

1962 — Silver Jubilee Year — 1987

Volume 13 Number 1

Spring 1987

Edited by Graham Whitehead

The Music Box



Inside

The Picture Post Card

The historical importance and artistic merit of tune sheets, trademarks and emblems in musical boxes

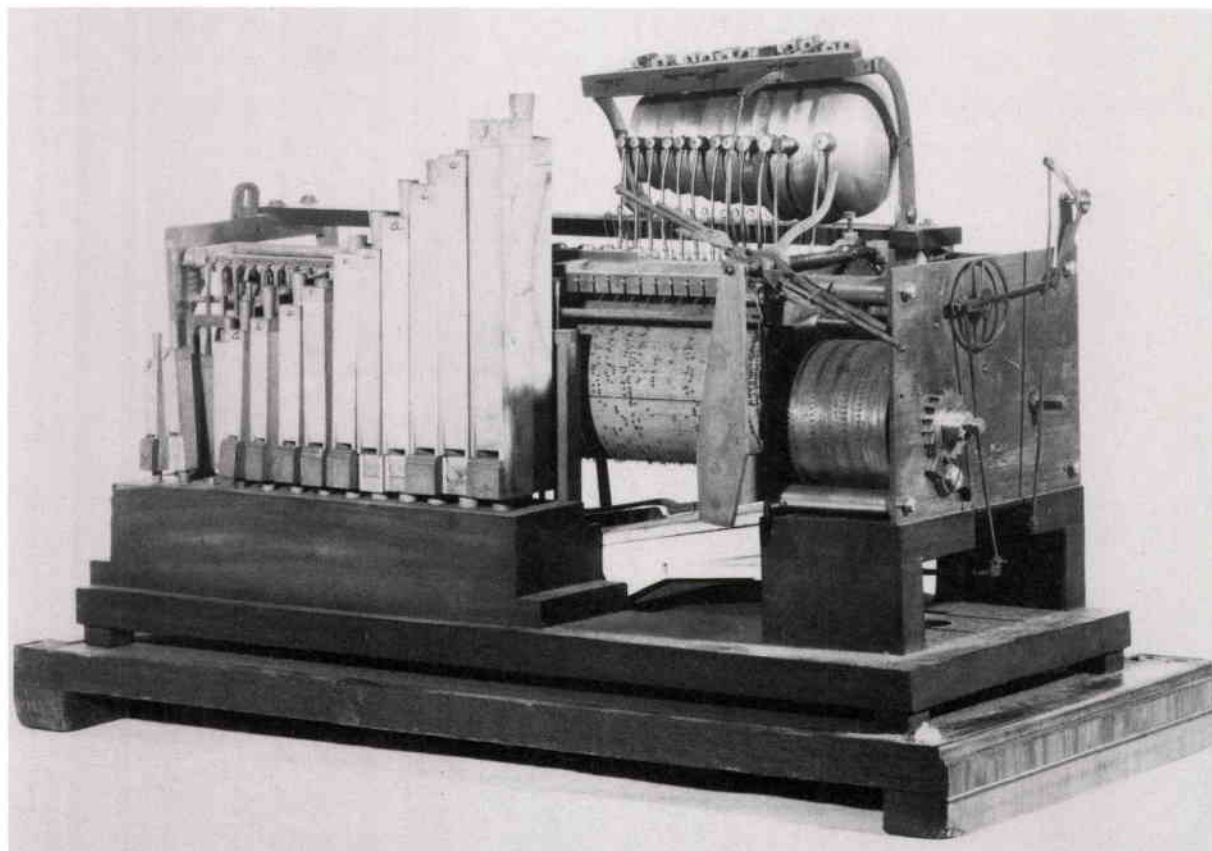
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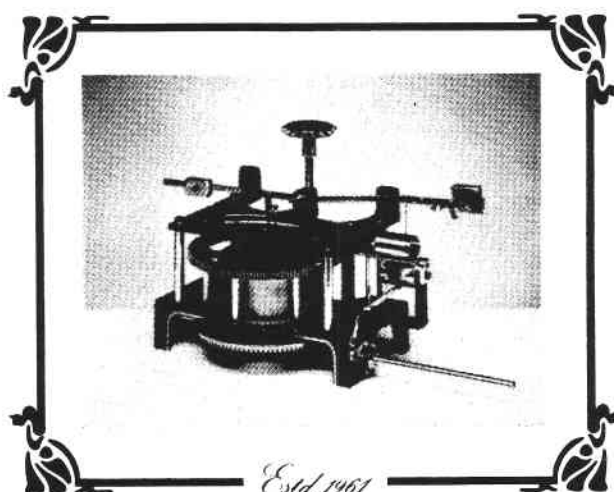
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The Music Box

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of Mechanical Music

The Journal of the
Musical Box Society
of Great Britain.

Volume 13
Number 1
Spring 1987

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Front Cover: A typical lithographed London scene from
the turn of the century by D. Downing. From the collection
of Ted Brown.

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Editors Notes

Silver Jubilee Year

My fifth edition as Editor takes us into a new volume and also into our Silver Jubilee Year. The next edition will be a Silver Jubilee Anniversary Special. Would some kindly founder member offer to contribute a short article on the formative years of the Society?

Volume 13 comes with a slightly amended cover bearing the Editor's name. This is not vanity, it is simply intended to emphasize who the Editor is, as Bob Leach our former Editor is still receiving editorial correspondence regularly.

Advertisers will notice that the copy date for the magazine has been shortened. This will help considerably people placing classified ads., and advertisers like Christie's and Sotheby's, whose adverts change with each edition to incorporate latest sale information. This allows adverts for the next edition due to be posted on 27th April, to be sent in up until 1st April. But that really is the last date, for if pages were to be kept open later, a delay in publication would be incurred.

Among dozens of letters of compliments over the last four editions, have arrived two instances of complaint. One regarding the unpleasant flavour of some correspondence and another from a member whose letter, venting his feelings, I would not print. Which just goes to show you can't please everybody.

The letters page is for members to express their views and that I will allow, but when their views are outrageous or offensive they go into my file marked "not suitable for publication."

Over the past four issues, letters have been both topical and lively and I hope this input will continue. Please remember also that complete articles are required for future publication, if anyone does have some worthwhile contribution to make, then they shouldn't be put off simply because they haven't written an article before. Advice is at hand and I hope they will communicate with me.

NEWSDESK

Announcing 2 major additions to the Reed Organs in Saltaire

A report from Phil & Pam Fluke, Victorian Reed Organ Museum, Saltaire Village, Shipley, W. Yorkshire.

