically from c "(with a weight of 261 kg) through to c sharp" (with a weight of just 12 kg). There are 4 bell-ringers (110 cm tall) in traditional costumes of Uri, Fribourg, Ticino and Graubünden representing the Swiss-German, French, Italian and Romansh speaking regions of Switzerland.

The Music

The music the Carillon will play will include popular Swiss airs, traditional songs and a little classical music arranged especially for this carillon. The repertoire for this instrument will be literally limitless as the operating system which controls the electrical solenoid driven hammers is fully computerised.



Herr Kunz with the carillon's partly completed electrics and computer.



Unlike the old days when a couple of skilled musical engineers would need several hours to set up adjustable pegs in a large barrel, with this system the performer will be able to play any number of 25 note melodies on a standard musical keyboard, each tune being retained in the computer's memory on a computer cassette. This will allow Mr. Kunz the Director in charge of the carillon, to recall these stored melodies and play some or all of the tunes in any chosen order. The bells were cast by Ruetschi AG in Aarau a town in Northern Switzerland which has seen bells cast since the fourteenth century. Invaluable advice regarding the specification and positioning of the bells was given by Arthur Ord-Hume.



The keyboard used for programming tunes into the computer.

Still to be installed is a procession of 22 moving figures consisting of herdsmen and animals, representing the annual festive ascent to the high Alpine meadows, these will be added to the Glockenspiel in Autumn 1986.

The Glockenspiel plays daily at 12.00, 18.00, 2000 hrs. and at other times on special occasions and is well worth seeing.



Design by W. E. Wenger,
Architect, Mathis AG, Chur.
Created by T. Kernen,
Turmuhrenfabrik, Andelfingen.
Casting of Bells
by Ruetschi AG, Aarau.
Metal Construction
by Roffler & Co., Klosters.
Wood-carved figures
by F. Fuchs, Huggler-Wyss AG,
Brienz.
Consultant Musicologist:
Arthur W. J. G. Ord-Hume, London

New Wurlitzer Harp

Two Californian enthusiasts David Boehm and George Baker have just completed a batch of ten new style 'A' Model Wurlitzer Harps, using as a pattern the 267th example made by John William Whitlock and patented in 1899. A quantity of original parts have been incorporated which were obtained from Whitlock's original factory. These exact replicas have a price tag of around \$12,000. Their first instrument to be exported arrived at Napton Nickelodeon just recently. Although availability of music rolls is limited at the moment, a roll cutting programme is now well under way and a vast selection of titles will be available by Easter. Further information from David Boehm, 1270N Red Gum Street, Anaheim, California 92806. ■



New Wurlitzer Harp on display at Napton Nickelodeon of Mechanical Music.

Lord Baden-Powell – now in automata form

What can the scouts and mechanical music have in common? At first sight, not a great deal. However, these two matters are the two great passions of retired French Industrialist, Claude Marchal, a member of M.B.S.G.B. and past president of the French Society, who has lived in Bullet, Switzerland for the past ten years.

The idea occurred to him to collect together various objects which he has accumulated over the years. So a proper little museum sprang up in the house of C. Marchal which he shows on request to private groups.

Under the same roof, in different rooms, one finds side by side, scarves, flags, standards, drawings and a multitude of other objects, all relating to the scouts together with automata, musical boxes and other Barbarie organs.

The principal originality of the collector's method of working lies elsewhere. In aiming to link the two elements more closely, he has for example had built by specialist M. François Junod of Sainte-Croix, an automata of Lord Baden-Powell, founder of scouting, sitting at a table and preparing what was going to become the scouts bible "Scouting for boys," with Lord Baden-Powell's favourite piece of music playing in the background "O Sari Marès."

Two other automatons are being constructed at the moment. One will represent a young cyclist carrying a letter to Baden-Powell, the other will reproduce a scout whistling the scout's anthem. One can also find there, a Barbarie organ which plays some of the most well known scouting songs. ■



Claude with his automata Lord Baden-Powell writing "Scouting for boys" and playing "O Sari Marès", Baden-Powell's favourite tune.

Ancient robots reveal origins of Japanese technology



Chahakobi, the tea serving doll at the Barbican Centre Festival.

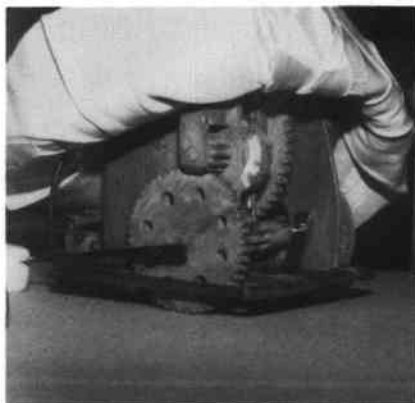
The roots of Japan's modern technological achievements were to be found in the first ever exhibition of ancient Japanese robots and festival puppets held in the Barbican Centre's Concourse Gallery (November 1985 - January 1986).

This colourful exhibition, entitled 'Karakuri Ningyō', had been organised by the Japan Foundation as part of the Barbican Centre's Festival 'Toki: Tradition in Japan Today'. 'Toki', the largest festival of traditional Japanese culture ever held in Britain under one roof, was opened on 27th November by HRH The Prince of Wales, accompanied by the Princess of Wales.

'Karakuri Ningyō' take their name from the word 'ningyō' meaning a doll, puppet or effigy (literally "in the form of a man") and the verb 'karakuru', meaning to trick. The element of trickery is essential since the dolls apparently move by themselves.

There are two types of 'karakuri ningyō': automata, driven by springs, water, or mercury, which move by themselves, and the dolls that appear to move by themselves but are in fact manipulated by hidden operators with no visible means of control.

The Barbican's exhibition of twenty two 'karakuri ningyō' contained one example of the first type. This is a



Close-up of the dolls wooden mechanism.

'chahakobi', or tea serving doll, which has been constructed from detailed technical drawings made in the seventeenth century. This type of 'karakuri ningyō' was much sought after by the feudal lords and rich merchants. The doll's intricate movements are determined by the placing and removal of a tea cup from the tray which it carries.

However, the Barbican exhibition consisted mainly of the 'dashi karakuri ningyō', ranging from two to five feet in size and constructed between the seventeenth century and the present day. Drawn from all parts of Japan they are used once a year on the enormous 'dashi' (festival chariots) which characterise local outdoor religious festivals of the Shinto faith.

The first examples of 'karakuri ningyō' came from China in the fifth century B.C., and from Japan in the seventh century A.D. The technology of European clockmakers was quickly absorbed into the already sophisticated mechanism of the 'karakuri ningyō' when traders brought the first clocks to Japan in the late sixteenth century. 'Dashi karakuri ningyō' reached a peak of technical development in the 1820's. It is from this seventeenth and eighteenth century period that most of the Barbican exhibits were drawn. ■

Mechanical Music in Space Exhibition

A new application has been found for the use of mechanical music by Carole Stott, Curator of Astronomy at the National Maritime Museum.

A major exhibition, "Space Works" will illustrate the impact of artificial satellites on science, technology and daily life. **Space Works** is being sponsored by British Aerospace and the Department of Trade and Industry. The exhibition will be in the Navigation Gallery of the British Maritime Museum and will run from the beginning of November 1985 to the end of 1986. It is timed to coincide with the close approach of Halley's comet and will make a special feature of this and the Giotto spacecraft which will encounter the comet in 1986.

The museum plans to use a pianola to demonstrate the effects of observing stars from inside and then from outside the atmosphere. The idea is to play a tune from start to finish but only using the central ten notes. Play the same piece using all the scale and the outcome is totally different and the tune complete. When astronomers observe from inside the atmosphere they only see a limited picture of the universe but observations made outside the atmosphere around the Earth, are totally different. We need to send satellites outside the Earth's atmosphere to get a complete picture.

The above information is based on a letter sent in by the "Patrick Moore" of mechanical music, Frank Holland MBE. ■

Hupfeld Phonoliszt Violina sells at record price

by Graham Whitehead



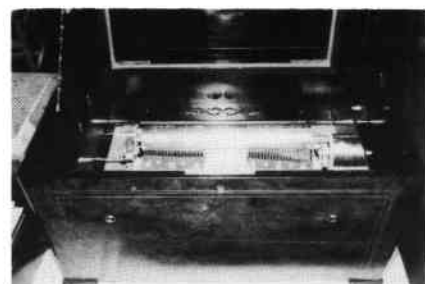
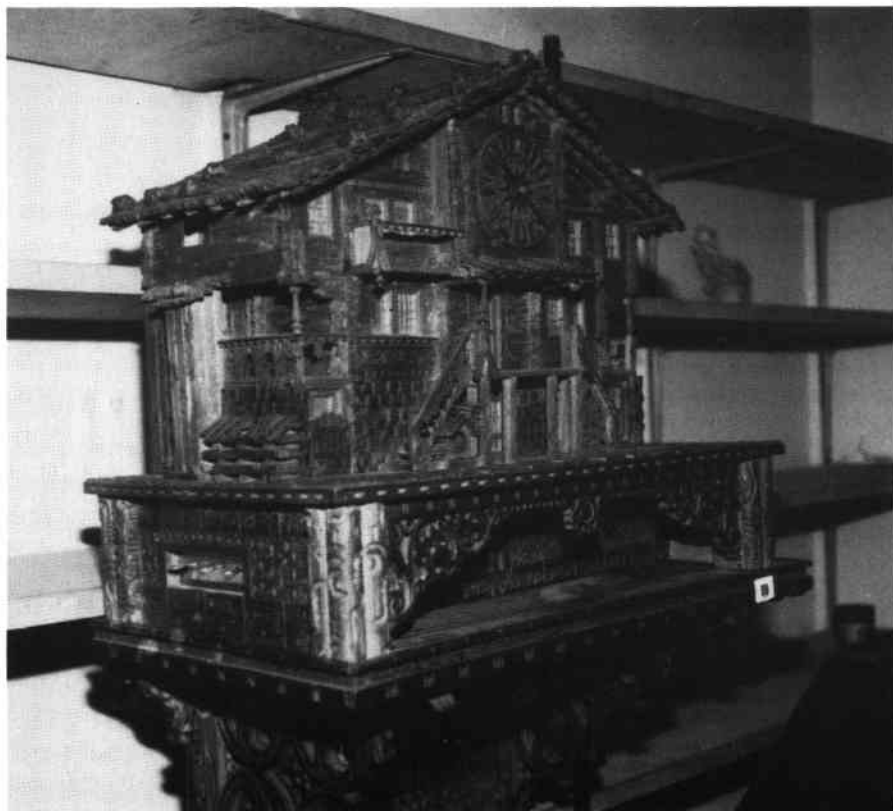
The Hupfeld Phonoliszt Violina.

What might have been the highest European price ever reached for a Violina was achieved at a Bristol Auctioneers Sale on the 3rd December, when the hammer fell at £58,000 plus VAT. The purchaser from Switzerland said that as the instrument had been fully restored and was playing well, it was well worth it. Sixty buyers and another sixty or so onlookers attended the sale of Osmond Tricks at their Regent Street sale rooms in Clifton near Bristol hoping for bargain purchases from the former West Cornwall Museum of Mechanical Music, operated by Musical Box Society members, Douglas Berryman and Graham Webb.

Many of the Orchestrions and some of the smaller items had been entered by Retonio Breitenmoser's Swiss firm whose main activity is operating a major tourist attraction in Degersheim which incorporates mechanical music with live entertainment and features the famous Taj Mahal Organ.

At least one item was entered which until recently formed part of the display at the Paul Corin Mechanical Music Museum in Cornwall. This was the 101 key Mortier dance organ with 700 pipes, accordion, and full range of percussions. It has a rather impressive art deco façade of the thirties. The hammer fell at £22,000, unsold; but was sold later by private treaty for an undisclosed figure. Pip Corin has informed me that this instrument, the largest in their collection, has been replaced by a 66 key Limonaire with a shell-like façade of

around 1900, in the art nouveau style. Amongst the smaller items was a very pretty and intricate model of a Swiss Chalet complete with an ornate matching wall bracket with an 11" cylinder playing 8 airs which could be played either by the clock or at will. The Comb stamped JA serial number 9806. c1860, this was



in excellent playing order and was sold for £1,200.

An unusually deep cased cylinder musical box with an 18 note organ playing 8 airs on a 13" cylinder sold for £1450.00 at around the estimated price. The previous lot, a Ducommun Girod "Hidden Bells" box with 19 1/4" cylinder playing 12 airs with original tune sheet and lever wind movement with three hidden bells below the bedplate. This box also had an attractive lid with brass stringing and large inlays of tortoiseshell, enamel and brass, attracted a bid of only £1,200 against the estimated price of £1,800 - £2,200.

An 8" cylinder Nicole Freres serial number 47091 which was with lever-wind double spring barrels and original tune sheet sold for £850. The highest price paid at the Osmond Tricks sale for a music box was £6,800. This was a theatre automat music box in an upright glazed cabinet playing 8 airs on a 13 1/4" cylinder with drum and six bells played by three chinamen and accompanied by three dancing dolls, this was restored and in excellent playing condition and was the type of instrument once found in Railway Stations in Switzerland.

The theatre automaton musical box described on previous page.



Amongst the larger instruments was a rare cafe Accordion Orchestrion by V Amelotti, of Nice in France. The accordion is accompanied by a bass drum, snare drum, cymbal and wood blocks. Bids for this instrument reached £3,000 whilst £7,000 was bid for a Mills

than money on their purchases.

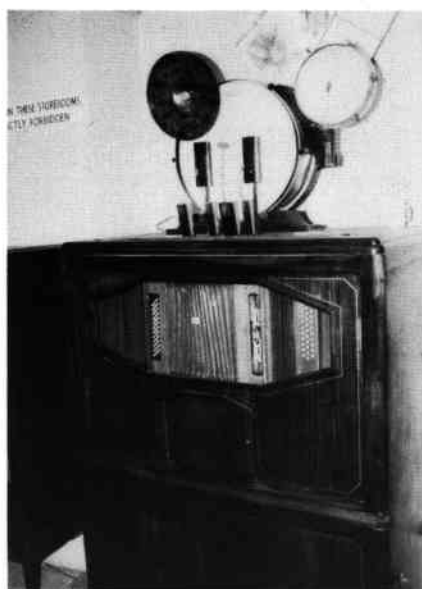
After the sale, Ernst Inauen, Herr Breitenmoser's manager, said a lot of his entries in the sale which included many of the Orchestrions, had failed to reach the reserved price. He had been optimistic at the start of the sale because 65 people had registered for bidding, "If each bidder had only brought one piece everyone could have gone home with something and been happy, I would have been satisfied", said Ernst. "Back in Switzerland we only have 40 people bidding and yet sell many times that number of pieces. We have brought some very fine pieces to England, most of which we have spent a lot of money on restoring. I think people have missed this chance to buy some good instruments but we will be having another sale in Switzerland next November and that will be worth coming to." And the official verdict of Osmond Tricks auctioneer, "very much a swings-and-roundabouts sale, we were very

pleased with the Violina but some lots were dissappointing."

Editor's impression

"Guide prices" were far too high resulting in lack of buyers. This was certainly not the sale for bits and pieces. There were no Orchestrion or piano rolls sold as separate lots, no empty box cases and no substantially incomplete items. In fact it was a sale for the sort of buyer not looking to spend more money on restorations once the purchase has been made. So often the sale room price is only the first payment down, often to be followed by a fairly hefty bill for restoration. This benefit however, did not appear such an attraction to buyers indicating perhaps that the British collector prefers to buy cheaply and do whatever is necessary in the way of repairs or restoration himself, or make a second payment to a repair man.

The one notable exception to this observation was of course the high price obtained for the 'Hupfeld Phonoliszt Violina'. This Orchestrion had been restored very well (I can vouch for that because I have been involved in the restoration of my own Violina) by West of England Automatic Piano Company i.e. Douglas Berryman one of the former owners of West Cornwall Museum of Mechanical Music. The upper pneumatic action with the larger type suction pump in the bottom of the case indicated that this was one of the later models built. The hammer price of £58,000 plus VAT is the highest price at which I have ever heard one of these fine instruments being sold, although, I have often seen asking prices even higher. ■



Violano Virtuoso. A good Weber Grandezza orchestrion with piano, mandolin and xylophone was unsold at £8,000. A second Grandezza, this one with accordion and drums by Konigsberg also failed to find a buyer. A collection of eight Street barrel piano's, thought to have been once the property of Cannon Wintel, failed to sell as one lot and were offered individually, these attracted bids ranging from £100 - £220 each. These offered opportunities for enthusiasts prepared to spend time rather



Al Choffnes, Immediate Past President of MBSI inspects the cylinder boxes.

New President for American Society

At the annual meeting of the MBSI on-board the Queen Mary floating Hotel in Longbeach California on 31st August 1985, Ron Bopp was elected President. Ron has been involved with the Musical Box Society International for several years and is interested in and collects large coin operated pianos and orchestrions. Some years ago Ron gave a talk on American Orchestrions to members of the Musical Box Society of Great Britain at a meeting held in the Kensington Close Hotel. ■

Watermouth Castle gets an Oscar

The 101 key Mortier, "Oscar" has been sold by the St. Albans Organ Museum to Watermouth Castle, Ilfracombe, Devon. Castle owner Richard Haynes, who's tourist attraction includes a small collection of Mechanical Music is now constructing a large room to house the organ and intends to synchronise the organ's music to a water fountain feature with the musical rhythm changing the fountain's pattern. ■

Plush and Lush

October 1985, saw the opening of a £5,000,000 entertainment project, the brain child of Swiss entrepreneur Reto Breitenmoser. This Magic Casino located in Degersheim, 10 miles south west of St. Gallen in Switzerland, provides a magical musical evening for 250 diners and incorporates entertainment by mechanical music. Among several mechanical instruments featured is the famous Taj Mahal Mortier organ. ■

Moving on

After ten years as a major dealer in mechanical musical instruments in America, Bill Edgerton is moving on to other business interests and has now transferred ownership of Mechanical Music Center to Fran Meyer, long-time associate, and Ike Halsey, one of his restorers. Fran and Ike will continue to operate Mechanical Music Center at its present location and will specialise in reproducing pianos and other pneumatic instruments. They will handle sales, consignments, restorations, service, and custom work in their specialty. Fran has been the showroom manager of Mechanical Music Center for the last eight years during which they have sold over 300 reproducing pianos, probably more than any other single firm since the early 1930's. ■

NEWSDesk NOTES

German Society to visit England

The German Society, the Gesellschaft für Selbstspielende Musikinstrumente e.V. is planning a British tour in 1986. Roland Wolf of Hannover hopes to bring at least 15 German Society members to England at the beginning of September when they will visit several mechanical music high spots.