1. MUSTEL CONCERTAL - we are delighted to announce this major permanent addition to our collection. This model is the roll playing type that Alphonse Mustel first introduced in 1907.

We have searched long and hard for one of these instruments - knowing of their rarity. In his book "Barrel Organ" Arthur Ord-Hume says "I do not know of any surviving today".

The instrument is a 1 manual with 19 stops:

Cor Anglais 8/ Basse 8/ Harpe Eolienne 2/ Basson 8/ Clairon 4/ Bourdon 16/ Cor Anglais 8/ Cor Anglais Percussion/ Flute 8/ Clarinette 16/ Fifre 4/ Hautbois 8/ Musette 16/ Voix Celeste 16/ Baryton 32/ Harpe Eolienne 8/ Salicional 16/.

Plus Prolongement (on both a stop and a heel lever); 2 Forte Expressifs; 2 Metaphones. The second heel lever is Grand Jeu.

It also has a lever to "lock" the keyboard, so that the notes do not play in a ghostly fashion. Another lever is to engage the player mechanism, plus the usual roll/roll lever and Tempo indicator.

The roll operates on pressure with the air built up in the roll compartment which has a glass door (similar to the Orchestrelles). The mechanism is all in beautiful condition, although some regulating and adjustments are necessary.

From the number on the instrument: 3463 - 1633, we judge it to have been built in Sept. 1929.

The case is rosewood veneer with maple wood stringing. In its day is cost 360 guineas without electric blower and 400 guineas with electric blower.

We have about 30 rolls with the instrument, all specially cut for the Concertal Mustel by L'Edition Musicale Perforée of Paris. Each roll is registered to make the most creative use of the unique and lovely "Mustel sound". The rolls are all 61 notes, although the makers claim it is possible to play both 58 and 65 note rolls.

Rolls include music by C. Frank; L. Boellma; A. Mustel; Guilmant; Lemmens; Saint-Saëns (a particularly sensitive version of 'Le Cygne') and a roll of the glorious Toccata from Widor's 5th Organ Symphony. We think this is very successful - but, of course, we are rather biased.

2. The second instrument is BOSANQUET'S ENHARMONIC HARMONIUM - This unique instrument, presented to the Science Museum in 1876, is with us in order that it may be fully restored to its former glory.

It was built by T. A. Jennings of

London, to the specifications of R. H. M. Bosanquet - a mathematician and Fellow of St. John's College Oxford - where he was also Professor of Acoustics.

The instrument was designed to illustrate Bosanquet's book "An elementary Treatise on Musical Intervals and Temperament, with an account of an Enharmonic harmonium exhibited in the loan collection of scientific instruments, South Kensington 1876."

The Bosanquet keyboard has a compass of 4 ½ octaves and each complete octave has 7 banks of 12 digitals, giving 53 equally spaced sounds per octave with near perfect 5ths and 3rds.

The reed pan is mounted vertically and connected to the keys by an elaborate system of rods and trackers.

Bosanquet did not expect his keyboard to replace the 12 note temperament keyboard. He himself said that the 2 systems were not mutually exclusive and could exist side by side. He said that only music of simple harmonies and slow movement should be performed on his instrument.

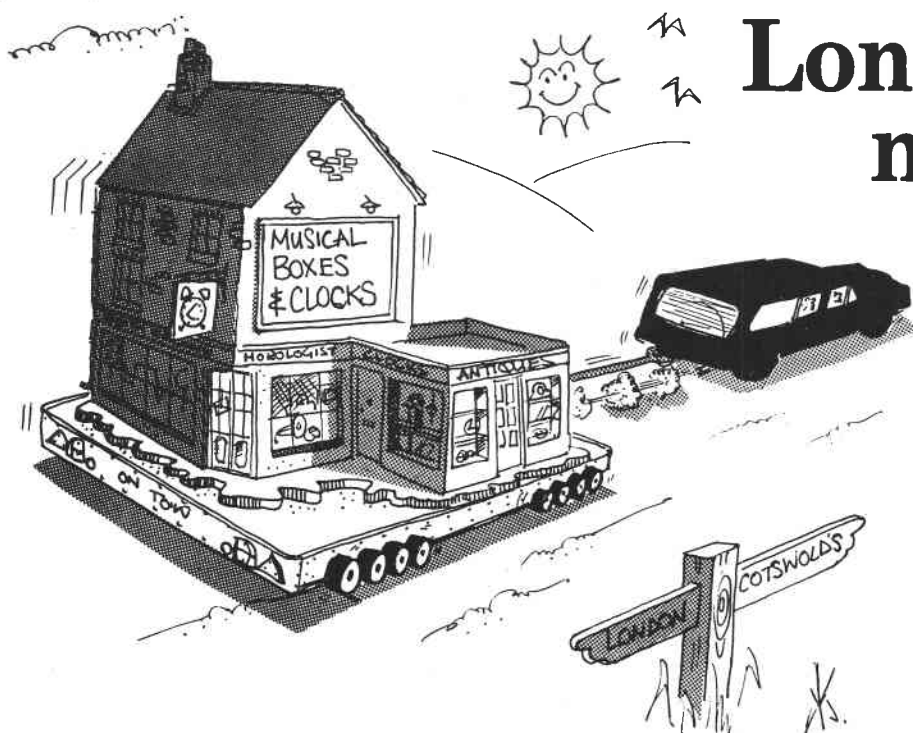
There is a good deal of work to be done to get this instrument into original condition, but when it is done, it will be most interesting to hear Bosanquet's 53 note equal temperament.

In return for this work, the Science Museum are allowing us, on long term loan, Colin Brown's Voice Harmonium - another Enharmonic instrument, which we shall restore for full appreciation.

Good news for 20 note organ owners

There is good news for British owners of Hofbauer, Raffin and Balchin organs. Until recently owners have had to depend on continental suppliers producing mainly continental tunes. But more than 40 English tunes are now rolling off the cutting machines of member P. K. Watts, which include such titles as Sussex by the Sea, Cuckoo Waltz, Farmyard Waltz, Little Sir Echo, Beautiful Sunday, Grandfather's Clock, Roll out the Barrel, Whistle a Happy Tune, Lincolnshire Poacher, Nick Nack Paddy Wack, Those Magnificent Men in their Flying Machines, and a selection of Christmas Carols.

An extra bonus is the fact that Broadgate Printing Company, printers of the 'Music Box', have located a source of plastic material. Hopefully within a couple of weeks Pete Watts will be able to offer these tunes both in conventional paper and untearable plastic. Full list of tunes available from P. K. Watts, 14 Rockhill, Chipping Norton, Oxfordshire.



London dealer moves west

One of London's best known dealers in Mechanical music is to move. Speculation and rumours have been circulating for some time, but now it is official. As we go to press, the news comes through from Keith Harding of the sale of his showroom at 93 Hornsey Road. By the time this edition is published, the Harding family and partner Cliff Burnett will have exchanged the hustle and bustle of the city life for a rather more sedate pace in the Cotswolds.

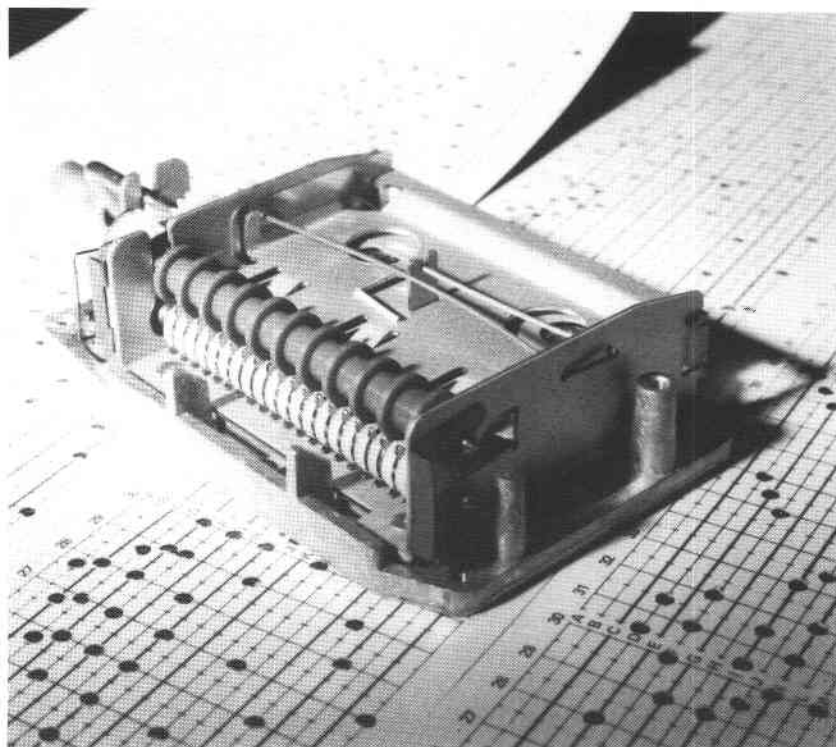
Keith's decision brings to an end a 20 year old landmark for mechanical music enthusiasts. Keith spent 5 years repairing and dealing in mechanical music before this at his former shop farther along the Hornsey Road.

Over the years, Keith is not the only dealer to have left the bright lights of London. Several other dealers/restorers have moved away, Graham Webb, David Secret and Jerry Planus have all moved their activities away from the capital.

Keith, whose buyers are often American visitors, has found turn-over severely affected by our American friends reluctance to visit the capital city since the Chernobyl incident and the bombing of Libya. This fall in sales has paid off in a different direction for Keith and Cliff now intend to use their surplus stock together with other items purposely purchased, to form a museum of musical boxes and clocks. The new venue is to be in the town of Northleach. With property already purchased, it is expected to be open for Easter and is located in the main street in the "Oak House", the former council offices and the next door property, the former Grammar School. The small Cotswold town of Northleach is situated on the A40 between Oxford and Cheltenham at the cross roads of the Fosse Way. Instruments and musical boxes for sale will also be on display at this location and a workshop for the repair and restoration of musical boxes and clocks is to be established there.

With customers spread over the whole of England as well as abroad, the Cotswolds provides both a pleasant and central location in the South Midlands. A name for the new venue has yet to be decided, the new phone number is 0451 60181. ■

Novelty Card Operated Musical Box



A novelty musical box was on view at the Christmas meeting of the Society. This rather crude but very effective musical box mechanism caught the interest of many members by the fact that it operated from a punched paper programme which enables the owner to arrange and punch ones own tunes. The item has a 20 note comb, diatonic (white notes only), operated via four-pointed star wheels. With this limitation trills are not possible, neither are quickly repeated notes, but nevertheless the music attained is quite a pleasure to listen to.

The less adventurous can punch out tunes on pre-printed cards from arrangements supplied with the instrument. This item is a Japanese import available through Hawkins & Co., Halesworth, Suffolk IP19 8AD. Tel: 09867 3103. Retail price £18.00. ■

Don't shoot the computer, it's doing its best !

BÖSENDORFER makes the world's largest and most expensive piano. It is 2.6 metres long, and has nine extra notes (in the bass). It costs £35,000.

Now, for an extra £35,000, Bösendorfer will modify the piano so that a computer records each priceless performance on a disc. This recording can now be played back on the same piano, faithfully reproducing every nuance (and mistake).

The performance is recorded by two sets of optical sensors. One set underneath the key records when the key is depressed and how long it is held down. Holding down a key raises the corresponding damper inside the piano and allows the string to vibrate. Releasing the key makes the damper fall and silences the string.

On the hammers of the piano are

small metal flags. The second set of optical sensors measures the time the flags pass. The difference between the time that the note is depressed and the time the hammer moves on its way to hit the string enables a computer to calculate the speed of the hammer, which in turn determines how loud the note sounds.

Additional sensors monitor the three pedals. These can measure 255 different degrees of pedalling on the soft and sustaining (loud) pedals. The computer converts this performance into digital code, and stores the data either on discs, or even on one channel of a cassette recorder.

On playback, printed-circuit boards convert the digital code into an electric current, which then drives a series of 97 solenoids, one for each note. The solenoids are connected to push rods, which play the notes by pushing the keys up from the back – instead of pushing them down at the front, which is the way pianists play.

The playback system is similar to the best of the reproducing pianos, made during the 1920's where the notes were operated by push rods worked by a pneumatic mechanism, driven by a digitally recorded piano roll.

Bösendorfer's system, however, is considerably more sophisticated. The old reproducing pianos could distinguish in volume between a melody and its accompaniment. The Bösendorfer can bring out different shades of accompaniment, which can be important in certain types of music.