Their provisional programme includes visiting Stourpaine August 30 and 31st. Their second stop will be at Napton Nickelodeon of Mechanical Music and from there they will travel to Thursford to visit the Cushing collection.

Before returning home they hope to visit Arthur Mason, Frank Holland, and visit the Mechanical Music Museum in Coton, Nr Stowmarket.

MBSGB Society member Mrs. D. Robinson of Market Rasen is acting as organiser and making the arrangements for their visits. ■

American Journal gets bigger

Angelo Rulli, Editor of the Technical Journal of the Musical Box Society International, in America, has won his committees approval to increase the size of the bulletin from 5½" by 8½" to 8½" x 11". This size is known as Quarto in America and is comparable to our own magazine which is the European International Din

size of 11¼" x 8¼". The main reason editor Angelo Rulli wanted a change was due to the difficulty of producing a graphically attractive and interesting magazine in a small format. The Technical Bulletin has a circulation of around 2½ thousand and is published three times per year.

From 1986 membership subscription of MBSI will be increased 33⅓% to \$20. Members outside of the USA pay a surcharge of \$10 and a further \$10 when Airmail delivery is requested. There is also a joining fee of \$5. In addition to the Technical Bulletin members receive the MBSI news Bulletin six times per year. Membership information can be obtained by writing to Mrs. C. W. Fabel, Box 205, Room 3, Morgan Town, IN46160. USA. ■

Heavy Breathing Banned

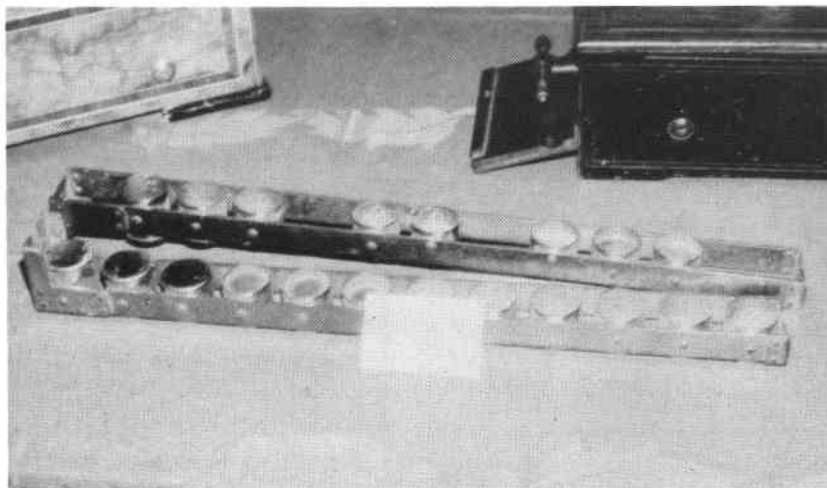
On 30th September 1985 CBS News, networked across America, included a 6 minute feature on Napton Nickelodeon. Whilst many instruments had a brief airing, an invitation to film one particular item was declined by CBS Newsmen as they feared complaints from American viewers. This was an Automata of a lady with a fan and veil whose realistically heaving bosom appeared too risqué in their close-up lens. "We can accept blood and bullets but this might be just too much" commented one of them ruefully.

A 15 minute item recorded at Napton Nickelodeon was featured on Woman's Hour on August Bank Holiday Monday last, and on 11th February the BBC recorded a programme to be featured shortly in "The Organist Entertains" broadcast on radio 2 every Friday. ■

Mystery Pic.

During the MBSI convention in California, Steve and Violet Ondek displayed this article with a request for information about its purpose.

Your Editor was able to identify it for them. Do you know? Answer page 194.



Development of manufacturing mechanical musical instruments in the Black Forest

Dr. Herbert Jüttemann, D-7500 Karlsruhe (West Germany)

Revised by Graham Whitehead

There are two main areas in Germany, where mechanical musical instruments have been made. The most important area is the region around the towns of Leipzig and Dresden, now lying in the DDR (German Democratic Republic). Large firms as for example Ehrlich, Hupfeld, Polyphon, Kalliope, Popper, Lochmann, Claus, Dienst, Lösche, Pietschmann, Pyrophon, Buff-Hedinger, Kästner etc. were established there.

The area of second importance was the southern part of the Black Forest (High Black Forest). The Black Forest lies in the south-west of West Germany and is known in Germany as the "Schwarzwald". It is a mountain-range 160 km (100 miles) long and 30 to 60 km (20 to 40 miles) wide, see Fig. 1. The highest mountain is the Feldberg with an altitude of 1493 m (4898 ft). About 61% of the area of the Black Forest is covered with trees and it is dominated by high firs. The other part consisting of rolling meadows, is not very fertile. In contrast to other northern parts of Germany and except for the main roads, the Black Forest is very lonely. You can walk there for hours without seeing a soul.

Some of the characteristics of the Black Forest are the huge wooden farmhouses, Fig. 2, and a magnitude of ancient watermills, which have become more and more dilapidated. In altitudes higher than 1000 m (3300 ft) the residents have nearly 8 months winter and four months summer. The snow-blanket which often persists the whole winter, has a depth there of 1 to 2,8 m (3,3 to 9 ft), Fig. 3.

Clockmaking

During the long snowy winter, the inhabitants had to stay indoors and carry out some activity other than farming. Being very skilful in using the carving knife they began woodcarving. At first, and for many years after, they made wooden spoons, plates, dishes, shovels, bushel baskets, buckets, tubs etc. A second reason in the shaping of the economic life was the system of inheritance. The farm was inherited by the youngest son. He had to give each of his other brothers and sisters a small piece of land for keeping a cow and for building a little house upon. For the older brothers and sisters not to depend on their younger brother, they had to take up other work.

A lot of them chose woodcarving as an occupation. Around the year 1640 the first wooden clocks were made near the village of Waldau. The clockmaking expanded more and more. In contrast to the metal-plate clocks available the price of a wooden clock was 80% lower, enabling the farmers and members of the low and middle classes to buy these wooden clocks. By the year 1840 they were built in huge quantities and around 600,000 wooden clocks had been produced. To arouse interest in these clocks figures were added. As many as twenty different designs, amongst them the cuckoo was the commonest.

The Carillon Clock

In satisfying elated demands, musical-clocks were offered. The first Carillon-clock was built by Johann Wehrle of Neukirch near Furtwangen in the year 1768. A pattern could be the carillon of the Münster of Strassburg, which lies not far from the Black Forest on the river Rhine (Fig. 1).

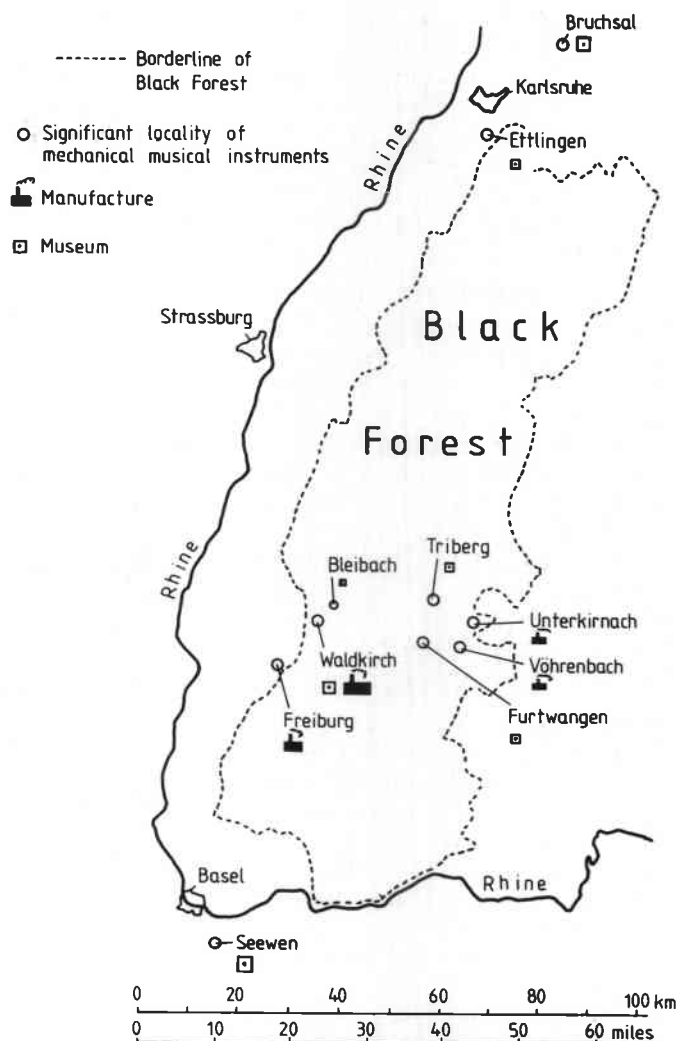


Fig. 1: Map of the Black Forest with places referring to mechanical musical instruments.



Fig. 2: Farmhouse of the Black Forest built in 1650.

The bells of the carillon-clock were made of glass, because some glass-blowers lived in the Black Forest and glass was much cheaper than brass or bronze. The glass-bells were at first made in the same way as drinking-glasses, but the base was not worked out. The glass was hung up inverted in the bell-house. Fig. 4 shows such a carillon clock.



Fig. 3: Winter in the Black Forest.

Photo: Photo Carle-Kessler, Triberg.

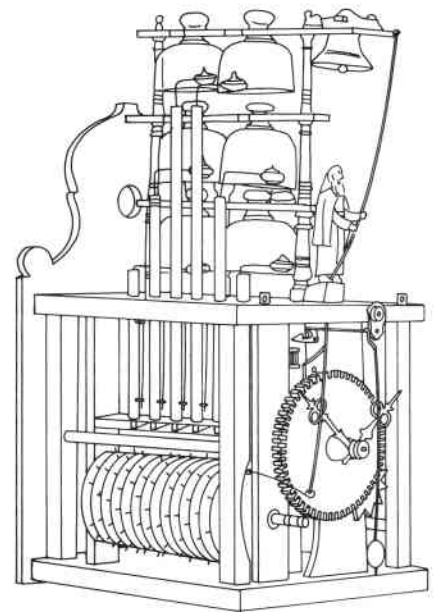


Fig. 4: Mechanism of a Black Forest carillon clock with six glass bells and a bell-ringer. Clock Museum, Furtwangen.

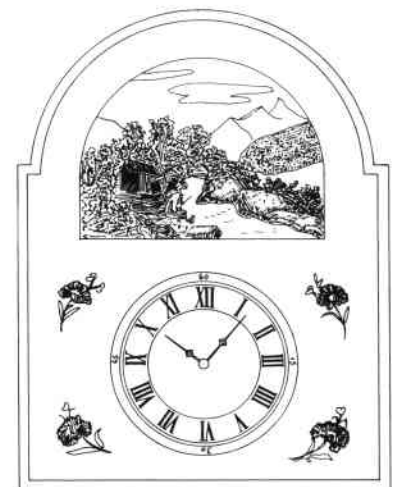


Fig. 5: Dial plate of a common Black Forest flute clock, Elztäler Heimatmuseum, Waldkirch.

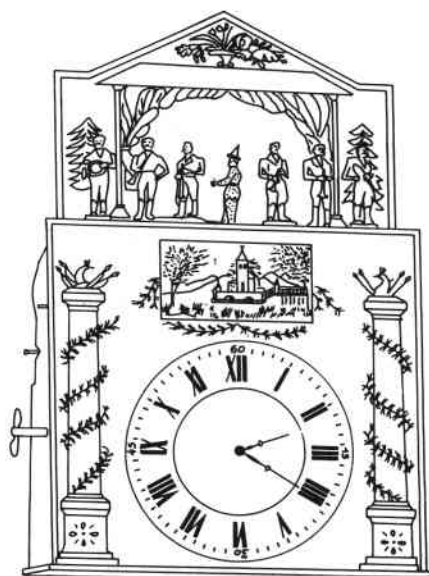


Fig. 6: Flute-clock with moving figures in front of a stage in the upper part of the clock.

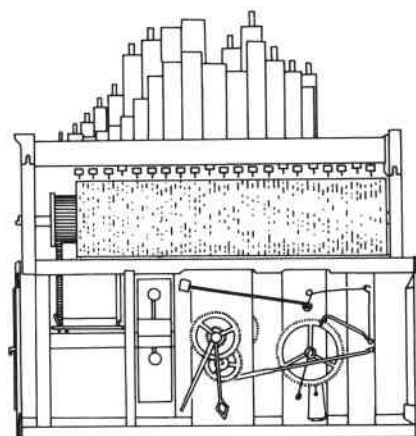


Fig. 7: Movement of a flute-clock.

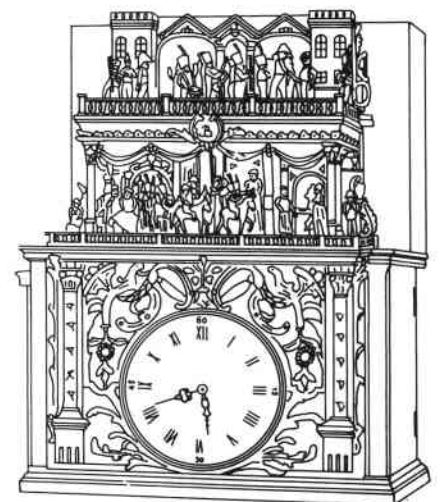


Fig. 8: Flute clock of Ignaz Bruder with moving military bands and other moving figures in two stages. Collection Weiss-Stauffacher, Seewen near Basel.

Wooden Flute-Clocks

By the year 1770 the production of wooden flute-clocks had begun in the Black Forest. It is not clear, whether Christian Wehrle was the first builder of the flute-clock, or Salomon Scherzinger of Furtwangen. The flute-clock does not have its origins in the Black Forest, they had already been built in another way by the Augsburg Masters in the 17th century.

Fig. 5 shows the dial plate of a common flute-clock of the Black Forest. Very often the dial plates were endowed with moving figures, see Fig. 6.

Fig. 7 shows the movement of a flute-clock with the pipes and the pinned cylinder in the upper part and the clockwork in the part beneath.

The change-over into producing hand cranked barrel organs

In 1843, twenty-eight makers of musical clocks could be listed in the Black Forest. The majority of them lived in Furtwangen, Neustadt and Vöhrenbach. Many of them passed into the building of barrel organs and orchestrions, as Ignaz Bruder, Michael Welte, Tobias Heitzmann, Joseph Heine, Konstantin Blessing etc.

After the year 1810 the pipe-clocks of the Black Forest became more and more luxurious. The number of moving figures increased and eventually, they were installed in two stages, Fig. 8. The importance of the clock became progressively less until it was omitted altogether. The result was the hand-cranked barrel organ with two stages, Fig. 9. These hand-cranked barrel organs have the movement of a flute clock. The arbor of the air-brake is lengthened and a crank is placed on it, also the weight-drive is omitted. In the Black Forest more of these organs can be seen; but most of them are unrestored. The second step was to diminish the importance of the figures and to increase the part of the organ. In that time hand-cranked barrel organs (Germ.: Drehorgel) were built with only a few moving figures, Fig. 10. Eventually the moving figures were omitted altogether. Usually, however, the hand-cranked barrel-organs are derived from the serinette or little portable organs, as Bonanni had described them in 1709 and 1722.

A lot of these organs with moving figures were shown on the German fairgrounds and in other places. In trying to accompany the exhibitions on the fairgrounds the showmen wanted hand-cranked barrel-organs of bigger sizes and with luxurious wood-carvings to catch-the-eye.

Around the year 1810 the first orchestrions were shown in Germany made by Johann Nepomuk Mälzel and Johann Gottfried Kaufmann. Members of the richer classes wanted to own them. In fulfilling the various demands, an industry for mechanical musical instruments grew up in the Black Forest.

Vöhrenbach

Vöhrenbach is a little village in the High Black Forest (Fig. 1). The musical clock maker Michael Welte founded a firm for musical clocks and music-movements here in the year 1833. Later on he changed his residence to the town of Freiburg.

Daniel Imhof was born in Spitzenbach near Waldkirch. He learned the art of making flute-clocks in Neukirch near Furtwangen. In the year 1848, because he was a participant of the failed revolution in Germany, he emigrated to England. In London he founded a selling agency for musical clocks of the Black Forest. In the year 1852 he formed an association with his fellow-countryman Leopold Mukle and established the London selling agency Imhof &

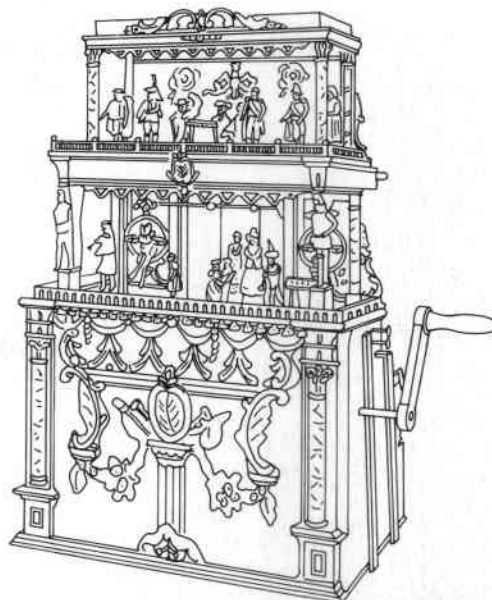


Fig. 9: One of the first hand-cranked barrel organs of the Black Forest similar to the flute-clock in Fig. 8. (Historisches Museum, Basel).

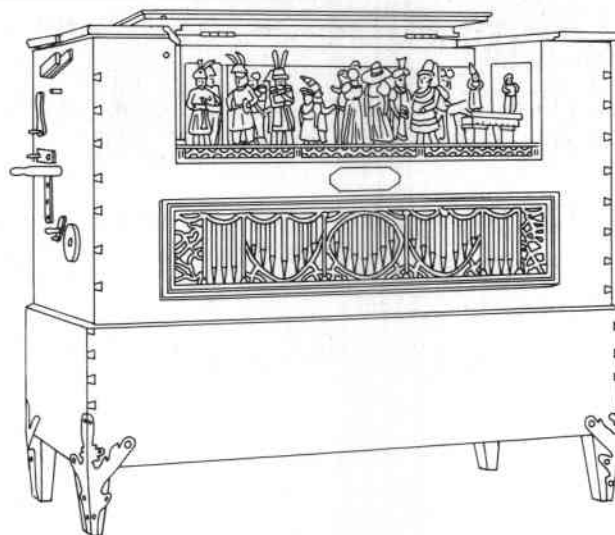


Fig. 10: Hand-cranked organ with some moving figures.