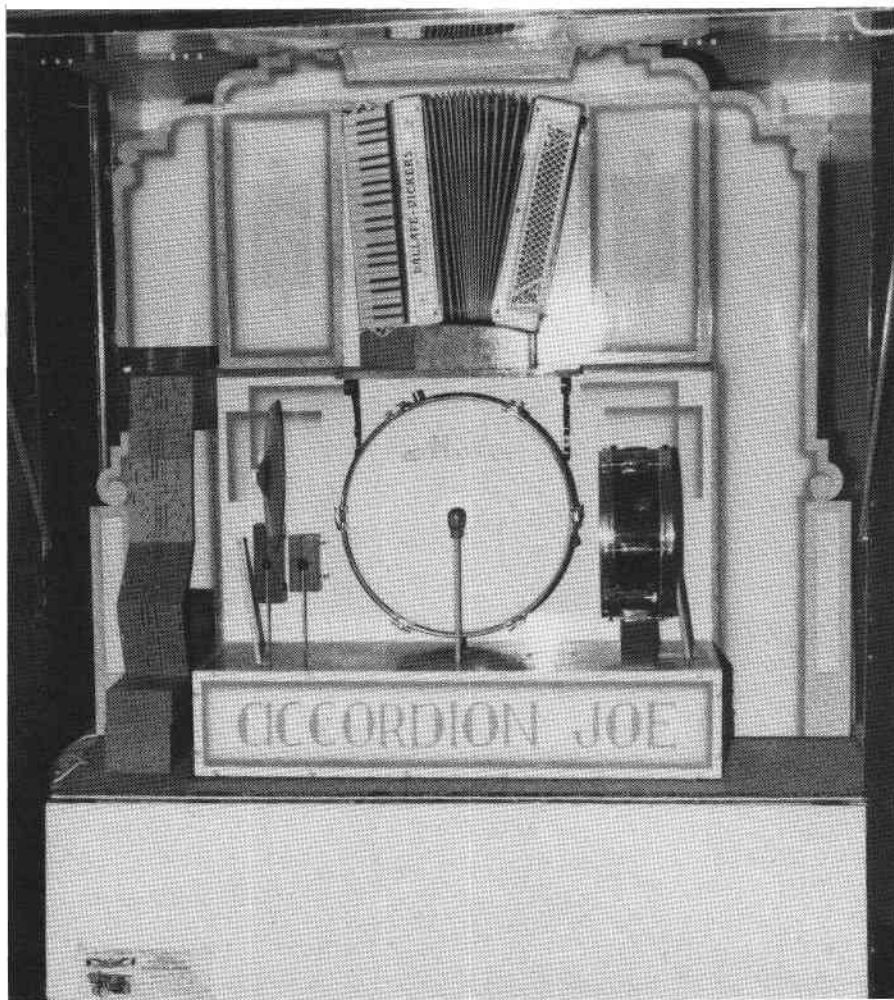
The piano comes with three main software programs. The editing package is the musical equivalent of a word processor. Mistakes can be corrected, and notes which have been played too softly, or failed to sound, can be edited in, and have their volume adjusted, on screen. A second program enables different passages of music to be joined together. For example, the first half of one performance and the second half of another.

The third package calibrates the instrument. Pianos change from day to day. In humid weather the wood swells and the action slows up. A performer compensates by using slightly more force to play the notes. The Bösendorfer's calibration program, which takes about 10 minutes to run through all 97 notes, checks each note for loudness against a memorised standard and adjusts the playback.

The most likely uses for the instrument are in recording studios. However, the instrument is a long way from being sold in the local music store. Only twelve are in existence, although during 1987 Bösendorfer plans to install the equipment in a smaller 2.2 metre piano. ■

This report first appeared in the "New Scientist", London, the weekly review of science and technology.

HI! JOE



More than 60 years ago R. Bodson of Paris produced many life-sized animated figures; pieces of mechanical music that played an accordion bass drum symbol and wood blocks. They were operated by a 4 tune music roll and used mainly in cafes as the forerunner of the juke box.

Today only one of these instruments exists in the UK, on display at Napton Nickelodeon. Some time ago Pete Watts, the Cotswold supplier of organ book music, visited Napton and was so impressed with "Tino the Accordion Boy" that he decided to design a brand new instrument with similar features, to be operated by cardboard book music.

There is no animated figure on the new instrument, instead it has a large facade and is intended to be trailer mounted, to work the rally fields. The instrument has a 42 key keyframe and 140 different books of music are available from Pete Watts. Already half a dozen instruments, which have a price tag of around £3,000, have been sold. The latest is destined to entertain visitors at Watermouth Castle near Ilfracombe.

The production of these instruments is being undertaken by Fred and Richard Fussell of 8 Balk Road, Ryhall near Stamford, Lincs. ■

SOCIETY TOPICS

Spring Meeting 1987

The Spring Meeting features a visit to Napton Nickelodeon Museum and Workshops for the Saturday morning and afternoon. Buffet lunch will be available opposite the Nickelodeon at the Crown Inn at a cost of approximately £3.00.

Saturday evening will be a visit to Turner's Musical Merry-go-Round. The venue is already over-subscribed, but if there are sufficient further registrations a concert will be arranged at Napton Nickelodeon for those too late to register for Turner's.

Sunday morning will be informal visits to Doug and Val Pell's for a trip on a garden steam train, Holdenby House to view the Piano Exhibition, also to member Harold Smith's at Saddington to view and hear his items of mechanical music from his collection.

The Spring Meeting is proving so popular we may well be receiving record attendances. If you intend to come please register with Alan Wyatt now. Do not leave it until the weekend or you may find you have not been catered for. ■

Autumn Meeting 1987

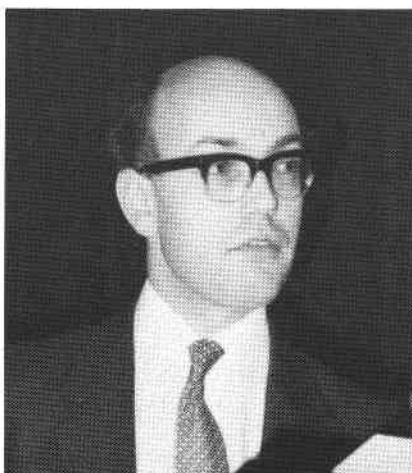
The Autumn Meeting and annual organ grind will be held at Cirencester, Glos., 11th - 13th September, 1987. The local organiser is Ian Robertson, who has found us an excellent venue in the Kings Head Hotel, Cirencester. Members wishing to attend are urged to reserve their accommodation as soon as possible, and to avoid any confusion should state they are making enquiries in connection with the Musical Box Society when communicating with the hotel. It would also be appreciated if members could register with Alison Biden well in advance of the meeting in order to facilitate other arrangements that have to be made. The charge for the weekend is £58 per person, to include bed and breakfast for two nights, dinner on Friday night and the Society dinner on the Saturday night. The charge for the Society dinner for non-residents will be £10, and again it would be appreciated if non-residents wishing to attend the dinner would let Alison Biden know in advance. Further information and reminders will be available nearer the time. ■

1986 LONDON CHRISTMAS MEETING

Report by Reg Mayes

We assembled again in the City of London Police station in Wood Street and none were detained beyond their wishes. Those who were early had a chat over a cup of coffee and a viewing of the things that were for sale.

At 10.20, our first speaker was Nicholas Simons who related his experiences in restoring some of his instruments. He illustrated his talk with slides and a cassette tape. The instruments included a small barrel organ (ex. Arthur Ord-Hume), a 14 note American Organette of 1878, a 16 key Amorette and a 20 note Peerless pneumatic organ. Larger instruments demonstrated included a Story & Clark Orpheus Parlor organ which uses a clockwork motor to drive the roll, and a Hupfeld Phonoliszt expression piano of 1909 which was the forerunner of the reproducing piano. We heard sound tracks of them all. Whilst he gave us many 'tips and hints' on restoration, we in return were able to return the compliment by identifying a tune for Nicholas; it was from Sullivan's H.M.S. Pinafore 'We sail the ocean blue'. So you can see there is always free and easy exchange of information at our meetings.



Nicholas Simons.

Our next speaker was our Vice-President Stephen Ryder, who's American accent added to the interest of his talk 'Animated Androids'. He was careful to define his title as Animated:- breathe life into; enliven; make alive. Android:- an automaton resembling a human being.



Stephen Ryder.

We were shown slides of androids in various stages of restoration and Stephen related many anecdotes indicating the endless care and effort he and his brother had taken to become great restorers. They acknowledged the advantage of being able to check many details from items in the Murtoth Guinness Collection. We saw other slides of animal automata together with that of a chessplayer which had a man hidden under the chess-board. Stephen's presentation was somewhat bedevilled by the fact that his American Kodak slide carousel would not operate properly in our German made Kodak projector.

After lunch our auctioneer Christopher Proudfoot, who is also an auctioneer at Christie's, took as his title 'Mechanical

Dates for your diary

3rd - 5th April, 1987:-

Spring Meeting, Moat House Hotel, Silver Street, Northampton. The meeting includes visits to Napton Nickelodeon, a private collection of mechanical music at Saddington, and a Saturday evening dinner at Turners Musical Merry-Go-Round.

Important: Being a popular night spot (with mechanical music), Turners Musical Merry-Go-Round is extremely well booked. As tickets are strictly limited, priority will be given in order of registration.

6th June:-

Summer meeting, Banqueting Room, The Oval Cricket Ground. Use Hobbs Gate entrance. Ample parking inside with easy access to meeting room. Annual Society Auction, speakers to be announced.

12th - 20th July:-

Proposed Swiss trip to include Thun Festival. Details from Alan Wyatt.

11th - 13th September:-

Autumn Meeting, Cirencester - see notice alongside.

This programme may be subject to alteration.



Christopher Proudfoot addresses the meeting.

Musical Instruments seen and sold at Christie's South Kensington'. He illustrated the talk with slides of each item discussed, with some reference to prices realised, although he pointed out that these were often not relevant several years after the event. The earliest cylinder box he had ever handled had been sold in March 1986, as part of the Roy Mickleburgh collection; from the same collection came a revolver box, the first one to pass through Christie's since 1971. Among several gramophones shown were examples driven by compressed air and hot air, both sold in 1980.

During his question time he was asked if he 'was ever upset about selling and not obtaining a certain item'. His response was 'no, because over the years he had the opportunity, more than most, to examine a huge number of items and whilst appreciating their value and interest he could not cope with their physical presence'.

As a Grande Finale we were entertained by Michael and Doreen Muskett, Chairman and Secretary respectively of the Hurdy-Gurdy Society. Their talk was on 'The Vielle a Roue, sometimes called the Hurdy-Gurdy'. As our President said in his vote of thanks afterwards, 'previously many of us had thought of Hurdy-Gurdy as a derogatory term for a

Street Organ. How wrong we were, we could now accept it as a compliment'. It is an ancient type of instrument, known to exist as far back as the twelfth century. Emanating from France and Spain. Michael and Doreen brought seven different variations of the instruments and played them all. We were shown that basically the Hurdy-Gurdy is a stringed instrument with a sound box about the size of a viola but much deeper, which is placed on ones' lap.

It has five strings excited by turning a handle; at one end of the sound box with one hand, to turn a six inch wooden disc which is in continuous contact with all five strings. However only the three central strings can be tuned by using the hand to operate 'plungers', covering 1½ octaves. The two remaining strings are used as a 'drone'. They all combine to make an exquisite musical sound. It was a real delight and education to listen to Doreen and Michael with their instruments.

So another excellent London meeting came to a close. After our President thanked all our speakers and read out the 'parish notices', we all set off for home. Another MBE (Musical Box Excellence) award for Daphne and Alan, especially as this was the last London meeting to be organised by them. ■



Michael and Doreen Muskett demonstrate the Hurdy-Gurdy.

NEW YEAR VISIT TO CHICHESTER

Report by Reg Mayes

This was an extramural meeting. It was principally made to visit Clive Jones' excellent Museum of Mechanical Music and Dolls, which closes to the general public on New Years' day, thus members could be treated to a Musical Extravaganza without let. To start the event off in good style we all met up at the Chichester Lodge Hotel for dinner and entertainment into the New Year. The entertainment was started off by our Meetings Secretary Alan Wyatt who played the musical saw; such was his prowess, he had to give encores – if he had let us we would have kept him on much longer. Then our President Jon Gresham mystified us with his high grade 'magic' and fire eating display. There were no burnt offerings but we shall have to work on him to develop his 'magic' into the repair of musical boxes. Our host Clive Jones then invited us to dance to the music provided by his 32 inch papier-mache horn E.M.G. Grampophone. It all made a very convivial party which terminated in the early hours of the morning when we had a feeling of well being and replete with good food, wine and fellowship.

The next day we went the short distance to Clive's museum, which was made available to us for the whole day. The museum is housed in a former church, on the eastern side of Chichester. The inside is dominated by a wonderful 36 ton stone reredos that was originally installed in Chichester Cathedral (see Journal of Vol. 12, No. 5, page 168). The instruments are arranged around the wall in groups according to their loudness ie: starting with cylinder boxes; to dance organ, so one is not misled as to their subjective relative loudness. All the items were in pristine condition and attractively arranged. There must be more than 200 items on show.