Mukle. Mainly they offered luxurious orchestrions. They were also owners of a large factory in Vöhrenbach.

The other orchestrion-factories were owned by Tobias Heitzmann and Xaver Heine. Later on Heitzmann changed his residence to Villingen.

Unterkirnach

Unterkirnach, a pleasant little village, is the birthplace of Carl Blessing (1769 to 1820) and Martin Blessing (1774 to 1847). Martin built in the years 1829 to 1831 an orchestrion with 164 pipes and 15 registers, which in 1831 he took to London, where he sold it for a high price. Hubert Blessing (1823 - 1866), a descendant of Carl Blessing began building big orchestrions in 1862. After the death of Hubert Blessing in 1866 Ambrosios Weisser took the firm over under the name "Ambrosios Weisser, vorm (formerly) Hubert Blessing".

Freiburg

Freiburg is a university town lying on the border of the Black Forest. Michael Welte coming from Vöhrenbach had established his firm here in the year 1872 and built at first orchestrions, Fig. 11. Later on the firm was renowned for the invention of the reproducing piano in 1904. Edwin Welte, a grandson of Michael Welte, founded a branch-firm in New York in 1906.

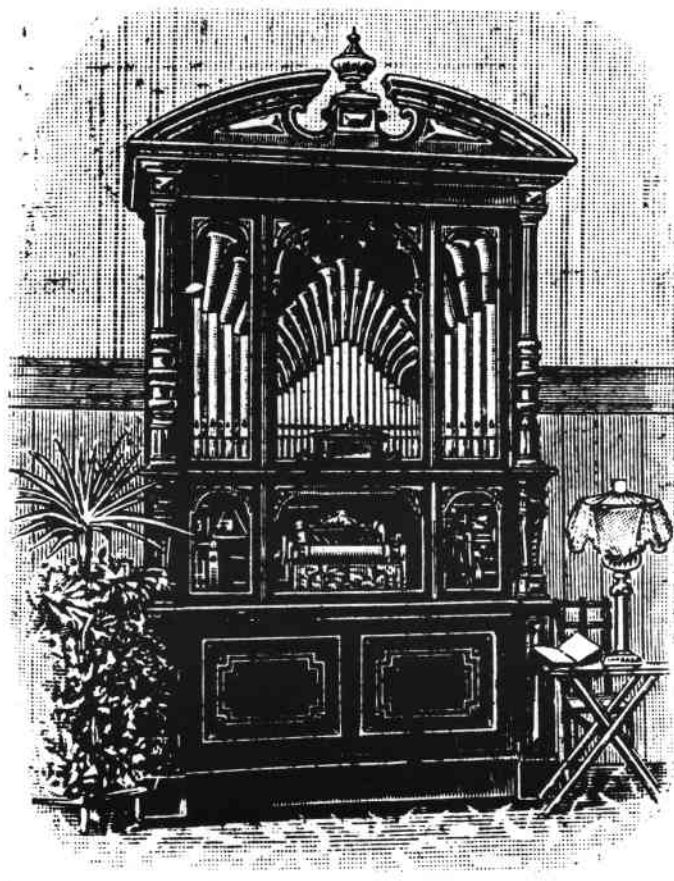


Fig. 11: Cottage-Orchestrion made by M. Welte & Söhne.

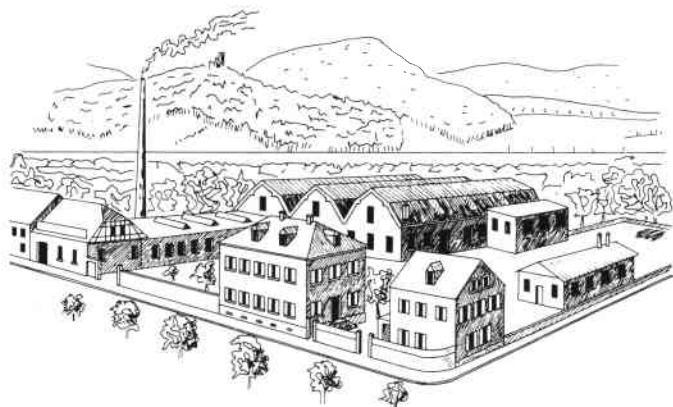


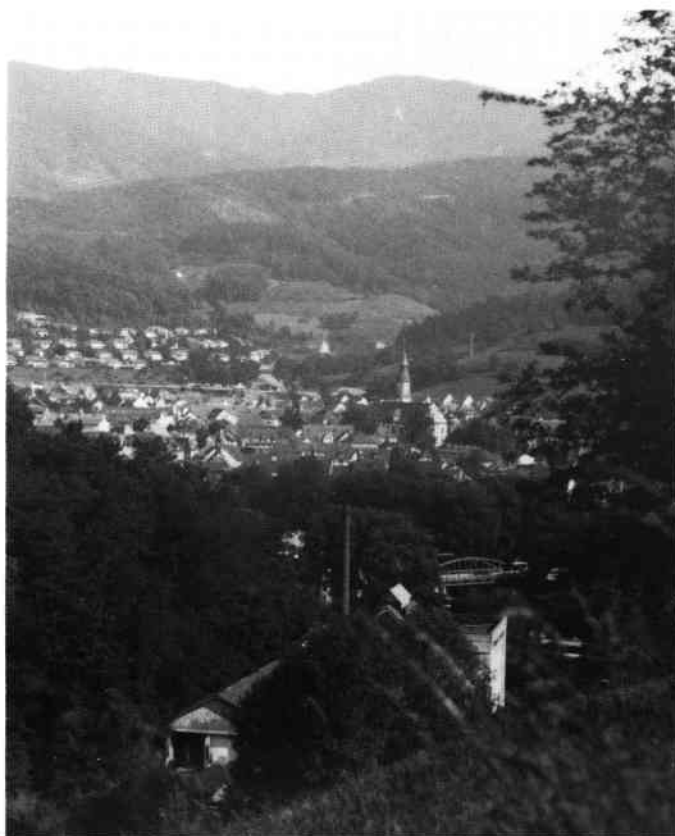
Fig. 12: Factory of Limonaire Frères in Waldkirch.



Fig. 13: Fairground organ of Limonaire-Frères made in Waldkirch. Elztäler Heimatmuseum, Waldkirch.
Photo Ringwald, Waldkirch.

Waldkirch

The most important place in the Black Forest with regard to mechanical music instruments is Waldkirch (Wald = wood; kirch = church). It is a little town surrounded by green mountains, 12 km (8 miles) from Freiburg in Breisgau. The highest of these mountains is the Kandels with an altitude of 1241 m (4071 ft). It would be a very nice health-resort, if a busy railway line did not go through the centre of the town. A by-pass line should be ready in the year 1987.



A view of Waldkirch.



The new Hotel Felsenkeller in Waldkirch.

In the year 1834, Ignaz Bruder (1780 to 1845) settled in Waldkirch. Years before he had built musical clocks and since 1806 hand-cranked barrel-organs. Later on he gave more weight to orchestrions and fairground-organs. Some of his descendants also learned the craft of mechanical musical instrument building. In the year 1870 three firms existed with the name Bruder. Listed below are some other firms who set up in Waldkirch:

1. **Gebrüder Bruder**
(founded in 1864; dissolved in 1937).
2. **Wilhelm Bruder Söhne**
(founded 1868; dissolved 1941).
3. **Ignaz Bruder Söhne**
(founded 1890; dissolved 1918).

4. **A. Ruth & Sohn**
(founded 1887; dissolved 1938).
Building of large fairground-organs with the splendid mixture-sound.
5. **A. Gavioli & Co.**
Important French firm; founded a branch establishment in Waldkirch in 1896; dissolved in the year 1908 as a result of difficulties in the Paris management.
6. **Limonaire Frères**
French firm with chief-management in Paris existing from 1908 until the First World War. It was a big and flourishing factory in Waldkirch, Fig. 12. Fig. 13 shows one of the products.
7. **Gebrüder Weber GmbH**
(Founded 1883; dissolved 1931) In contrast to the other firms in Waldkirch the firm Gebrüder Weber did not build fairground-organs but orchestrions of high quality. In the village of Bleibach (Fig. 1) in the neighbourhood of Waldkirch you can see and hear in the Hotel Adler an orchestrion with an ancient military band made by Gebrüder Weber GmbH.
8. **Carl Frei**
Carl Frei senior, born in 1884 in the Black Forest, began the production of mechanical musical instruments while the other firms were declining. In the year 1920 he established in Breda (Netherlands), where he worked until the Second World War. There he built the typical Dutch street organs. In Waldkirch he founded a new firm, which was taken over by his son. The little factory still exists today at No. 40 Kandel Strasse. Carl Frei senior was also the constructor of some very large fairground organs.



No. 40a Kandel Strasse the home and workshop of Carl Frei Jr.



Carl Frei Jr. shows members of MBSGB his workshop.



The Gebrüder Weber orchestrion in the Hotel Adler.

Visiting the High Black Forest

In the Black Forest you can see 10 museums of Black Forest clocks including musical clocks:

1. Uhrenmuseum Furtwangen.
2. Badisches Landesmuseum, Karlsruhe.
3. Triberger Heimatmuseum, Triberg.
4. Franziskanermuseum Villingen.
5. Städtisches Heimatmuseum Schwenningen.
6. Uhrenmuseum Haslach (private museum).
7. Augustinermuseum Freiburg.
8. Heimatstuben der Stadt Titisee/Neustadt.
9. Heimatmuseum Schramberg.
10. Heimat- und Phonomuseum St. Georgen.

There are 5 museums of mechanical music instruments in or in the near vicinity of the Black Forest:

1. Badisches Landesmuseum, Department mechanical musical instruments in the Castle of Bruchsal outside the Black Forest near Karlsruhe. There you will see one of the largest collections of mechanical musical

instruments in Germany. The collection is distributed over three parts of the castle.

2. Elztäler Heimatmuseum Waldkirch. A little museum in Waldkirch.
3. Heimatmuseum Triberg. There are only a few mechanical musical instruments to be seen; it is mainly a clock museum.
5. Private-collection of Dr. Weiss-Stauffacher in Seewen near Basel in Switzerland (railway station Grellingen). It is a very famous collection exhibiting instruments of the Black Forest, too.

When you come to the Black Forest in regard to mechanical musical instruments, the period from 15th May to 5th of October is the best. During that time the roads are free from snow and the museums are open.

At this time you also have good conditions for strolling, which is very popular in the Black Forest. The footpaths are well sign-posted.

There are bed and breakfast lodgings in the little villages, but if you stay for only one night you have to pay 3 DM extra. You can also find hotels in the villages.

For an overnight stay in Waldkirch I can recommend the new Hotel Felsenkeller, schwarzenbergstrasse 18, D-7808 Waldkirch. Sometimes you can find others there who are interested in mechanical music.

Coming from Ostende (Belgium) or from the Airport at Frankfurt by train, you can travel to Offenburg or to Freiburg. In Offenburg a railway begins to Triberg, from where you reach Furtwangen, Unterkirnach and Vöhrenbach by buses. This railway is remarkable, because the train climbs from Hornberg up to the higher parts of the Black Forest in loops and curves and has more than thirty tunnels.

If you want to reach Waldkirch, you have to travel to Freiburg. There you can get a bus or another train to Waldkirch.



Beautiful German architecture of the Heimatmuseum Waldkirch.



Music arrangers workshops Heimatmuseum, Waldkirch.



Top: Badisches Landesmuseum in the Castle of Bruchsal near Karlsruhe.

Middle: Examples of the 200 or so mechanical instruments displayed at Bruchsal owned by the county of Baden Wurttemberg and Jan Brauers.

Bottom: A survivor of the ill fated Titanic. Intended for the first-class saloon this superb 250 pipe organ orchestration on display at Bruchsal was made by Welte in Freiburg. Due to a delay in completion, the White Star Lines Flagship sailed many years ago on its maiden voyage without the organ. It was acquired by Jan Brauers.



*Photos: Graham Whitehead (unless acknowledged).
Illustrations Dr. H. Jüttermann.*

Hopes for England's finest Welte organ

by Graham Whitehead

The largest and most expensive Welte Philharmonic Pipe Organ ever to be installed in Great Britain, may one day make music again. This is the aim of the Sir David Salomons' Society who have the care of this famous Organ under their wing.

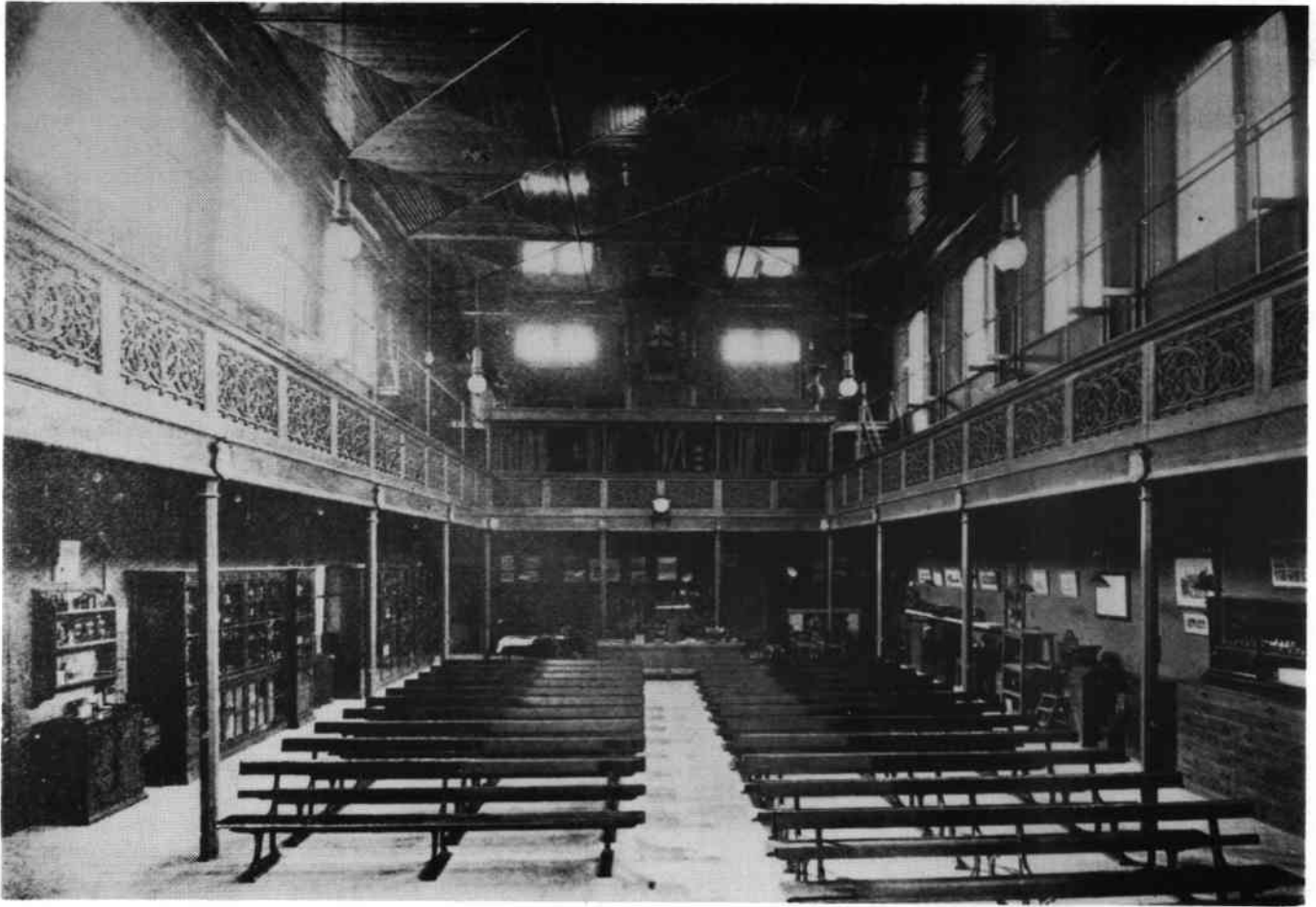
Sir David Lionell Salomons was born in 1851 and became one of the most noted inventors of the late Victorian era. First interested in watch-making and metal-work, he went on to invent electro-magnets, domestic appliances powered by electricity, an electric organ and a mechanical piano.

The family home at Broomhill Nr. Tunbridge Wells was developed by Sir David into a mechanician's paradise with the construction of a work-shop laboratory and what became called the Science Theatre. A peep into the Science Theatre auditorium is a thrill enough, but casting one's eyes around one soon realises the joys of discovering a natural museum. Natural, because little has changed since the turn of the Century and much of the original electrical installation of 1896 is there to be seen.

The building was completed by Sir David without the aid of architects or engineers of any sort. It was also one of the first buildings to be constructed with a cavity wall, in fact the cavity in this building is around three feet wide and it is said one is able to make a circular tour of it.

The fully equipped working Victorian stage, a unique relic well worthy of preserving itself, is surmounted by this awe inspiring Welte player organ standing approx. 28 feet wide by 17 feet high.





Science Theatre in its heyday showing Lantern Gallery with Echo organ above.



Theatre showing stage and screen which rolls down to reveal the Welte organ behind.

Sir David died in 1925 and in 1937 his widow gave the whole estate, 35 acres of it, for the people of Kent. Initially it served as a convalescent home, but in 1946 it passed to the government under the National Health Act of that year and is now occupied by the South East Thames Regional Health Authority as a training school.

Two years ago, Graham Whitehead owner of the Napton Museum of Mechanical Music, together with his colleagues, had the pleasure of inspecting and reporting on the current condition of the instrument as part of the Sir David Salomons' Society's viability study, and this society with 60 members hopes to launch a national campaign to raise funds to restore and present music on this unique instrument. It was during the preparation of this report that I decided to write to the Society, for onward transmission to the authorities, regarding the general security of the organ. I had noticed indications that souvenir hunters had been at work around the Science Theatre and that parts from the console and the electrical installation had disappeared. It would have been disastrous if the music rolls were to go the same way. Happily my letter describing this installation as a "valuable work of art" resulted in much tighter security and for a time access became virtually impossible to anybody. A situation which may have caused the rumour that the instrument had been bricked-up. In fact as the accompanying photographs, taken in December 1985 show, this is not the case.