After welcoming us, Clive and his son Lester took us on a tour similar to that afforded to the general public where one instrument of each type is played, a score in all. After lunch we were taken around again, now it was 'choose yourself time'. What a treat, many of us made requests which were accepted without restraint.

As there were so many instruments, but very limited space here, the writer must be excused for not commenting on every item played. However, I feel I must bring to your notice the following. Clive has a very rare item, it is a portable DeBain Antiphonel which was mounted on a Weber Unika, although originally designed for an organ keyboard. It was operated by cranking a handle which moves a planchette to push plungers down onto the keyboard. Another unusual feature was a Elliot & Hill church barrel organ playing hymns at a very slow tempo as required by a Welsh congregation.

Now perhaps the current 'piece de resistance' is a Hupfeld Helios which Clive obtained from behind a walled-up gallery in a hospital ballroom. To honour our visit Lester and Clive had worked day and night for seven weeks to overhaul and recondition it. What a lovely result, I think it was our most popular item, judging by the number of requests for it to play – it was still being called for at 7 pm. What else can be said?

I must not end this report without giving a commendation for the grand display of more than one hundred dolls in glass cabinets in the centre of the church, thus one can get an all round view. The oldest doll is of French origin, made in 1780 although it had a new wax head fitted in 1880. These dates are certain because there is a written record of it's movement through the one family. The newest doll is that of 'Boy George' in his outrageous dress.

This wonderful day came to an end, so our President expressed our thanks to Clive and



Hupfeld Helios orchestrion – found boarded up in a hospital. Leaded lights designed and made by Lester Jones.

his family for providing what was indeed a Musical Extravaganza, together with the refreshments. Clives' enthusiasm in our interest comes over in his presentation; I am sure he must convince the unconverted, so perhaps our Society should acknowledge him to be a very good agent for us. The arrangements for this meeting were, of course, backed up by dear Alan and Daphne Wyatt. ■



Member Clive Jones' Museum of Mechanical Music, Chichester.



PARTY TIME



Christmas magic as President Jon Gresham performs cabaret.



Alan Wyatt makes music with a standard type saw and cello bow.



A daring act by Jon Gresham.



Clive Jones with his 32 inch papier-mâché horned E.M.G. gramophone.



and time for Auld Lang Syne.

Organ Grinders chat

by Geoff Alford



Who says that constantly chipping away does not get you anywhere? Writing in our two main mechanical music magazines has produced some response and every organ grinder's name and address gets entered carefully in my little organ book. How does one reach those who are members of no organisation and of whose numbers we can only conjecture?

Music

As we all know one of the main problems has been obtaining British music for German paper roll organs, and I am sure that many Music Box members feel as I do that any paper roll produced in this Country should be music and not just recognisable tunes. Eventually, as I seemed to be getting nowhere, builder Josef Raffin was 'chatted-up' when his increasing involvement in music roll production included the employing of an arranger. As a start I asked if he would produce a Christmas roll aimed at English speaking audiences and supplied sheet music of popular seasonal tunes. Naturally I hoped that he might make one available for the 1986 Festival Season, but in October he said that it would not be ready. He has made a start, however, and two of the tunes, Jingle Bells and White Christmas, which are also popular on the Continent, have appeared on two of his old Christmas rolls which have been re-vamped. But we want a bit more to make a good roll for our needs.

More recently it has been most encouraging to have contact with three English noteurs. One has shown considerable interest and I have great hopes that the first good commercially arranged British 20 note paper roll will be available some time during 1987. Yippee! Of course I know what tunes I would like to be able to play on my 20 note organs but what about you others? It would be interesting to know what other owners would like. Once it is known what people want and provided the demand is there, there is no limit to the number of rolls of English music which could be produced.

A correspondent writing in Music Box recently mentioned the cost of paper roll music and it is true that the very strong plastic paper rolls from Orgelbau Raffin can cost £40 following the most recent substantial sagging of the pound. But it does not always have to cost that if one is prepared to experiment with other Continental arrangers.

Correspondence

Some of my recent correspondence has been most interesting. One told the true story of someone who found an antique barrel organ in an attic (pause while readers search theirs!). Another letter was from a lady organ grinder, perhaps a little unusual still over here but they are certainly a growing band on the continent. I believe that the same lady with her Raffin appears in the Winter magazine. If so, her organ is a newish one as it bears the carving strips recently added to these organs. And if it is brown it is very similar to two other Raffins I know. Although the cabinets come in a variety of colours brown always seems the most popular. Of course I have to be different, mine is a 'white' Raffin.

Actually there were some very nice organ pictures in the Winter issue. Jim

Balchin with his Arthur Prinsen organ (watch out for that card music when the wind blows Jim) and a 20 note (or is it a 26?) Hofbauer, as well as an Ariston. But what took my eye was the little Czech reed barrel organ being cranked by the young Swiss lady. This is a traditional Böhmsche organ (part of what is now Czechoslovakia), strap carried over one shoulder, supported on the left thigh and cranked with the right hand, 20 notes and six tunes to the barrel. What is so interesting about that? Well, Josef Raffin is now producing replicas of these organs, also with barrels. But they are no ordinary barrels, for he has patented a new invention. In place of the traditional pinned barrel the new barrel comprises a core on to which are threaded a series of individually cut rings, one for each key for each tune. These barrels should be much cheaper than their traditional counterparts and the replacement of one or more tunes made easier. First models off the production line should be in the hands of their owners by the time this is read.

Belgian organs have always been popular in Britain, possibly because of their relative cheapness. Arthur Prinsen has been making his hand-turned organs for several years now and there must be several in the country. The 36 note Verbeeck is more recent but already has at least three British owners. It follows recent Hofbauer design in having a large melody scale. This is fine in that it opens up a wider spectrum of music to its capabilities. But if it means sacrificing variety of sound in the form of fewer or no registers then I am not sure that I approve. Of course both Belgian organs play book music which is bulkier than paper roll. I have never understood the opposition to paper roll, which has stood the test of time in Germany on fair organs and orchestrions apart from



Organ line-up at the 1985 Herborn Organ Festival. From left to right, partly out of picture 45 keyless Bruns (Dr. Hellmut Wiemann, Berlin), 20 note Hofbauer kit organ (professional organ grinders), 20 keyless Raffin (Herman Reinecke), 31 keyless Raffin limited Jubilee model (Josef Raffin), 33 key Frati and Co., Berlin Harmonipan (Walter Anders, - 20 keyless Raffin (Frau Dr. Wiemann), 26 key Baum-Bacigalupo (Frau Wolf, Berlin), Spanish barrel piano (Fam. Dr. Hartmut Krause, Erlangen).

street organs. My oldest rolls have been played hundreds of times and are as good as new. I can carry at least 6 hours of music in my 31 note Raffin box, but could only carry a fraction of that in books – and just think of the weight !