History

The unique and exciting instrument has a fascinating history. This type of Welte organ were originally made for churches or halls and were produced in Freiburg-im-Breisgau. The organs, Great and Echo, were ordered through Messrs. Steinway of London, the well-known pianoforte manufacturers. The date of the order was 19th June 1913, with delivery anticipated for April 1914. Erection of the instrument was envisaged to require two months work.

Quite why is not known, but there were delays in despatching the order, further delayed by the trial of the instrument in the Freiburg workshops of the Welte Company. In fact, this testing did not take place and the organs were only partially erected by 17th April 1914. The entire instrument was then dismantled and packed into 45 large cases and shipped to London, reaching there by late July. The very last case arrived just one week before Germany declared war. Consequently, Welte's staff were unable to erect the organs at Salomons, although one German, in England at the time, did assist for three months. Final completion was achieved on 20th December 1914, having taken some four and a half months.

The organs might best be described collectively as an orchestrion, for the action mechanisms are more closely allied to Welte Player Piano systems, rather than conventional church organ actions of the period.

In addition, the presence of percussion stops [Drum, bells, Glockenspiel, etc.] is also commensurate with other orchestrions. Indeed, much of the pipework bears remarkable similarities with these types of mechanical musical instruments.

The instrument has never been rebuilt, or altered in any way. Therefore it remains in completely original form, making it a rare and precious example of a Welte player organ. As far as can be ascertained as there are no indications to the contrary, the organ has not been cleaned and overhauled since its construction. There are, however, signs that the organ was maintained in a most scrupulous fashion, whilst Salomons was able to oversee the care of it.

It appears that the 'orchestrion' has neither been maintained or played since about 1941. Reginald Dixon the famous Blackpool Tower organist is believed to have played the instrument around this time, whilst he was a member of the RAF. Your new Editor had made contact with Reg to verify this fact but was unable to obtain confirmation during his illness from which sadly he never recovered. One presumes that those responsible for maintaining and servicing it were called away to join in the war effort. As a result, the instrument has stood unused and slowly decaying for some 44 years.

The present location of the instrument is undoubtedly the original position [i.e., it has not been moved since installation]. The Great, Swell and Pedal divisions are all housed within the main case at the back of the stage in the Science Theatre. The Echo organ is sited at the opposite end of the Theatre, above gallery level, in a 'box room'. The doors to the box room would have been opened to allow the sound of the Echo organ to enter the Theatre area. The entire instrument [including the Echo division] is enclosed in expression boxes. The position of both sections are the most desirable, acoustically. Although the reverberation period is virtually nil, the 'ambience' is perfect, both for music and the spoken word.

Access for maintenance to the main organ is well planned. There are three removable panels in the case front and doors to the rear of the instrument at two levels and from both sides. Most action work can be seen from the lower rear level, whilst tuning is from the upper level only [by climbing in amongst the pipework]. The Echo organ also has removable panels around almost the entire perimeter of the case. Good tuning access is available at the back and sides of the organ and the action readily serviceable from underneath the soundboard.

There are some 2000 pipes in the instrument, ranging from over sixteen feet in length to about one half inch, or less. By far the greatest proportion of the pipework is formed from an alloy of approximately 95% tin and 5% antimony, a hardening agent. Therefore, the pipework alone is extremely valuable and not just in a financial sense.

By virtue of the fact that the entire instrument is enclosed in expression chambers, the moveable louvres of which have been mainly kept firmly closed, there is only a modest amount of dust and dirt in evidence. The internal actions, which are, to all intents, sealed, have likewise remained relatively clean, though not necessarily free of corrosion. In fact here is a wealth of evidence to suggest that close-tolerance working movements have been impaired by the length of disuse.

Winding

The blowing equipment of this instrument is of especial interest and concern. It is possibly not original; alternatives of the period would have been gas engines or hydraulic pumps. The main organ blower is situated in a quasi-crypt space beneath the stage. The room is extremely damp and, consequently, the impeller casings are red with rust. Fortunately, this does not appear to have attacked the metal too deeply. The plant is a two-part unit, manufactured by Watkins & Watson Limited and known as a 'Discus' blower. This company is, incidentally, still in the organ blowing business. The blower motor is an American Century machine and the manufacturers plate bears the following details: 5 HP, 110/220 V, 52 - 26 A, 1750 RPM, 60 Hz. In effect, this means that the motor, of the repulsion start type, is rated at five horsepower, with an option of two voltages, either series or parallel, running at a speed of 1750 revolutions per minute. The 52 - 26 amp rating is the

maximum current demand, dependant upon the use of the series/parallel option. The essential difference to most other blower motors of the modern era is the use of 60 Hz alternating current. Mains alternating current today is of 50 Hz.

The power output shaft is directly coupled to two independent impeller units. The first [nearest the motor] provides the vacuum for the organ action, whilst the second stage draws air from the organ chamber, through a protective grille, into the blower and pressurises it for pipe-wind and minor pressure-operated actions. This information can be determined from the direction of the impellers [indicated on the casing] and the side of inlet/outlet trunking. The rollerblind controls [two] are in good order. One was dismantled during the inspection visit and was found to be in excellent condition, not to say, a masterpiece of organ building engineering. There are two double-rise wind reservoirs, each measuring 7 ft x 4 ft. Whilst the original leatherwork looks clean and undamaged, it is almost certain that this leather will split as soon as the organ is put 'on wind'. The same applies to the vacuum reservoir [5 ft x 2 ft]. The main reservoir for the Echo organ [double-rise, 3 ft 8 ins. x 6 ft] is already split and would not take the strain of being winded.

There are, surprisingly, no concussions fitted to the wind supply in any part. However, with the pallet per note action there is very little need for these. There are two tremulants, to Swell and Echo. Each is of the oscillating pallet type and are located behind glass faceboards to allow visual inspection during operation. [Tremulants are often temperamental and it is of great assistance if one can view the unit whilst in motion].

Building frame

The building frame is of extremely solid construction. The soundboards are supported on steel RSJs, as they especially require firm support, free of movement due to atmospheric conditions to which timber frames are liable. There are no passage boards [tuner's walkways] provided within the instrument. Tuning would therefore be a somewhat hazardous affair, particularly in the main organ, where one must stand amongst the 'forest' of pipework as best one can. Suspended from the ceiling of the main organ enclosure are two rails, over which a crude ladder can be moved, with the intention of providing support **above** [!] the pipework. There are few tuners who would trust such an invention!

Pneumatic actions & leatherwork

The action employed throughout the instrument is of the pneumatic type, and is operated on two differing principles, vacuum and pressure [charge]. Despite theories to the contrary, an inch water gauge of vacuum exerts the same force as an inch water gauge pressure! All the pneumatic actions have at least two stages, usually known as primary and main, although there can be anything up to four stages in parts.

Electric actions

The Echo organ, being some 200 ft or more distant from the Great organ is operated by electric action, albeit an early form. At the console, the Echo organ action is pneumatic, being converted further along to electric, via a relay – complete with silver wire contacts.

Thence, electric cables [cotton covered] carried the 16 volt DC charge to the Echo organ, through a main cable which runs through the roof of the Science Theatre.

This cable runs into a set of 61 'horseshoe' magnets,

whose moving armatures open or shut off a small wind supply to the primary action.

The Echo organ drawstop contacts are of the mercury bath type – the mercury has long since evaporated.

Soundboards

The soundboards, or windchests, on which the pipes stand [and from which they receive their wind-supply], are of a rare type.

There is a small hinged pallet for each pipe of the instrument, and groups of pallets are interconnected by wires, so as to open collectively. These action wires are operated by the main pneumatic motors – the wires being sprung towards the off position.

This form of action was little used in this country but was more common in the USA during the late 19th Century.

The general disposition of the organ presents the Swell and Great soundboards side by side, pipework laid out chromatically, with largest pipes at each side of the instrument, running down to small trebles at the centre.

Swell box

The entire instrument is enclosed in a single expression chamber, including the Echo division which also has a Swell box.

There are eighty vertical shutters in the main organ Swell front and a further ten in the Echo box.

The main front louvres are all connected to open progressively and are operated by mechanical means from the console. The action is exceedingly heavy and it takes fairly strong ankle muscles to make any impression. There is a pneumatic Swell engine to operate the shutters from the roll-playing mechanism.

The Echo shutters are controlled electro-pneumatically from the console, where the expression pedal has a graduated contact plate, controlling individual shutters.

Access for tuning is through removable panels at the rear of the instrument.

Console

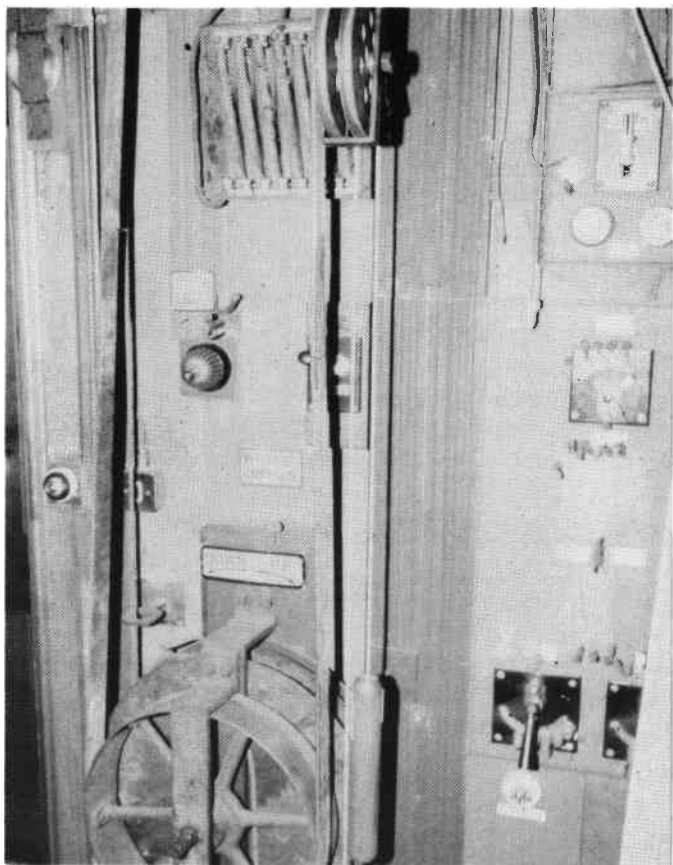
The organ console is built in and does not conform to Royal College of Organists standard console dimensions. Even so, it is very comfortable to sit at, and one feels in total command, or would do, if the organ were in a playable condition! The overall condition of the console is rather poor; it seems to have attracted a large number of visitors who have been keen to take mementos of the occasion. Most of the original switchgear [blower starter, generator starters, console lights etc.] has survived, as have the assorted gauges [amperes, volts, etc., for action current and blower]. The keys are weighted at the rear to facilitate prompt return of the keys to the off position. The pedalboard is little worn.

The key action is cleverly designed to produce a top-resistance, normally a feature of instruments with mechanical action. In this case, the keys are connected to small valves or pallets in a touch box [a box, filled with pressure wind, which conveys wind from the key pallet to the first stage of the pneumatic action].

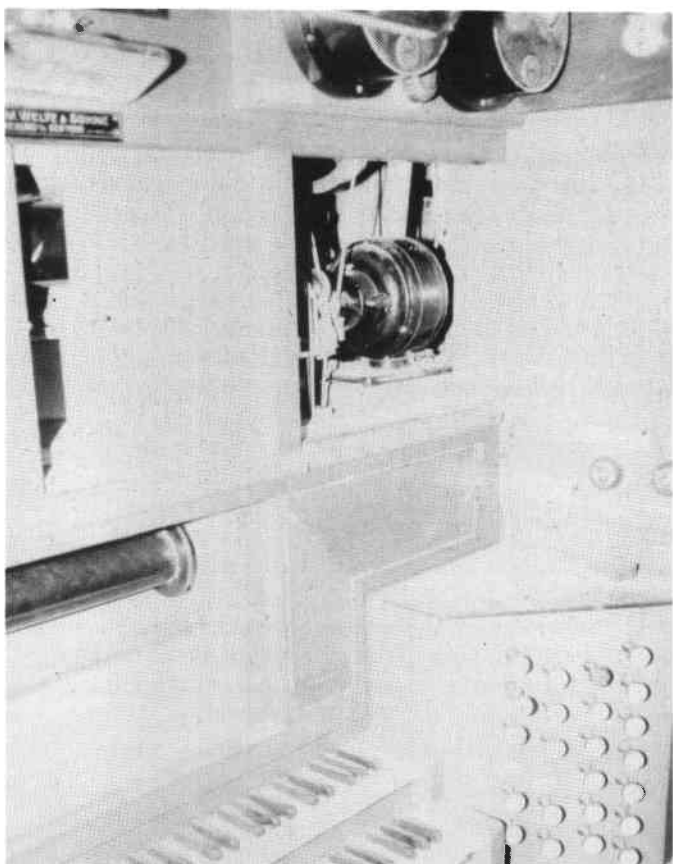
The top-resistance is created by making the key/pallet linkage slightly slack, so that when a key is depressed about $\frac{1}{8}$ of an inch, the slack is felt and taken up and then the key pallet pulled open against a small spring.

The combination piston action is somewhat crude, but probably effective enough. Pressing a piston creates a vacuum exhaust, transmitted to the piston relays.

The main organ action is similar to the Welte player piano's system, which is a pressure/vacuum system. A shortcoming of this system would be that the pipework farthest away from the keyboard would suffer a time-lag, whilst closer pipework would speak earlier.



A view of some of the stage control equipment.



Right hand side of console showing drive motor to upper spool frame.

The player

Immediately above the console are the two spool boxes for the orchestrion rolls. Their associated drive motors are concealed behind the console panelling, which is easily removable for servicing purposes.

Every stop can be controlled by the paper roll. The roll will also set position ff, mf, p, pp.

Both spool frames play Welte Philharmonic organ rolls and three types of roll are playable. There are 15¼" spools on both frames, one with 150 holes at 4 ports per cm. The other with 120 holes at approximately 8 port per inch.

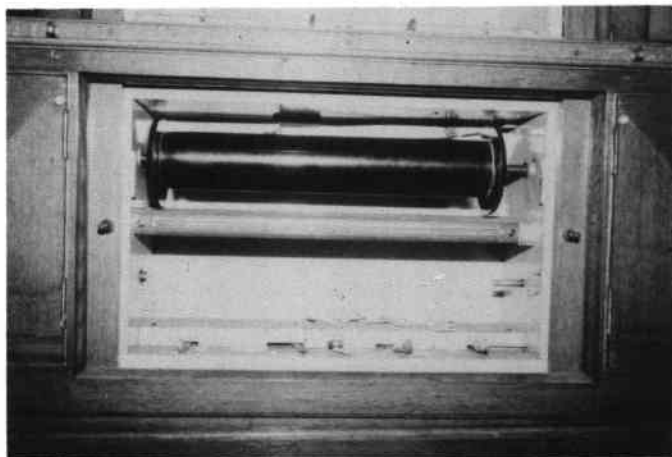
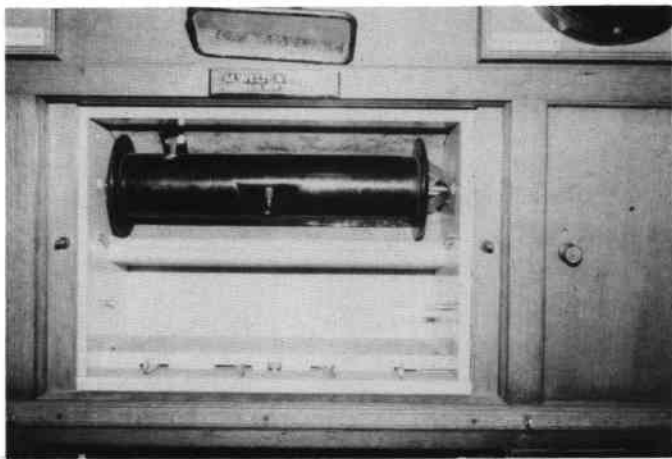
With this type of roll all "Register" commands are reversible. Each hole turns it's rank "on" the first time it is used and "off" the following time.

The bass drum, cymbal, snare drum, triangle and castanettes are only playable from the 120 hole rolls. However their use could also be accomplished by interchanging one of the spool frame tracker bars for one which uses Welte Orchestrion rolls No. 10. These are 12¾" wide and have 100 holes at 8 ports per inch, and a "universal" type scale. Quite how the difference in roll width is overcome is not apparent.

Many of the concert orchestrions made by Welte use these rolls, i.e. numbers 5 - 10, as did the Brigovia, Wotan, philharmonic organ I and II. Welte manufactured special rolls using only those holes which would be appropriate to the registers and voicing of each model and were usually identified by the numbers. The rolls for this spool frame are labelled "Orchestrion style 10." Smaller orchestrions such as the Brigovia will also play these rolls but the musical results would not be as satisfactory.



The console shown spool frames and electrical apparatus.



Close-ups of spool frames.



Switchgear to right of console.

Repertoire

The success and popularity of the Welte Mignon reproducing piano roll system inspired the company to introduce the same principle, i.e. an exact reproduction of the performers work, into the organ and thus the idea of the Welte Philharmonic organ developed. In the same way that the Welte Mignon reproduces the playing of pianists, so the Welte Philharmonic system reproduces the playing of organists and with amazing accuracy.

A great number of Artists rolls by different masters were produced by Welte, recorded by premier organists of many countries. By moving a lever on the spool frame the owner had the choice of a "reproducing" performance or could "influence" the performance by selecting stop combinations according to his own musical taste.

Casework

The main case is a fairly elaborate design, with castellated corning capping the compelling appearance of the tin front pipes [the front pipes are all dummies – non speaking].



The backcloths of the stage reflect the case design!

Specification

Manual compass CC to c, 61 notes.
Pedal compass CCC to f, 30 notes.

Echo Organ

Aeoline

8 ft

Vienna Flute	8 ft
Unda Maris	8 ft
Vox Angelica	8 ft
Vox Humana	8 ft
Tremulant	—

Great Organ

Bourdon	16 ft
Open Diapason	8 ft
Flute Traverse	8 ft
Violin Diapason	8 ft
Gamba	8 ft
Viol d'orchestre	8 ft
Voix Celeste	8 ft
Principal	4 ft
Flute Harmonic	4 ft
Harp Eoline	4 ft
Flute	4 ft
Mixture	III fach [ranks]
Bassoon	8 ft
Tremulant	—

Swell Organ

Open Diapason	8 ft
Bourdon	8 ft
Violin	8 ft
Flute Dolce	8 ft
Eoline	8 ft
Principal	4 ft
Flute	4 ft
Clarionet	16 ft
Horn Solo	8 ft
Oboe	8 ft
Trompette	8 ft
Clarion	4 ft
Tremulant	—

Pedal Organ

Bourdon	16 ft
Violin Bass	16 ft
Posaune	16 ft
Cello	8 ft

Couplers

Great to Pedal
Swell to Pedal
Swell to Great
Swell to Great sub octave
Swell to Great super octave
Swell sub octave
Great super octave
Super octave Echo
Sub octave Echo

Accessories

Five pistons to Great [labelled thus]	p	mf	f	t	O
Five pistons to Echo [labelled thus]	p	mf	f	t	O
Bass Drum					
Cymbal					
Side drum					
Snare drum					
Triangle					
Castanettes					
Church bells					
Glockenspiel					
Tracker block for master rolls					
Tracker block for orchestrion No. 10 rolls					
Interchangeable piston setters					
Automatic reroll to both spool boxes					

Notes on specification

There are differences in the specification which Steinway's sent to Salomons; spellings are confused and some stops do not appear to be installed [kettledrum].

The Mixture II is called Rain effect in the original specification – being “adjusted to suit the new organ.” This would infer that Salomons was already in possession of a small orchestrion, prior to receiving the new instrument.

The original cost of the instrument is quoted as being £4,050. In order that the equivalent cost today may be calculated, I approached MBSGB member Peter Hassel, a branch manager of Barclays Bank, who kindly enquired with the Economics Unit of Barclays. I was informed that the correct add-on figure to account for inflation since 1914 would be x 18.3, which calculates to £73,500. A small price for such a magnificent instrument.

Pipework

The wind pressure is noted at the console to be 6½” water gauge [vacuum pressure for the action being 15” w.g.].

Voicing techniques are fairly usual to German practice of the period. There is a large proportion of harmonic pipework [that is, overblown to speak an octave higher].

The materials of the pipework vary considerably: lead, tin, plain metal, spotted metal, zinc, pine and even cardboard for the Bassoon resonators. Reed wedges are mostly secure and most tuning springs are of non-corrosive phosphor-bronze – a sign of quality workmanship.

Tuning of the pipework is also by the conventional German method of slotted pipes, with rolling flaps of metal. There are no tuning slides.

Physically, the pipework is in remarkably good order.

Present tonality

Without being in working condition tonality cannot be judged, however, there is a rare recording of the German composer, Max Reger, playing his own composition on a Welte organ, erected in the Freiburg workshops. The recordings were made using the roll-playing mechanism and artificial reverberation was superimposed, because of the dead acoustics of their workshop. The sound of the organ is extra-ordinary – very smooth and lush. At all times the tone is refined and pleasing, and the action apparently very responsive.

In all probability, there are many items of interest which have been omitted from this report – it is an enormous task to survey an instrument of such unique complexity. It is our hope that this report will serve to draw attention to this instrument, of which it is most certainly deserving and the utter uniqueness of this instrument alone is a strong argument for its retention and restoration.

May we therefore wish John Wheeler, Chairman of the Sir David Salomons' Society, and his members, every success with their plans, and that consent will be shortly be granted by the Regional Health Authority that will allow them to go ahead with a national appeal to fund restoration on this magnificent instrument. Anyone wishing to offer assistance or who is further interested should contact: John Wheeler, MBE Chairman, Sir David Salomons' Society, c/o Sir David Salomons' House, Broomfield, Tunbridge Wells.

The Editor would like to thank those who gave help in the preparation of this article. ■

*Photography: Graham Whitehead.
Photoprints: Frank Holland.*

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).



Music for the 22 key Savins organ

This started off as a letter but three hours later seems to have ended up as an article writes **MICHAEL J. SAVINS from Dyfed**:- As a builder of small Fair Organs I would like to comment on Kevin Byrn's article about setting music for small mechanical organs. Firstly, if you are contemplating arranging music I have a word of advice. Don't. Arranging music for non-chromatic scales unless considerable skill is possessed is likely to result in expensive failure. Worse still that failure may be played in public and will reflect on the make of the organ. I am, of course, generalising and some of you will no doubt possess the skills. It is to the others that my comments are aimed. Kevin mentions music costing you an "arm". This isn't necessarily so. Music books do appear at first sight to be expensive. It should be remembered that the smaller the scale the narrower the book and the less the cost per metre. Don't be put off the standard 22 keyless scale as used by myself on account of its small size. It is an easier scale to arrange for than the 28/30. The proof of this is in the amount of music available for both scales. There is much more for the 22. Another false idea is that roll music is cheaper than book music. It may be initially cheaper to purchase but it is easier to damage and won't last anywhere near as long. Some original Gavioli books are over 90 years old and still playing! Books are also more convenient to use, you don't have to re-roll them after each playing. They can be used individually, joined into an endless loop or made into long books. This last arrangement is the one that I use on my own SAVINS 22 keyless Fair Organ "PHANTASIA". I have books made up about 114 metres each which play for 30 minutes. I can still play individual books as well.

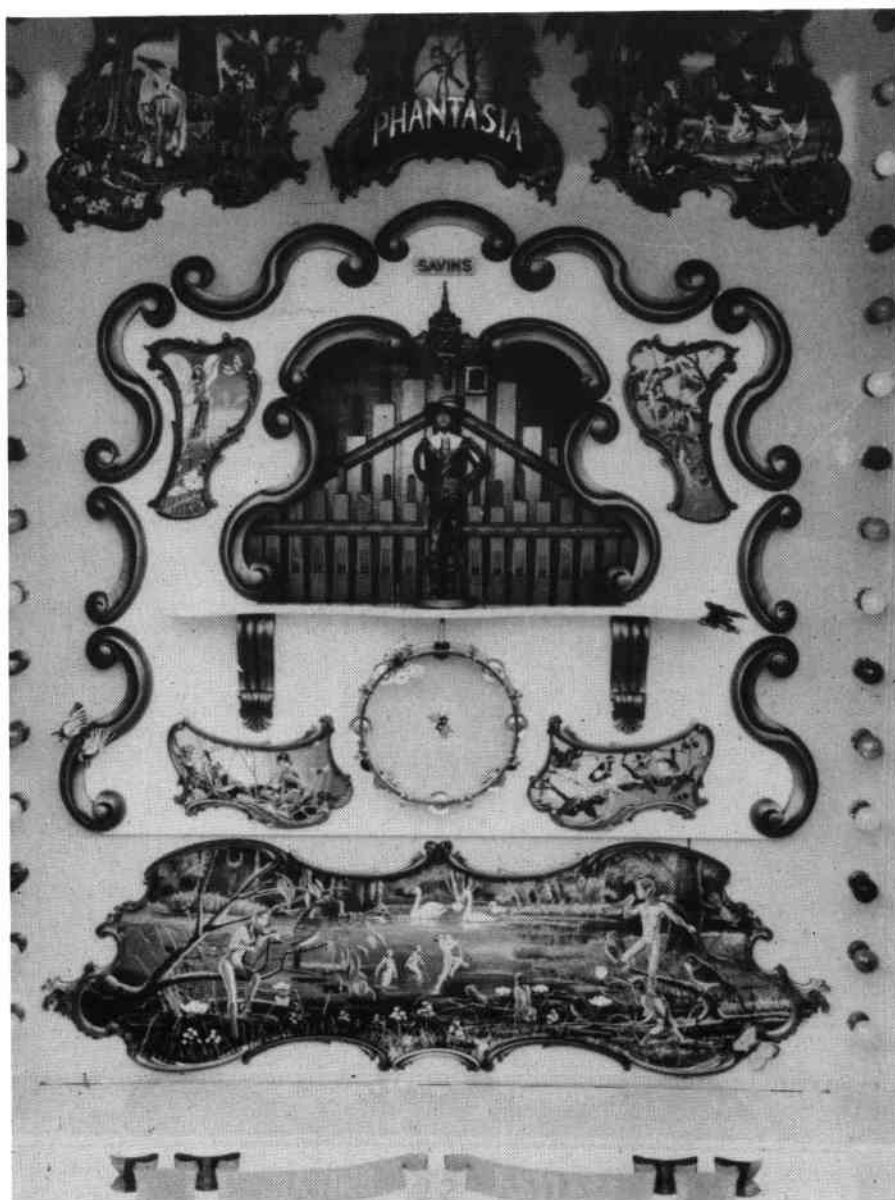
If you purchase an organ that has a standard scale and has a standard key frame spacing then music is readily available. Music books that can be made to a standard scale and spacing should be reasonably priced because they have access to a much larger market. Competition between suppliers should also help to keep the price reasonable. If, however, you purchase an organ with an unusual scale or non standard key frame spacing it will frequently mean that you are severely limited with the availability of music and because of lack of competition you will have to pay the suppliers' asking price. In the past Limonaire on some of their models purposely scrambled the key frame scale so that music that was supplied for a particular instrument could only be played on that instrument and that instrument alone. Music books could not easily be copied.

As regards Kevin's remarks on the use of percussion instruments and the way in which they are used, in general I must agree. Some noteurs do seem to think that because an organ has a drum

he must bang it all the time. I would like to see a lot more discretion used on drums, tambourines and especially snare drums and wood blocks. The same comments could easily apply to register switching. All too often too many registers are used together. The subtleties of individual registers are lost in the huge carcophany of noise. No doubt this is sometimes done to give a quietly voiced organ more power. Cafe organs that were voiced for inside use are now frequently travelled and have difficulty competing with the louder and more raucous Fair Organs. Fair Organs had to shout loud to overcome the sounds of machinery and people and to advertise their presence.

I don't completely agree with Kevin's comments on the use of tambourines on small organs. I use a good quality ten inch tunable tambourine on my '22's and find them to be most satisfactory. Anything any larger would be out of scale on a small instrument. My organs

are very powerful for their small size (and you really do need to hear one to appreciate this). They are more powerful than many much larger instruments. Never-the-less a drum does not suit. I have tried a small snare drum but the snares were overpowering and I had to remove them. As I mentioned I use a tunable tambourine which is freely suspended. When struck it moves which allows the jingles to sound. There is a large range of adjustments that can be made to enable the best possible sound to be obtained from the tambourine. The soft suspension is adjustable, the amount of travel of the tambourine is adjustable. The skin is tunable. Incidentally, I use only tambourines with synthetic skins which are unaffected by climatic changes. Another advantage of using a tambourine is that of movement. Children especially like to see things move. They stand for ages watching the butterflies and bandmaster on "PHANTASIA".



Michael Savins' "22" Phantasia.

A close-up of one of Savins' single action Cavalier Bandmasters.



system that I now use has no exhaust valve. It is simpler, there is less to go wrong, it is faster and will ignore book faults that the other system won't.

When I mentioned earlier about books lasting a lifetime, I of course, assumed the keyframe to be in good condition and correctly adjusted. I recently heard of someone who upon seeing the brass book guide in one of my '22's say that "It wouldn't last very long as the steel one in his organ wore out and had to be replaced every season." If he is wearing out steel guide bars I hate to think what it is doing to his books! With proper adjustment the brass guide rail on my '22's is kept lightly polished by the books. Wear is nil.

Kevin mentions about a "wealth of Traditional English music begging to be put down on to English mechanical organs." Most noteurs are quite prepared to arrange any tune (assuming that it suits the scale of the organ). If the tune is likely to be popular they will only charge their normal price per metre. This again assumes, of course, that the organ uses a popular standard scale and uses standard keyframe spacing. Some noteurs will even compose music for special uses. As I said before, to go with a puppet show etc.

One last comment before I go, it is true to say that tambourines are not the easiest of things to record on tape without them sounding just as Kevin said.

How about more on arranging Kevin?

If you are going to arrange music for a book playing organ then you will need a blank book. It is available but not cheap. Why risk ruining it when you can buy books already made that are guaranteed to play satisfactorily. Blank book is not something that can be easily made at home. The card has to be right, the manufacture of the folds and its alignment has to be right and it is almost impossible to accurately trim without the necessary equipment. An organ will often play loose folds and this does nothing for the arrangement! Please don't think that I am keeping on because I wish to sell my own books. I do not make any!

As regards Kevin's remarks about over-loading the reservoir with too many holes in the card. I can't agree with this at all. Any organ that was properly designed, properly built and properly maintained should have no problem in maintaining an adequate wind supply under any heavily winded passage. I guarantee this will never be a problem on my '22's. A related problem I have found is this. On keyless organs that exhaust the pipes for fast shut off and repetition, it is possible, if the book is incorrectly made, to expose a few thou. of an adjoining hole in the keyframe. This will not be obvious as it is insufficient for the pipe to sound. It is, however, sufficient to allow the pneumatic motor to lift the valves slightly and exhaust wind chest air. This will happen on all notes being played at any given instance. It can waste an awful lot of air. I bet that has made some of you think? I first came across this some years ago when one of my customers brought one of my 21 keyless hand cranked Street Organs back (out of guarantee) for attention. He said that he had some music specially written for his puppet show. The music was heavily winded and the organ was

out of breath. Could I alter the keyframe gearing which would enable the organ to be cranked faster to provide a larger wind supply? I quickly discovered that the fault was inaccurately cut music and advised him to return it. The organ played accurately cut books perfectly. As a matter of interest I no longer use this type of pneumatic action. The

High Quality RESTORATION SERVICE

ORCHESTRIONS, ORGANS BARREL OPERATED INSTRUMENTS

Many examples of completely rebuilt instruments available for inspection ranging in size from flute clocks to the world's largest Imhof & Mukle barrel orchestrion and a cinema organ.

We rebuild everything except musical boxes.

Napton Nickelodeon of Mechanical Music
High Street, Napton-on-the-Hill, Nr. Rugby,
Warwickshire, England.
Tel: 092681-2183.

also available our latest L.P.

PUT ANOTHER NICKEL IN

See review by Ian Alderman on page 202
Available direct from museum, price: £5.50 inc. p & p.
(£6.50 Europe, £7.50 U.S.A.)

A 150 p.s.i. Blow Out

by R. Booty

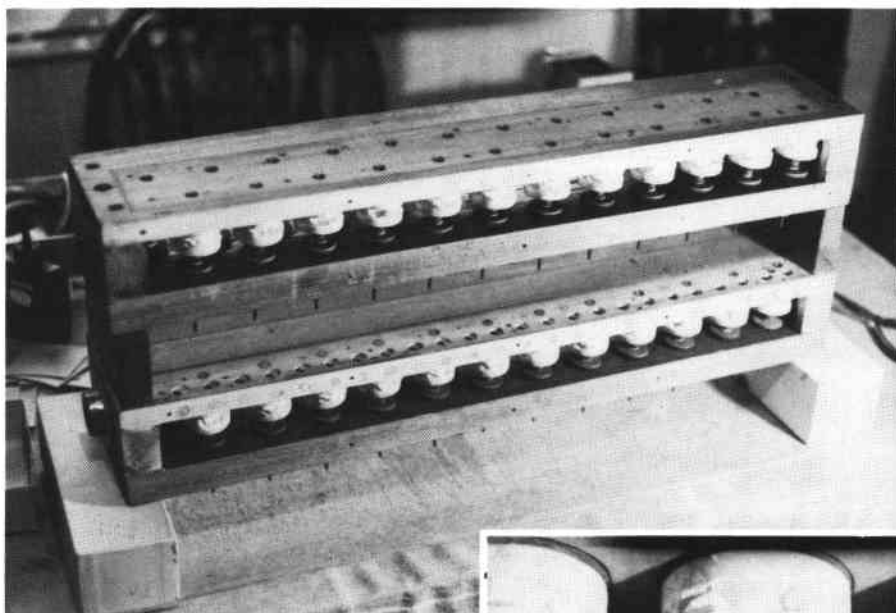
When a friend informed me he was getting a 48 keyless Chiappa fair organ with about 5 hours of music, I naturally became very interested and took the opportunity, when offered, of going out with it to charity collections and rallies.

Restored about 20 years ago, it had been played nearly every weekend since with only short winter breaks, and was now in need of an overhaul. It still played well, although, among other things, was reluctant to repeat notes quickly. When asked the reason I described the bleeds and how they must be clear to give fast repetition. At that point there was insufficient time to take things to pieces to get at the bleeds, so I left for home thinking we could look at what was required the following weekend.

My friend will be the first to acknowledge he knows more about old cars than he does old organs. I

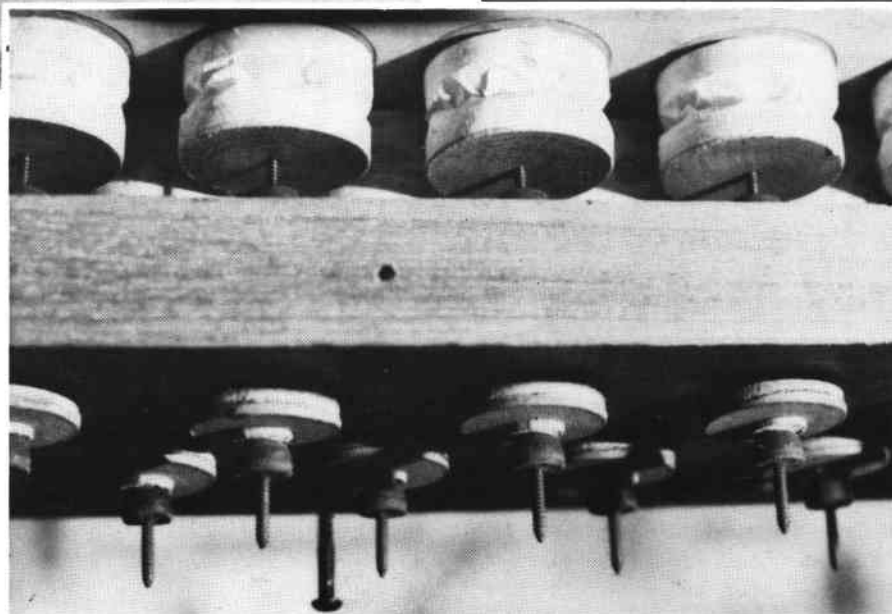
of the finished job which are included with this piece. The primary motors are like small drums with sides formed from zephyr skin and it was this skin which had been blown out. Although only half had been damaged I spent a full weekend on recovering all 48, just to ensure all were correct. Luckily the air did not manage to find its way through to the secondary pouches, so when we came to refit the two chests containing the primary motors we crossed our fingers, hoping all would be OK and it would play, — and play it did.