Micro Technology

Though disapproved of by many traditionalists there is no doubt that Hofbauer Orgelbau have sold quite a few of these new era organs which use a micro chip to memorise a music arrangement. In principle I can see no objection whilst the music is still produced by traditional organ pipes, and the modern technology provides considerable advantages over other music systems. More objectionable to my mind are the more modern De Cap organs which are more akin to electronic organs found in the home. In recent months, however, there has been some concern on the part of owners of micro-box organs with the news which spread like wildfire that several of these organs had started smoking. Presumably the result of a short circuit. I imagine that if there is a design weakness it will be located and rectified. Meanwhile, the tale going the rounds when organ men meet is that the factory have produced a new 22 note instrument to replace the 21 note model, the extra 'key' being provided to operate the fire extinguisher ! I am sure that the shoulders of Carl Heinz Hofbauer are broad enough to take the joke.

Organ Grinds

A new development this Christmas was a call for more organ grinds than I felt able to fulfill. One was too far so I got someone else to take it on. If anyone is offered an organ grind which they are unable to manage, please let me know and I will try and see that someone else has the chance to take it on.

Organ grinding on ones own can be a somewhat risky business, particularly on dark evenings, when even a few coins in a collecting box can be a temptation. A fellow grinder was robbed not so long ago and I have had suspicious characters hanging around casting covetous glances. The lesson is to try and always have a companion to discourage possible muggers and either secure the collecting box or empty it at intervals. These measures should reduce risk to a minimum.

Organ Festivals

1987 looks like being a bumper year for organ festivals on the Continent. Many members have visited one or more but if you are a small organ owner and haven't then I would strongly recommend attending one.

May 1-3 1987 Hannover International Organ Festival. The longest running German festival it now exists solely due to the efforts of Peter Schuhknecht. The festival has a soft spot in my affections because it was the first I attended and caused me to purchase my first organ. I am assured (December) that there is a 90% certainty that it will take place this year and several of us organ grinders hope to attend and will be glad to see others there. The festival usually includes a collectors bazaar which can

contain interesting items and is an opportunity for organ builders to display their wares. There is usually an opportunity to see and hear the excellent private collection of Peter Schuhknecht which includes a number of street organs and I would certainly like to revisit the collection of Jens Carlson in the neighbouring town of Braunschweig which is probably the most extensive in Germany in private hands. The festival is usually well attended by organ owners and one usually has the opportunity of meeting the main organ builders – Hofbauer, Ohrlein and Raffin. Hannover is very accessible – overnight ferry from Harwich and straight through train from Hoek van Holland to Hannover arriving mid-day. Main Hotel is the Kastens, but if something cheaper is required there are a number of Pensions centrally located.

June 13-14 1987 Waldkirch Organ Festival should be an outstanding event if 1984 is anything to go by. In that year all the large organs had to be Waldkirch-built and there was a fine choice of Carl Frei, Bruder and Ruth organs. Although modern organs predominated among the 'small fry' there were also some fine vintage barrel instruments. Apart from seeing the plaque marked locations of the works of all those famous names in organ building, Carl Frei Junior and his wife will doubtless open up the works to visitors. Also the Waldkirch Heimatmuseum contains an outstanding collection of instruments. There are a number of museums in the Schwarzwald containing examples of the musical heritage of the area but Waldkirch stands out way above the others. A major snag with the little industrial town has been that a busy main tourist road passes right through the middle. Hopefully the amount of traffic will now have been eased by completion of the 'by-pass'.

July 3-5 1987 Berlin Organ Festival. This popular festival, home of the traditional Berliner organ sound, should be a really bumper event as it is the occasion of the 750th anniversary of the Capital and any building works during this year are banned. The street organs has a unique place in the hearts of Berliners and the City Fathers will no doubt wish to ensure that this year's Festival will be an event to remember. On the organ side the popular and well known pair, Christa Mademann and Kurt Niemuth who organised the 1984 and 1985 Festivals, have agreed to take charge again in 1987. All the famous Berlin organ building names have now left the scene and Kurt Niemuth is the only one in the capital continuing to make large trumpet street organs in the traditional manner. Berlin is a fascinating city to visit, uniquely a highly capitalistic island set in the middle of the East German communist sea and hemmed in by the communist Siegfried Line Wall with its menacing watch towers. High point of the Festival is the parade of organ grinders down the famous Ku'damm which is over a mile long. Here the night life continues till the early hours and in the warm July Berlin night air you can enjoy a coffee at a pavement cafe at 2am and watch the world go by.

July 16-19 1987 Thun Organ Festival is held alternate years and has now become a most popular event. Unfortunately it is the one regular major festival which I have so far been unable to attend. You can only manage so many and I participated in a record four in 1985. Nowhere has the revival of the street organ been as great as in Switzerland, possibly because it is the traditional home of the music box, and I have been surprised by the number of vintage instruments in Swiss ownership. ■



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121	Let's be Buddies	...
122	Pair of Silver Wings	...
123	Greatest Baby	...

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Roll No.	Title	Composer
124	Do I Love You	...
125	How Did He Look	...

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Roll No.	Title	Composer
126	Berlin the Beguine (Fox-trot)	...
127	Only Forever (Fox-trot)	...
128	Down Every Street (Fox-trot)	...
129	Day 90's (Waltz Medley)	...

Roll 1
Intro: Daisy Bell, She was one of the early birds, Two lovely black eyes, Constance, Little Annie Rooney.

Roll 2
Intro: Meet me to-night in dreamland, Maggie Murphy's home, In the shade of the old apple tree, Why did I leave my little back room, After the ball.