Once an initial panic and worry has passed it is easy to look back with a laugh at a mishap and my friend delights in passing on the following line. When he tried the organ after blowing out half the motors, he knew he had done something wrong because instead of playing, "Two lovely black eyes", it only played, "One". ■



will equally agree I know more about organettes than fair organs, but soon the knowledge of us both was to be expanded. Two days after speaking about cleaning the bleeds I had an early morning phone call. My friend had thought he would try cleaning the bleeds without taking anything apart, by directing an air line nozzle down the tracker bar with obvious results. He knew he had done something drastic when he tried a book and found only about half the notes playing. Could I help?

I took no photographs of the damage but did think to take some



Useful contacts

★ ★ ★ If you wish to join the Society

Send application together with your remittance to:

Reg Waylett

40 Station Approach, Hayes,
Bromley BR2 7EF

(Europe £9, U.S.A. \$19.50, Airmail \$36.50)

★ ★ ★ Membership Renewals

Send £8 (U.S.A. \$17, Airmail \$34) to:

Ted Brown

207 Halfway Street, Sidcup,
Kent DA15 8DE

★ ★ ★ Display & classified advertising

John Powell

33 Birchwood Avenue, Leeds 17,
West Yorkshire LS17 8PJ

★ ★ ★ Articles & letters for publication

Graham Whitehead

Broadgate Printing Co. Ltd.,
Crondal Road, Exhall, Coventry CV7 9NH

★ ★ ★ Society Ties

Available from:

Sue Holden

Falconhurst, Pilgrims Way, Guildford,
Surrey GU4 8AD

Price inc. postage: Europe & Near East £4.30,
Australia, New Zealand, Far East £4.40,
U.S.A. \$5.00, Canada \$5.50.

Mystery Pic., Page 176: *This month's mystery pic. is a set of resonators which would hang beneath a glockenspiel or xylophone. The size of the capped tubes vary relative to the pitch of the note which makes the sound both louder and rounder.*

Musical Box Oddments

by H. A. V. Bulleid

Number 28

American composers are not often named on musical box tune sheets, so the occasional appearance of the name Christy (as recently recorded on page 64 of **The Music Box** Vol. 12 No. 2) is doubly strange because he was not a composer.

E. P. Christy was a minstrel-troupe organiser and performer, born in 1815 in Philadelphia. His main period of fame was in New York between 1846 and 1854, when he often staged premieres of songs by Stephen Foster. Christy licensed another troupe of black-faced singers to appear in England at the St. James theatre in 1857 and they were so successful that "Christy's Minstrels" became the generic name for Negro minstrels in the U.K.

The composer behind these successes was Stephen Collins Foster, born Pittsburgh 1826, died New York 1864. After a string of early successes he agreed with Christy in 1850 to have exclusive first-performance rights to every new song and also agreed for Christy to name himself as composer of **Old Folks at Home** (1851). Foster wrote over two hundred songs, in two main types, "minstrelsy" and "hearth and home." Perhaps the most famous minstrelsy four were . . .

Oh Susanna	1848
Nelly Bly	1849
Camptown Races	1850
Mass's in de cold cold ground	1852

And perhaps the most famous hearth-and-home four were . . .

Jeanie with the light brown hair	
Old Dog Tray	1853
My old Kentucky Home	1853
Come where my love lies dreaming	1855

These tunes are rare on cylinder boxes but most of them were issued on disc.

Sub-Contractors

I think there was far more interchange of ideas, musical arrangements, sub-assemblies and even complete cylinder musical boxes than is generally realised. For example, it is almost certain that Ami Rivenc made complete musical boxes for Bremond as well as for Dawkins and for selling under their own name and by other agents. Their trade-mark was the winged lion, copied from part of the Brunswick Monument which was built in Geneva in 1874. They generally applied this trade-mark to their tune-sheets, and sometimes stamped it on the governor cock and sometimes also applied it as a stamped impression under the case, near the serial number.

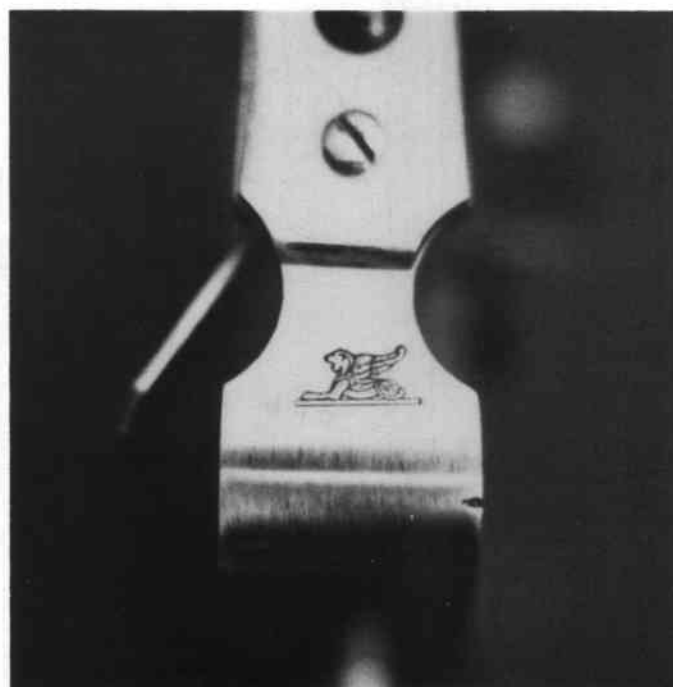
The Bremond tune sheet illustrated herewith, serial no. 29290 and dated probably between 1875 and 1880, is a common type regarded as exclusive to Bremond on account of the white cross above the lyre at top centre. But with this box comes a slight shock when you look for the Bremond monogram on the governor cock and see instead Rivenc's winged lion! Could it be a substituted governor? But no, turn the box upside down and there is the serial number and again the winged lion, here rubber-stamped on the bare wood in purple. Illustrations of both are reproduced herewith. So without doubt this box was made by Ami Rivenc for Bremond, and the only real puzzle remaining is, whose is the serial number? Either the full 29290 or the abbreviated 290 appears stamped or scratched on the winding handle, great wheel, cylinder end cap, both combs and, in the usual bold writing, on the cast iron bedplate under the combs. So I think Bremond simply adopted the Rivenc serial number.



Typical Bremond tune sheet with cross above lyre at top centre for serial 29290, Gamme 564. Size 215 x 135mm, black on white, elegantly inscribed.



Underside of 29290 case, showing the winged lion of the Brunswick Monument in Geneva, used as a trade mark by Ami Rivenc presumably from 1874 when he began working on his own and, incidentally, when the Monument had just been erected.



Ami Rivenc's winged lion trade mark stamped on the governor cock of 29290.

Snail cam

The old-established musical box makers had been in business for around fifty years before they produced movements with small cams having more than eight steps. Earlier boxes with more than eight airs were of the two-per turn type, and it is clear that the makers were worried by the blow on the snail from a cylinder springing back to tune 1 from say tune 12, – a distance of three sixteenths of an inch, nearly 5mm. A long cylinder required quite a strong spring to make certain it returned promptly to tune 1, and a strong spring propelling a heavy weight through nearly a quarter of an inch provides a hammer-blow of the steel cam follower onto the brass cam. This repeated hundreds of times, could gradually dig a hollow in the first cam step. Also, it could gradually force the cam follower closer to the cylinder end cap in those common cases where the early type of non-adjustable cam follower was adjusted by chisel blows on the brass behind it (a crude and unsightly practice about which every classy craftsman must have had qualms).

So when, at about the end of the key-wind era, the standard two-inch cylinders began to appear with ten or twelve tunes at one-per-turn, it soon became the practice to soften the blow on the cam. There were two basic methods, (1) a half-way step from last to first tune so as to take the blow in two stages, and (2) a separate stop bar fitted to the cylinder to strike the surface of the great wheel at first tune position.

Method (2) was rare, and by far the less satisfactory because if so adjusted that it prevented the cam follower from even touching the first step of the cam, then the cam was left loose and a source of stray vibrations. It probably only arose because of the two factors that made method (1) more difficult, namely that with more tunes each cam step is shortened and that with the screwed square peg type of cam follower, with its rounded corners, the point of release from the last tune step is rather indeterminate.

Method (1) came in different guises. Usually it was simply a narrow ledge in the otherwise vertical face of the

drop from the last tune, – see illustration herewith. This ledge was normally at the halfway point, which was the safest from the point of view of preventing it being missed by premature rotation of the snail, but less satisfactory in only saving about half the blow.

Some makers increased the snail cam diameter to give longer steps and some inserted a steel strip or peg to form the halfway ledge. Others, it has to be recorded, did nothing; and one occasionally sees 12-air boxes with the bottom step well battered. Even a six inch cylinder can make its mark on brass, given time.

Some makers wisely retained the old type of cam follower with sharp release edge and chamfered leading edge which could ride comfortably up an almost vertical rise to each cam step. This allowed the step faces to be longer, a decided advantage with 12-air boxes as less accuracy was needed in the position of the cam follower on the cylinder.

Another source of damage to a snail is a run, during which a peg type of cam follower can dig quite a deep groove through all the risers and the step faces.

To correct a damaged snail, first calculate the cylinder shift per tune. For accuracy measure the length of ten cylinder track lines and divide by ten, then divide the result by the number of tunes. Answer is almost certain to be $0''.017 = 0.43\text{mm}$. Then clean up the lowest step of the snail cam, check each step with a micrometer and adjust with fine file as necessary.

There is a remote possibility that, due to a pricking error, one or more tune tracks may be displaced. To check this run all tunes before adjusting the cam, and note which tunes, if any, have their pins off centre of their comb teeth; any such deviations should agree with deviations in the cam step heights.

More Forte Piano

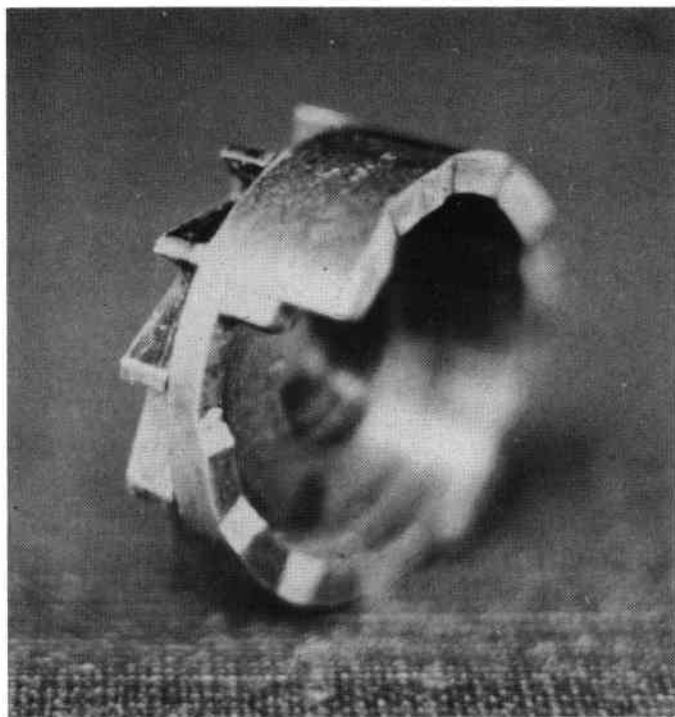
The great majority of ordinary Forte Piano boxes had about 85 Forte and about 40 Piano comb teeth, generally with 13 in. cylinders for six airs or $17\frac{1}{2}$ in. cylinders for eight airs. The three exceptional types were overture boxes with about 140 plus 60 teeth; mandoline with about 160 plus 60 teeth; and sundry specials such as the Bremond serial no. 29290 mentioned above and having a 13 by $2\frac{3}{4}$ cylinder playing four airs with 115 Forte and 70 Piano comb teeth.

This is not a mandolin type movement despite the large number of teeth which enable either comb to cover the melody and to add distinctive decoration to the mainly march tunes – see above tune sheet. The march from *Athalie* is by Mendelssohn, composed in 1845. The most recent tune is from Verdi's *Aida*, 1871.

The comb teeth tuned to a (440 Hz) are nos. 32 and 33 on the Forte comb and 11 and 12 on the Piano. The stiffness ratio of Forte to Piano is 1.9 to 1, which is in line with the best Forte Piano practice.

Throughout all four tunes there are very few occasions when either comb is completely out of play. With the stiffness ratio a bit less than two to one, there is quite enough volume contrast between the Forte and the Piano, and yet on occasion the Forte is usefully amplified by playing the Piano comb also. Both combs include several sets of three and of four teeth tuned to the same pitch, and though these are not adequate for the mandolin effect they permit notes to be "held" and they also add trills and other decorations to the melody.

How interesting it would be to know in what order these four decisions were made:- choice of tunes; type of movement; size of cylinder; allocation of comb teeth.



Twelve-air snail cam showing step to reduce blow after last tune. The step was soldered on in this example by L'Epee, which also has the larger diameter snail. To simplify manufacture the 12-tooth star wheel and the snail were made separately and riveted together.

Langdorff discovery

Thanks to an excellent new discovery by member Patrick McCrossan, backed up by information from other members of the MBSGB, it is established beyond doubt that Langdorff cylinders made before about 1870 have the Gamme number and the last two digits of the year of manufacture scratched clearly on the bass end cap. During this period, from about 1840, their tune sheets had at top centre a square piano; and from about 1850 an upright piano.

All these early movements had the "Langdorff characteristics" namely . . .

1. a third dowel pin at the back centre of the main comb (only visible under the comb)
2. face of comb finished lengthwise
3. serial number stamped in comparatively large numerals, 4mm or 4½mm high
4. brass comb washers
5. Gamme number and last two figures of the year scratched on bass end cylinder cap.

Naturally it is possible that item (2) has been obliterated by a crazy polisher, and the thin brass washers may have been lost and wrongly replaced. The serial number is at the back, bass end, of the brass bedplate. Usually it appears alone, but sometimes LANGDORFF is added and sometimes another name – and sometimes with a GENEVE added.

With all these characteristics in mind it becomes possible to identify most of the "anonymous" boxes of the key-wind and early lever wind period.

These "Langdorff characteristics" also gradually led Patrick to a more far-reaching discovery, namely that some boxes attributed to other makers had all these characteristics and that their Gamme numbers and year dates and serial numbers fitted exactly into the Langdorff numbering sequence – as set out in the table herewith:-

Serial no.	Attributed to	Marks on cylinder end cap	Cylinder length inches	No. of tunes	Type
1409	H. Metert	G 16-44	8	4	F-Piano
1849	Moulinié Ainé	G448-44	11¼	4	F-Piano overtures
2328	Moulinié Ainé	G419-45	9	4	F-Piano
2683	H. Metert	G232-46	13		F-Piano
3919	Langdorff	G 136 48	11¾	4	F-Piano overtures
4171	Moulinié	G248-48	13¾	6	F-Piano
6157	Langdorff	G 550 51	15*	6*	F-Piano
6622	Langdorff	G 431 52	13¾	6	F-Piano
6882	Langdorff	G 602 52	13	6	Hidden D & B
7625	Langdorff	G 113 54	9¾	4	Hidden D & B
7667	Malignon	G 151 54	20	6	Part overtures
11258	Langdorff	G 641 58	15¾	4	F-Piano Mandolin
13645	Langdorff	G 36 63	13	4	F-Piano overtures

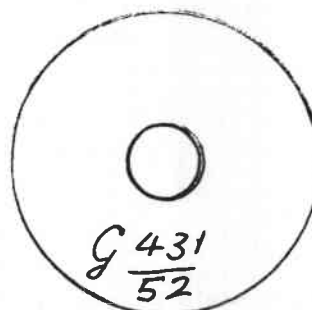
* interchangeable cylinders

Table showing a sequence of serial numbers and cylinder end cap Gamme and year markings on musical boxes which all have the "Langdorff characteristics."

Attribution to "makers" other than Langdorff is stamped on the bedplate and sometimes inscribed on the tune sheet. All boxes in the table are key-wind except No. 13645.



Early style



Later style

Two styles of marking on the base end cylinder caps of Langdorff musical boxes.

It has become increasingly well established during the years of existence of the Musical Box Society that several names associated with cylinder musical boxes were not makers but merely agents or associates. Well known examples are Thibouville-Lamy, A and S Woog, Dawkins, and Nicole for serial number above 50,000. One has to be very cautious about adding to the list, but I think there is now little doubt that Moulinié Ainé can be added. The clues that this renowned watch maker did not manufacture musical boxes are . . .

1. he never exhibited musical boxes
2. no distinctive Moulinié Ainé tune sheet is known
3. despite high serial numbers noted, the boxes are astonishingly rare

Conversely, the clues that Langdorff made these boxes are . . .

1. Moulinié Ainé boxes are known with Langdorff tune sheets endorsed Moulinié Ainé
2. They display all the "Langdorff characteristics"
3. They fit in with Langdorff numbering, see table.

I think the weight of this evidence is enough to make the case. Similar evidence but with fewer examples suggests that Langdorff also made for Malignon and for (or with) Henri Metert who was his partner from 1844 till 1852. They were all close together, in Geneva.

The implications for Langdorff are quite formidable. Think of the tremendous praise often heaped, justifiably, on the musical boxes of Malignon, Metert and Moulinié Ainé – all this praise almost certainly belongs to Langdorff! Now who says Nicole boxes were the best? Not that it matters, all the boxes made, certainly up to 1880, were so consistently good.

We are indebted to Patrick McCrossan for this discovery; all owners of boxes named in the table are earnestly asked to give him the particulars listed in the table so that it can be extended. The marking on the cylinder end cap has so far been seen in two styles, as illustrated herewith. Patrick's telephone number is Heathfield (04352) 3452. H.A.V.B. Nov. 1985

Photos H.A.V.B. ■

Mermod Freres at the World's Columbian Exposition of 1893

(See letter from
Mrs. G. G. McClintock Jr.)

The Swiss pavilion is exceedingly pretty, being of dark wood enlivened with bands of gold, and draped with heavy crimson plush, ornamented with golden ferns. The arms of the Swiss Cantons are over the main entrance. On every side you turn, you are confronted with clocks, watches and musical boxes. The variety of watches is marvellous; some of them are of plain gold, while others are enamelled in various colors and studded with precious stones. Some are sufficiently tiny to be set into a ring or a scarf-pin, while others are equal to the old-fashioned turnip, carried by our grandfathers. The clocks are miracles of clever wood-carving, representing chalets and tents; the dials of some are supported by grotesque griffins and animals. A perpetual concert is going on in the Swiss department; rows on rows of musical boxes are continually called upon to repeat their melodious repertoire to admiring audiences. The industries of Switzerland are as varied as its landscape. In the manufacture of scientific instruments, she stands well forward among the nations; her files and tools of all

kinds are excellent and are honestly fashioned. The painstaking work of her artists is evident in the furniture display; one beautiful sideboard, richly carved, is valued at \$4000; it must be remembered that it is entirely of wood, and the real value lies in the artistic work. Some lace curtains made by hand, and worth \$300 a pair, occupy another case; and near by there is a quantity of fine needlework wrought by the deft fingers of Swiss ladies. The Lapidists of Switzerland are accounted excellent; the specimens of cut stone here support their reputation, and their jewelry, especially in the matter of filigree, is unquestionably artistic; but it is when we come into the section devoted to wood-carvings that our power of description fails. There is one large picture carved in wood, of the "Last Supper," by Leonardo da Vinci. Houses, animals, furniture, canes, almost everything that enters into ordinary use is here illustrated. The great bear of Berne, with arms outstretched as if to administer a drastic hug, does duty as an umbrella-stand. The walls, which are covered with red plush, are ornamented with pictures of Swiss scenery, while the arms of the Cantons are suspended above them. This picture shows the musical boxes in the exhibit; the Swiss are famed for making the best in Europe. ■

Great Britain's Exhibition • Clock, Chicago 1893

This stately and beautiful clock stands in the middle of the lovely pavilion of the gold and silversmiths, in the department of Great Britain; it is the finest clock in the Exposition. The modelling is rich and fascinating, and covers a great variety of subjects. There are scenes representing international sports, such as cricket, polo, baseball, la crosse, and the like, the figures are very spirited and true to life. Corn and cotton plants are very effectively arranged on the panels. The figures representing games revolve every hour. Portraits of several of our presidents, with medallions of Queen Victoria and Benjamin Franklin, form part of the decoration. It is surmounted by a miniature reproduction of Bartholdi's statue of "Liberty Enlightening the World." The four handsome dials record the time in Paris, London, Chicago and Madrid, and its sweetly toned chime of Westminster bells plays our national air, "Yankee Doodle," and "God Save the Queen." The clock was specially designed for the World's Fair, and is a lovely memorial of the Exposition. This production is octagonal in form, and is made of the finest American walnut with richly gilt ornamentation. The Columbian shield, which we see to the left of the picture, was modelled in silver taken



from Mackay's mine in Nevada. Four scenes are depicted on it; the first represents the priest blessing the mariners when they started on their voyage of discovery; the second shows Columbus triumphantly pointing out the promised land; the third, the raising of the Spanish flag upon the shore; and the fourth, the reception of the great Admiral by Ferdinand and Isabella; every detail is exquisitely executed. Three handsome gold caskets form part of this exhibit; one is modelled after that in which the freedom of the city of London was presented to Mr. Gladstone, and another which served for the same ceremony when the Emperor of Germany visited England. The Shakespeare casket is a marvel of art; it is beautifully damascened, and shows figures of Tragedy and Comedy on either side of the poet's portrait. The Waterloo Cup is a ravishing vase, surmounted by a greyhound, exquisitely modelled. This pavilion is indeed an Aladdin's Cave of treasures. There is nothing in the whole Exposition to equal the work in gold and silver seen here. We are delighted with the taste and skill displayed by the artists of Old England. ■



Great Britain's Exposition Clock in the Manufacturer's & Liberal Arts Building.

NEW MEMBERS

- 1970 Mr. J. R. Martin
Surrey
- 1971 Ms. Freda Hermann
California, U.S.A.
- 1972 Mr. Larry Williams
Oklahoma, U.S.A.
- 1973 Mr. Roland D. Fisher
Surrey
- 1974 Mr. James H. Hitchcock D.D.S.
Ohio, U.S.A.
- 1975 Maj. Alex R. Dimuro
R.A.F. Lakenheath, Suffolk
- 1976 Helen Di Steffano
New York, U.S.A.
- 1977 Robert Slater
North Sydney, Australia
- 1978 Mr. D. R. Jackman
Surrey
- 1979 Mr. Leonard Pearcey
London
- 1980 Mrs. Edith Adams
London
- 1981 Walter Behrendt
Kandel, West Germany
- 1982 Brian Chesters
Lancs.
- 1983 Mr. J. A. Smith
N. Yorkshire
- 1984 John H. Nettleton
Connecticut, U.S.A.
- 1985 Robert Schmitt
Nottinghamshire
- 1986 Barry Corbishley
Cheshire
- 1987 Dr. Sheila Grant
Aberdeen, Scotland
- 1988 Libray Board of Western
Australia
Perth, W. Australia
- 1989 Colin Williams
Suffolk

- 1990 Miss Irene Bellenger
West Glamorgan
- 1991 Michael Duguid
Aberdeen, Scotland
- 1992 Mr. John Tipton
Warwickshire
- 1993 Mrs. Edith Seedle
Lancs.
- 1994 Mr. Sterling Price
Avoca, Wisconsin, U.S.A.
- 1995 Mr. John Nestor
Cheshire
- 1996 Mr. Richard Windley
Somerset
- 1997 Dr. W. M. Blair
Aberdeen, Scotland
- 1998 Mr. Jan Beekmans
Stonehaven
- 1999 Mr. Kenneth Boyd
Elgin, Scotland
- 2000 Mr. John Morrison
Stonechurch, Scotland
- 2001 Mr. Robert Cran
Dufftown-by-Keith, Scotland
- 2002 Mr. Peter Clare
Lancs.
- 2003 Mr. Ken Hall
Isle of Wight
- 2004 Mr. Alan Morrison
Aberdeen, Scotland
- 2005 Mr. Harris Sidelsky
London

Change of Address

- 0928 A. Levin Esq.
Northbrook, U.S.A.
- 1102 Capt. M. D. Jones
Hockenheim, West Germany
- 0259 R. Timms Esq.
Sussex
- 1920 Mrs. S. Holden
Surrey

- 1343 R. R. Holden Esq.
Surrey
- 1056 Dr. D. E. Harmer
Knoxville, U.S.A.
- 1665 L. R. Morris Esq.
Hendersonville, U.S.A.
- 1504 J. S. Marke Esq.
Alberta, Canada
- 1056 Dr. D. E. Harmer
Tennessee, U.S.A.
- 0482 B. E. Devine Esq.
Oberglatt, Switzerland
- 0616 Library Board of W. Australia
Ser. Sect Alexander Library
Perth, W. Australia
- 1043 Mrs. N. Fratti
New York, U.S.A.
- 1287 H. W. Horsfall Esq.
Unley, South Australia
- 0912 J. H. Shaylor Esq.
W. Sussex
- 1316 Ms. H. Kay
Kent
- 1023 F. K. Sterland Esq.
Nottingham
- 1692 A. Latanza Esq.
Roma, Italy
- 0042 W. Nevard Esq.
Essex
- 1918 P. Jansen Van Rensburg Esq.
London
- 0180 M. Trikosko Esq.
Arlington, U.S.A.
- 1965 P. J. Livingstone Esq.
California, U.S.A.
- 1545 Mrs. R. Robinson
Cleveland
- 1454 W. Cole Esq.
Surrey
- 1924 M. N. James Esq.
Herts.
- 0540 Mrs. P. Howard
London

Letters to the Editor



Letters sent to the Editor may be reproduced in part or whole, unless marked, "Not for Publication." Due to the amount of work involved in producing the "Music Box" the Editor regrets he cannot answer all letters personally.

MRS. GEORGE G. McCLINTOCK, Jr writes from Pennsylvania:- I am sending you two photographs I had made by a local photo service, taken from "Shepp's World's Fair Photographed," the World's Columbian Exposition of 1893, held in Chicago, Illinois.

The pictures were taken in the pavilions of Great Britain and Switzerland. While no musical boxes appear in the pavilion of Great Britain, I felt that the Exposition Clock was of sufficient importance to be included in "The Music Box" if you wish to use these pictures.

You cannot imagine how thrilled I was to see the Exposition Clock in the main lobby of the Waldorf-Astoria Hotel in New York City, October 1982. You see, "Shepp's World's Fair Photographed" was from my mother's home. Her father, William H. Nailor, had attended the fair. As a child I just loved to look at this large book of most interesting pictures. As a result, I became a World's Fair enthusiast, attending my first World's Fair in New York in 1939.

I walked around and around that clock and said to myself, "Well, Grandfather Nailor, at least we both had the privilege of looking at this beautiful clock." I never knew my grandfather because he died when my mother was just thirteen years old.

By the way, it was Columbus Day week-end (October 9th through 11th), when I spent my "Week-End At The Waldorf" and saw the Columbus Day Parade on the 11th, although Columbus Day is actually October 12th.

The enclosed typewritten pages are the complete descriptive pages which appear on the pages opposite the pictures. (see page 198).

Thank you for all your work on "The Music Box" Bob. It is a wonderful journal.

NICHOLAS SIMONS writes from Derby:- Further to Roger Booty's letter in the current issue of the journal, page 126, may I claim to be the originator of the Strauch booklet reprinted on pages 48 and 50 to 60 inclusive.

I acquired the booklet with my 88 note player piano a few years ago. The piano had been purchased in around 1925 by the father of the woman who sold it to me. It was made by G. Ajello & Sons of London "Makers to the King of Italy" and is fitted with the Strauch player action. This action was in very good condition requiring only re-tubing and the two theme bellows re-covering. It is now an easy to pedal and very responsive player piano.

LYN WRIGHT writes from Stourbridge:- My purpose in writing is to follow up my letter in the Spring issue concerning my Bates church barrel organ. Soon after I had despatched that letter I was delighted to receive an invitation from Bosbury to take the organ back to its original home for a two-day Flower Festival in June.

The organ itself made its journey to Herefordshire in the village baker's van driven by the church organist, and was given a place of honour in the church, where I demonstrated it at intervals during both days, interspersed with recitals on the present organ, bell-ringing and other entertainments. On the Saturday evening, at a concert in the church, the organ was demonstrated and used to accompany a quartet of singers in a short impromptu item. Emboldened by the success of this, at the Sunday evening service I accompanied the choir for two verses of Hanover, after which the congregation joined in and the present organ took over. Surprisingly, the two organs were completely in pitch with each other.

The people of the village gave us 'open house' and Peggy and I had a wonderful week-end. To cap it all, before we left, a lady of the village produced a large packet of old correspondence concerning the organ, going back to 1934 with references to the 1890's. This has enabled me to plot its travels about the parish for about 50 years together with details of various controversies that have arisen about it during that time, - a fascinating bit of history. There are also old record books at the church which I hope to research, which may yield some more older history.

ARTHUR H. COOMBS

Many will remember with affection founder member Arthur Coombs who died on January 20th at the age of 80. Over the years Arthur came to the aid of many a collector and no repair job was too much trouble. He was also one of the first to note down tuning scales for common disc machines, and he meticulously compiled an invaluable catalogue of Polyphon and Regina titles.

A keen church organist, Arthur had recently achieved his ambition of playing the organs in all 39 of the City of London churches of which he had made a special study, and he was a frequent visitor at services and organ recitals in the City.

Campanology was another of his enthusiasms, and for many years he braved all kinds of weather for the three or four weeks before Christmas with a team of handbell ringers, playing carols each evening in the streets of East Dulwich where he lived. Many thousands of pounds were raised in this way for the Greater London Fund for the Blind.

Arthur's friendship, generosity and integrity, all aspects of his Christian faith, will be remembered with gratitude by all who knew him.

Robin Timms

PETER SCHUHKNECHT writes from Hannover:- now already tradition - in 1986 the barrel-organ festival will be held at the first weekend in May from 1 - 4 May 1986. Members of your society, who want to participate, are invited to book for this festival at:-
Fernsehmeister Schuhknecht, Friesenstr. 54, D-3000 Hannover 1, Germany

JAN L. M. VAN DINTEREN writes from Holland:- Today I have received a copy of your magazine The Music Box in exchange to our magazine Het Pierement and I thank your organisation for it.

All magazines of sister-societies to our KDV circulate among the officers before going into the archives.

We send a copy of each magazine to your officer Mr. Reg Waylett, your membership secretary and I hope that you will see every issue as well.

On page 81 is stated that if one is interested in (a.o.) fairground and show-organs, one can join your society [1].

When I now read the article on page 83 "Society Affairs" there is spoken in the 6th paragraph about magazines in Germany, France, U.S.A. and your country.

But what I miss is mentioning your sister-societies Fair Organ Preservation Society and the Kring van Draaiorgelvrienden, whose interest in a certain field is the same (see [1]).

Our society has more than 1600 members (about 200 members abroad and 1400 in our country) and that in such a relative small country!

Perhaps it could be more complete if your society (and the two American as the French societies) would take the position of the two mentioned sister-societies. (FOPS and KDV) more into consideration?

Until now there has been a silence nearly always.

This should not be considered as negative criticism but more as drawing attention! (What do our members think? Ed.)

At this same time I enclose a list, which has also been sent to the other sister-societies in Europe, with the first events in 1986.

The program of the KDV till May 1986 is known now and we give you the dates so that you can announce these in your magazine.

Saturday 15-3-86: Contact day in the organ hall in Haarlen, Werfstraat.

Friday 25-4-86: Organ concerts in National Museum Van Speelklok tot Pierement - Utrecht, 19.00 - 22.00 hr.

Sunday 25-5-86: Annual contact day in the open-air museum, Schelmseweg, Arnhem.

Further important days to follow.

FRANK HOLLAND writes regarding the Autumn Meeting of MBS of GB. Sunday 22nd September at Aberdeen:-

As many of you know, I enjoy these meetings more than any others I attend, and I am in well over 30 associations!

I express my thanks to Robbie Gordon for laying on such a fine programme.

I agreed to attend before Christmas, but I laid down conditions to Robbie. They were that I should be taken from the station to the hotel some 3 miles away by an old Aberdeen Double Decker Tram! (I knew that was a tall order of course.) Immediately after my stay in Berlin at the Street Organ Festival – attended by only four from GB, more anon – I attended the Annual Conference of the Museums Association in Birmingham. Looking round the museum there, I saw a splendid post card of a pony and trap. I sent this to Robbie – not having his address with me – as the Organiser of the forthcoming meeting of the MBS of GB in September at Aberdeen. It arrived at the Tourist Board who kindly sent it on to him. It's nice to know that some things do still work in this country!

Robbie phoned me in hospital where I landed after the week in Birmingham, and we exchanged a few letters.

When I landed in Aberdeen, there was, ON THE PLATFORM, the biggest, finest and oldest Rolls-Royce, with its owner-driver, ready to take me and my friends to the hotel. The surprise expressed by Reg Waylett, Marie and Reg Mayes was overwhelming. How had I done it? I did not do it. Organiser Robbie did it with his friends around him! This fine car was an American one made in 1922 over there – near Detroit I think was the factory. It is owned by Jack Morrison, who VERY skillfully drove it carefully off the platform where another car had been parked right in the way. I was in fear and trembling that the wonderful monster would graze on a BR cast iron Victorian pillar. But he missed them all! Nearby is a copy of the notice exhibited on the windscreen. Thank you Robbie! It was a fine and distinguished run to the hotel.

We were then all taken by cars from the hotel to the Beach Ballroom to the Civic Reception, courtesy of Aberdeen District Council. The Lord Provost greeted us warmly with drinks and refreshments.

Then my guest arrived. Patrick Handscombe has heped me in the museum for some 15 years or so. He restored my Bluthner-Hupfeld-Triphonola Grand Piano. A splendid instrument, and one of the favourites amongst the museum volunteers AND the public as it now turns out. Some of you will remember that it is equipped with the 'Aliquot Scale' which is a Bluthner Patent and simply means that the upper notes are fitted with an extra fourth string which is mounted above the other three regular strings, and is undamped. This enhances the sound output at the higher frequencies where the very short strings have very little energy to set the soundboard into

vibration. Operation of this piano opened up a complete new set of a few hundred music rolls by perhaps a few rarer pianists which are nice to hear. There is still research to be done on these earlier rolls and how they were played in those days. I remember the Hon. Mrs. Hambourg telling me that she accompanied Mark Hambourg to Leipzig to make some of these rolls, which in earlier days were captured for the DEA-Hupfeld system. The Hupfeld factory is still there. I visited it in 1978 when in Leipzig for the Conference of ICOM, the International Council of Museums, the musical instrument section of it being known as CIMCIM, Comité International des Musées et Collections d'Instruments de Musique or the International Committee of Musical Instrument Museums and Collections which is based in Paris. It was Madame de Chambure who first started collecting many years ago details of ANY pinned cylinders containing tunes composed by the famous composers of the past such as Mozart, Beethoven etc, many of which as we all know these days have appeared.

You will notice how I have digressed here bringing in many of my 'snippets' in which I abound. I am asked to write many articles which I always have to turn down, as typing is my bottleneck. It is only now that I am in the mood for it that I am adding these bits. Once I start, I find that one things unfolds into another. I am sure your editor will publish only that which he thinks will be of interest to those reading the journal. Back to the story where we left Patrick.

Now Patrick has a Rolls-Royce (No. 2), so he offered to take me and my friends back to the hotel this time. So this time in came Reg Waylett and wife Marie, and JOYCE, none other than the wife of our Bonnie Scottie, the organiser, Robbie Gordon. (Reg Mayes had thoughtfully disappeared!) Patrick was one of the first to get a job on the rigs as a diver in the early days, and he did so well that he has bought a Rolls-Royce! Thank you Patrick, for your thoughtfulness. I'd rather have my *easy* job of building up the museum than a risky one diving like yours!

The proceedings of the weekend are being reported by specialists I am sure, so I shall return to the next part which

concerns me. This was the fine afternoon trip to the Grampian Transport Museum at Alford. A fine trip by car through lovely country, but the weather was not as kind as it might have been. The 92 key Mortier Organ of Mr. Innes was splendid. Well done, ? ? ? ! The transport exhibits are also first class. How they got the building up and everything arranged so quickly is a great credit. But of course, a good grant was obtained, (See elsewhere). If there had been no Rolls-Royces, then I should have selected the Cluley 2 seater car to be driven in. The old horse tram was a good exhibit. Member Innes came to my museum some 15 years ago!

This is where yet the THIRD Rolls was ready for me. This was kindly arranged for me by the owner-driver Michael Emmerson. He drove me to Craigievar Castle, in which you could stand and think and live again in the past – with candle sticks in all the bedrooms. All mod cons too – a huge brass kettle for heating the bath water which then had to be carried to the bath!

Summing up my snippets, the Scottish have won! The splendid museum erected and presented in next to no time, while my building is crumbling around me with not a penny from the Government for its maintenance. I get a Rolls ride sometimes here in sleepy old England, but Scotland wins with finding me three! The whole weekend was most enjoyable, thanks to ALL the organisers. The organisers of the next meeting will find it difficult to excel our Scottish friends.

It is a pity only four from England went to the Berlin Street Organ Festival. Ted Bowman and I were greeted warmly and shown round the fabulous Museum of Musical Insts. It cost £15m! (I could not get even £50,000 to get moved into David Salomons' House 10 years ago!) I have though at last been promised £30,000 by the Museums Commission to move into the Luxor Cinema at Twickenham – if we get it! Ted is writing up the museum, and as I was able to get a trip round the Bechstein Factory in Berlin, we hope to give a 'twin-chat' to the society if we are asked.

Phew Frank if this is a "letter" your life story will be thicker than the Bible, Ed. ■



A picture for the album from that memorable meeting. By permission Aberdeen Press & Journal.

Coming up Soon

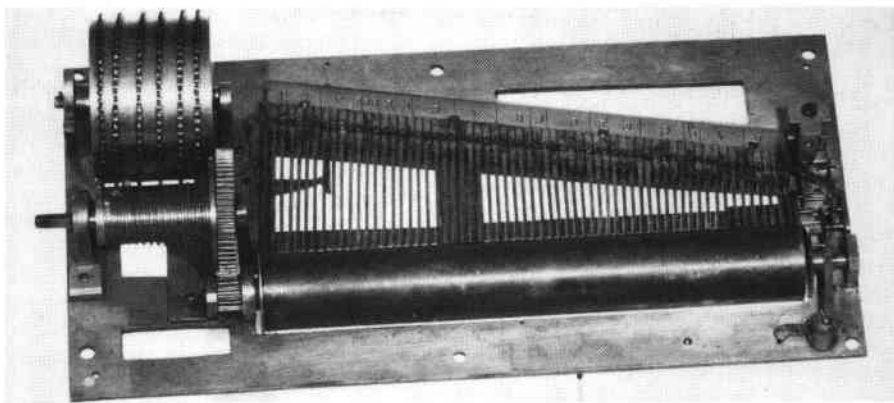


The 6th March sale at Christie's South Kensington includes as its major part the private collection of the late Roy Mickelburgh of Bristol. The emphasis is on cylinder musical boxes, with many of the best-known arrangements represented in mandolin, forte-piano, tremolo-harp, voix celestes, sublime harmony, Harp-Eolienne, Excelsior piccolo, interchangeable, drums and bells visible and invisible, longue marche, two-per-turn and overture. Many of these represent the highest peaks of development in the cylinder musical box, from an early (23,000 series) Nicole forte-piano box to a sublime harmony interchangeable of around 1890, but at the opposite end of the scale is one of the earliest musical boxes they have ever sold – a fusee driven $7\frac{1}{2}$ inch cylinder movement with single-tooth sectional comb, concealed in a transfer-printed tea caddy with the words of its two Scottish airs thoughtfully displayed on the lids of the tea-canisters. A piece of Regency kitsch – but a prize for the caddy collector and musical box collector alike.

No Bristol collection would be complete without one of those portable barrel pianos that were such a distinctive local product in the first half of the 19th century, and there is a choice of two in this sale, as well as a more conventional street piano, and a chamber barrel organ in typical Gothic case. At the more cheap and cheerful end of the mechanical organ scene are a Cabinetto, a Concert Roller, an Improved Celestina and an Amorette with dancing dolls.

Disc musical boxes include a Symphonion Eroica clock, a $22\frac{1}{2}$ inch Polyphon (with glockenspiel and spiral wire mainspring) and a $20\frac{1}{2}$ inch Komet. There is a $24\frac{1}{2}$ inch Polyphon, but it is the seldom-seen table version, in which the lid opens concertina-fashion. The 'Rococo' Symphonion is well-known, but it is not often one sees this, its smaller, rectangular sister and the similar, but Gothic-styled Regina, together in one sale.

Other items in the sale include a picture clock with a F. Nicole movement, several automata and singing birds, a Raymond overture box and a musical liquer-glass coaster in the form of a railway truck. What will they think of next?



Early cylinder movement, housed in a tea-caddy.



Calliope coin-slot disc musical box, with a gambling device included.



Table barrel organ with two barrels.

Reviews: by Ian Alderman

"PUT ANOTHER NICKEL IN". No. GRS1164. Available from Grosvenor Recording Studios, 16 Grosvenor Road, Handsworth Wood, Birmingham B20 3NP. Price: £4.99 + 51p P & P.

This recording of instruments from the Napton Museum nr. Rugby features mechanical instruments (taking one side of the disc) and the Compton Organ, formerly heard in the Hammersmith Regal.

The music begins with the earliest of the instruments, a Dawkins cylinder musical box with bells, and then a Racca Melodico, a gentle mechanical piano. The rest of the instruments are firmly from this century, continuing with the mournful sounds of a barrel reed organ playing "Land of Hope & Glory", a tune which Elgar would no doubt be gratified to see described as "traditional". A street piano by Tomasso inevitably conjures up the fogs of Edwardian London and it delivers the expected Music Hall songs with a panache which leaves the Harper electric piano sounding rather lame, for all the help the attending xylophone and mandoline are able to offer. The Poppers Happy Jazz Band delivers a deadpan version of "Home in Pasadena".

Perhaps my favourite is the Weber Unika Ochestraion which plays, desperately, "Silver Threads Among the Gold" in a version so truly remarkable and funny that you must hear it for yourselves.

There is an interesting modern electric orchestraion built at Napton. This instrument is founded on a piano (nicely recorded and in tune), and each of its many instruments are featured, including what I suppose to be the

cowbell, added presumably because one was to hand. Its contribution will certainly make you sit up and stare.

Tino the Accordion Boy plays "Davy Crockett" with the same expression as that on his face. The 1912 Hupfeld Violina Phonoliszt is playing very well, and it is interesting to hear the Wurlitzer Photo-Player and the bland sounds of the Decap Dance Organ.

The whole recital is accompanied by preliminary whirrs, clicks and hums, which in their way add to the charm of the experience. There is no doubt that by merely listening to the machines one misses much of the enjoyment, since their makers had gone to considerable lengths to ensure visual impact. Unlike children they should be seen as well as heard.

The other side of the record is taken up with a performance by Ken Stroud on the Compton Organ. Neither player nor instrument needs any special recommendation from me. Both are superb, and each brings out the best in the other. The music is carefully chosen to illustrate the many facets and resources of the organ.

I would have been interested to have more details of the instruments (possibly an insert) but the sleeve-note will be adequate for most.

If you like cinema organs – and this would be the reason for buying the record – do not hesitate. The record is available (12" L.P.) from Grosvenor Records at the address above, or from the museum.

Ian Alderman

Classified Advertisements

LAST DATE FOR RECEIPT OF
ADVERTISEMENTS FOR INCLUSION
IN NEXT ISSUE:- 7th APRIL 1986.

PLEASE NOTE NEW CHARGES.

Members: 9p per word (bold type 13p per word).

Minimum cost each advertisement £2.

Non-members: 18p per word (bold type 26p per word).

Minimum cost each advertisement £4.

CASH WITH ORDER PLEASE TO: Advertising
Manager.

John M. Powell, 33 Birchwood Avenue, Leeds 17, West
Yorkshire LS17 8PJ.

FOR SALE

Nice selection of **Player Pianos** plus New
S/hand Rolls Duo-Art etc. Export service.
Laguna Rolls, Lagoon Road, Pagham, Sussex
PO21 4TH, England.

Cranford, New Jersey, U.S.A., 1986 show
dates: Sunday, April 27th and Sunday, Sept.
21st. Largest show and sale of vintage
phonographs, music boxes and automated
instruments in the Eastern United States.
One day only, 8am - 4pm, no early buyers fee.
Visit us at the Best Western Coachman Inn,
adjacent Exit 136, Garden State Parkway.
Hundreds attended our fall event, come and
see why. The motel offers room discounts to
collectors, as well as pick-up service to
nearby Newark Airport. For further infor-
mation contact: Lynn Bilton, Box 25007,
Chicago IL 60625.

Aeolian Orchestrille model XY - solo
model. Mahogany case with electric blower.
100 mixed 58/116 note rolls. Working order.
offers to Chudleigh (0626) 853502.

EMPTY BOXES: Autophone Cabinet Roller
Organ - Imperial Disc box - Small cylinder
box, inlaid lid, (7" between side holes) - PVF
Mandoline, movement complete, 11" cylinder,
19 broken teeth on comb. Over 100 Polyphon
15 1/2" discs, plus some 11 1/2" Polyphon,
Kalliope 13 1/2" and Britannia 9 1/4".

John & Eunice Maden, 138 Frankby Road,
Newton, West Kirby, Wirral, L48 9UX. (051-
625 1518).

WANTED

POSITION OPEN for qualified restorer of
cylinder and disc musical boxes. Must be
capable of high quality work and be willing to
relocate to the central California coast near
Santa Barbara. Ron Palladino, 1656 Fir
Avenue, Solvang, California 93463, U.S.A.
(805) 688-6222.

ARISTON strip playing music required to
buy or copy. Ted Brown, 01-300-6535.

SYMPHONION EROICA A, B and C discs
wanted. Also require Organ clock. Nitschke,
Steinbreite 55, 3000 Hanover 91, West
Germany.

INTERCHANGEABLE CYLINDERS
(13 inches long) wanted. Michael Miles,
Robertsbridge 880614.

Symphonion 14 3/4" (37.5cm) rimdrive discs.

Polyphon 41 teeth comb for Music Box
No. 41C fastened with 3 screws and
2 pins.

Answer to: Leif Wedfelt, Skiljevaegen 29,
18236 Danderyd, Sweden.

Tel: +46-8-7559154.

WANTED TO BUY: High quality double-
comb disc musical boxes, and musical or
music box clocks. Ron Palladino, 1656 Fir
Avenue, Solvang, California 93463, U.S.A.
(805) 688-6222.

Napton Nickelodeon of Mechanical Music

require the following:

Pierre Eich Solophone,
Welte Orchestrion (style 3 or larger),
Large fluteplayer by Jean Roulett,
Pierrot writer by Vichy,
Snake charmer by Roulett,
Clown with fan by Vichy,
other orchestrions with pipework.

Contact:

G. Whitehead, Napton-on-the-Hill,
Nr. Rugby, Warwickshire.
Tel: 092681 2183.

Deadline Dates for Copy:

March 15; June 15;

September 15.

For Advertisements:

April 7; July 7;

October 7.

Posting of next edition, 27 April

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.

Est. 1968

Nancy Fratti PANCHRONIA ANTIQUITIES

Post Office Box 28
Whitehall, New York 12887.

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.

518-282-9770



JACK DONOVAN

93, PORTOBELLO ROAD,

LONDON, W.11.

Telephone

01 - 727 - 1485

Specialist in
Mechanical Music

Automata

Singing Birds

Music Boxes

Polyphons

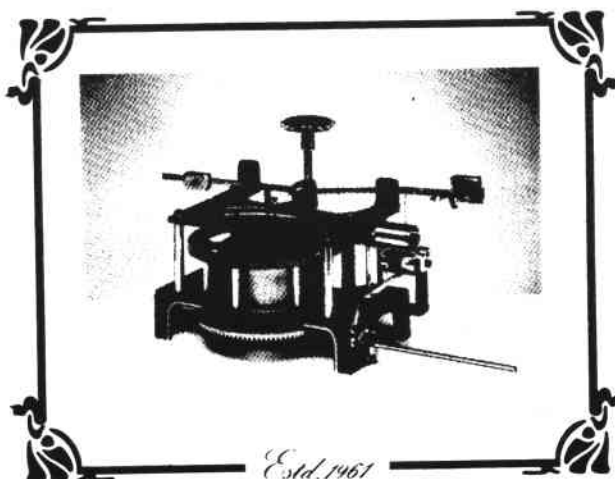
Juvenalia

Unusual Clocks

Phonographs

Gramophones

&c



ROBERT KANE TRENDER

Specialist Restorer of Disc Musical Boxes

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

01.937.3247

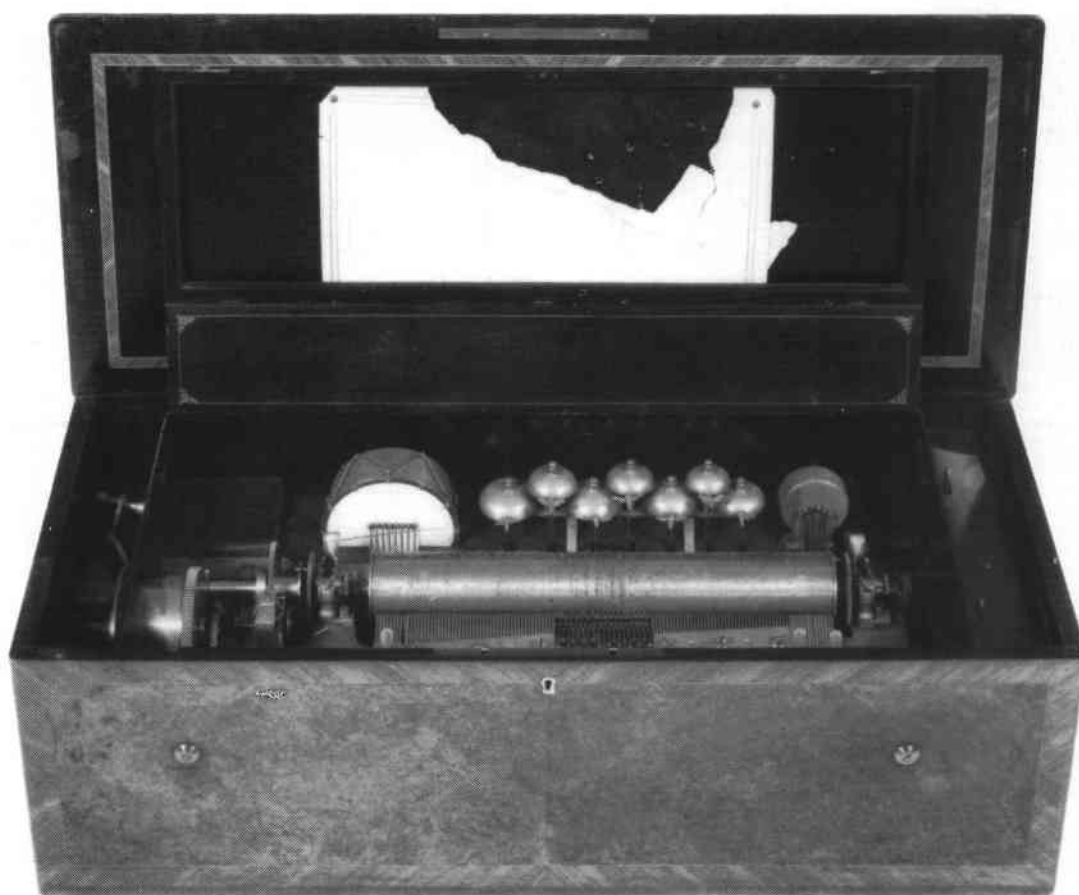
SOTHEBY'S

FOUNDED 1744

Fine Dolls, Teddy Bears, Automata,
Tinplate Toys, Textiles, Costume
and Mechanical Musical Instruments

L O N D O N

TUESDAY 20TH MAY 1986 AT 10.30 AM AND 2.30 PM



An orchestral interchangeable cylinder musical box, Swiss, c. 1880. Estimate £2,000-£3,000

Enquiries: Jon Baddeley, collectors department

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

The Music Box

An International Magazine
of Mechanical Music

ADVERTISING RATES AND DATA

With effect from January 1986

★ DISPLAY

SPECIAL POSITIONS (offered as available)

Outside back cover (two colours)
(full colour)

Full page only £84

£210

Inside covers: Full page
Half page

£66

£36

POSITIONS INSIDE JOURNAL (as available)

Full page

£54

Half page

£30

Quarter page

£18

These charges include typesetting but are exclusive of any artwork and camera work which may be required. Half-tone, line, and line-and-tone negs plus artwork, design and layout facilities can be provided if needed at additional cost. Squared-up half-tones £9 each. Cut-out half-tones £12.50 each.

SPECIAL COLOURS

If required, advertisements can be printed in a second colour. Rates available on application.

DISCOUNTS

Four or more consecutive insertions with same copy:

Area rate less 10%

Four or more consecutive insertions with differing copy:

Area rate less 5%

Two or more full page advertisements in the same edition:

Area rate less 10%

★ CLASSIFIED

Advertisements under FOR SALE, WANTED, EXCHANGE and REPAIRS headings.

Charge per word or group of figures or letters up to six characters:

MEMBERS: 9p per word, bold type 4p per word extra

NON-MEMBERS: 18p per word, bold type 8p per word extra

Minimum charges per advertisement: MEMBERS = £2.00; NON-MEMBERS = £4.00.

ALL CLASSIFIED ADVERTISEMENTS MUST BE PRE-PAID.

● MECHANICAL DATA

Type area:-	Full page	10 1/2" x 7 1/2"	(270mm x 180mm)
	Half page	10 1/2" x 3 1/2"	(270mm x 88mm)
	or	7 1/2" x 5 5/16"	(180mm x 135mm)
	Quarter page	5 5/16" x 3 1/2"	(135mm x 88mm)

THE MUSIC BOX is printed by litho on coated cartridge paper. Standard colour is black. Second colour to outside back cover at Publishers' choice. Half-tone screen is 120 minimum, 133 for preference. Published four times a year in Spring, Summer, Autumn and Winter.

	SPRING	SUMMER	AUTUMN	XMAS WINTER
PUBLICATION DATES	Feb. 27th	April 27th	Aug. 7th	Nov. 7th
COPY DATE ADVERTISING	Jan. 15th	April 7th	July 7th	Oct. 7th

The Publishers reserve the right to refuse all or any part of any advertisement.

● CIRCULATION

THE MUSIC BOX is circulated to members and subscribers throughout the world. It is read by collectors, restorers, specialist antique dealers, auction houses, museums and libraries throughout the world. An announcement of interest to those who specialise in mechanical musical instruments can be certain of being read by the right people if it is inserted in THE MUSIC BOX. There is no "free list" circulation. The Publishers reserve the right to amend the above rates and data without notice.

Hon. Advertisement Manager: John Powell, 33 Birchwood Avenue, Leeds 17, West Yorkshire LS17 8PJ.

Telephone: Leeds (0532) 663341

Editorial Address: Graham Whitehead, Editor, The Music Box,

Broadgate Printing Co. Ltd., 8 Crondal Road, Exhall, Coventry CV7 9NH.

Telephone: (0203) 361800

The Journal of the Musical Box Society of Great Britain