Goodnight Vienna (Tango) ... 107
In an Eighteenth Century Drawing Room (Fox-trot) ... 108
Johnny Feller (Quick-step) ... 109
Last Time I Saw Paris (Fox-trot) ... 110
Only Forever (Fox-trot) ... 111
Over the Rainbow (Fox-trot) ... 112
Room 504 (Fox-trot) ... 113
Sleepy Laeson (Waltz) ... 114
Tiger Rag (Fox-trot) ... 115
Valencia (Round Dance) ... 116
Walking in the Clouds (Waltz) ... 117
We Three (Fox-trot) ... 118
When Day is Done (Fox-trot) ... 119
When you walk upon a Star (Fox-trot) ... 120

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Roll No.	Title	Composer
9971	Ave Maria (Schubert)	...
9972	Canary and Nightingale Warble (Holt)	...
9973	Dance Oracle (Chaminade)	...
9974	Dearly Wills (Haynes)	...
9975	Entry of the Gladiators (March) (Puccini)	...
9976	Blade, O Bat (Butterfly) (Chopin)	...
9977	Farwell (Trans. by Laker) (Schubert)	...
9978	Favourite Songs (Selection)	...
9979	(Intro: Rory O'More, Coming thro' the Rye, Robin Adair, Sweet Genevieve, Bonnie Doon, Ten Bolt, Lost Chord)	...
9980	Florence (Valse de Concert) (Liszt)	...
9981	Forget me not (Intermezzo) (Macbeth)	...
9982	Hungarian Dance No. 1 (Brahms)	...
9983	In a Monastery Garden (Ketschey)	...
9984	Guinevere Rustiana (Intermezzo) (Mascagni)	...
9985	Jolly Blacksmiths (Pavil)	...
9986	Land of Hope and Glory (German)	...
9987	La Fille de Madame Angot (Lacoeq)	...
9988	Lost Child (Piano Solo) (Sullivan)	...

Roll No.

Maid of the Mountains (Selection) (Fraser Simpson) 95715 F

Roll 1
(Intro: Live for today, Dirty Work, Honour among thieves, Husbands and Wives, Paradise for two)

Roll 2
(Intro: Terna, Thine, Farewell, A Bachelor, Gay, My Life is Love, New Moon, Brooch Melody)

95716 A
Mignon Goretta (Thomas) ... 95716 A
Moonlight on the Lake (Pearce) ... 95717 B
Moonlight sail to the Isle of Love (Bendel) ... 95718 C
Mouglion Parade (Wainey) ... 95719 A
Mourning (Nevin) ... 95720 A
Parade of the Tin Soldiers (Jessel) ... 95721 A
Prelude in C sharp minor (Rachmaninoff) ... 95722 A
Romance, No. 1, E flat (Rubinstein) ... 95723 A
Romy, The (Piano Solo) (Nevin) ... 95724 A
Roy Blue (Overture) (Mendelssohn) ... 95725 A
Serenade (Piano Solo) (Schubert) ... 95726 A
Selection of Favourite Hymns
(Intro: 1. Holy, Holy, Holy 2. Lead, Kindly Light 3. Abide with Me 4. O Paradise 5. Jerusalem the Golden 6. Onward Christian Soldiers 7. Nearer my God to Thee 8. Praise God from Whom all Blessings flow) ... 95727 A
Stars and Stripes (March) (Gounod) ... 95728 A
Sonata "Fingering" (Beethoven) ... 95729 A
Roll 1, 1st Movement ... 95730 A
Roll 2, 2nd Movement ... 95731 A
Spring Song (Mendelssohn) ... 95732 A
There'll Always be an England (Parker) ... 95733 A
Till I Awake, Indian Love Lyrics (Woodford Findon) ... 95734 A
Toby Bears' Fiddle (Bratton) ... 95735 A
Valse, Op. 68 (Durand) ... 95736 A
William Tell (Overture) (Rossini) ... 95737 A

Music Roll Lists

R. Booty

This piece is intended as an extension to a previous article on p.117 of Vol. 12. Note was made then of an Artistyle roll list of 1941, it is shown here.

Also shown here is part of the Spring 1955 Artona roll list. Artona were the only rolls readily available in the U.K. at that time, although I would imagine the majority of sales were carried out via postal orders. Regrettably I have never heard a good word for any of the popular arrangements on Artona rolls, and judging from the small number of popular rolls I have heard, mainly selections from "South Pacific" and similar shows, I must agree they leave a lot to be desired. Was it the original arrangements or the performers which were responsible for the production of these poor quality rolls?

I have also included a Prospectus for the Artistyle Music Roll Library. It is contemporary to the 1941 roll list and carries the same address as The Marshall Piano Co. Ltd. It would be interesting to find out how long this roll library, which according to its own literature had already been in existence for 35 yrs., continues to operate.

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SPRING 1955

STANDARD LIST

Roll No.	Title	Composer
404	AU PRINTEMPS (To Spring)	Gounod
2301	EROTIKON (Love Poem) Op. 43 No. 3	Grieg
4029	IMPROMPTU, Op. 81 in F flat Major	Chopin
4204	JERUSALEM (School Song)	Parry
6707	PRELUDES, Op. 28, Nos. 21 and 24	Chopin
7510	ROMANCE HONGROISE	Debussy

DANCE LIST

Roll No.	Title	Composer
1314A	COUNT YOUR BLESSINGS INSTEAD OF SHEEP (From the film "White Christmas") (Fox-trot) Irving Berlin	Irving Berlin
1702A	DIM, DIM THE LIGHTS (Quick Step) Ewerley Ross & Julian Dixon	...
3804A	HOLD MY HAND (Quick Step) Jack Lawrence and Richard Myers	...
4030A	I LOVE PARIS (from "Can Can") (Quick Step) Cole Porter	...
4031A	I CAN'T TELL A WALTZ FROM A TANGO (Tango) Al Hoffman & Dick Manning	...
5106A	LET ME GO LOVER (Waltz) Jenny Low-Carson	...
5506A	MAMA DOLL BOND (Quick Waltz) Tobias-Simon	...
5507A	MAMBO ITALIANO (Mambo) Bob Merrill	...
5508A	MAKE YOURSELF COMFORTABLE (Quick Step) Bob Merrill	...
5710A	MY FRIEND (Fox-trot) Erwin Drake & Jimmy Shier	...
5711A	MISTER SANDMAN (Quick Step) Pat Ballard	...
6000A	THE NAUGHTY LADY OF SHADY LANE (Tango) Sid Trepper & Ray C. Bennett	...
7904A	SISTERS (from the film "White Christmas") (Fox-trot) Irving Berlin	...
8018A	SKOKIAAN (Mambo) Angel Marqueria	...
8019A	BH BOOM (Like could be a dream) (Quick Step) James Keys, Claude Foster, Karl Foster	...
8311A	TEACH ME TONIGHT (Quick Step) Floyd F. McRae, James Edwards	...
8402A	THIS OLD HOUSE (Quick Step) Sammy Kahn	...

Blues, Boogies and Rags

Roll No.	Title	Composer
5607A	MEMPHIS BLUES (Barrel House Blues) W. C. Handy	W. C. Handy
7708A	SHAKE, RATTLE & ROLL (Boogie Quick Step) Charles Calhoun	Charles Calhoun
9211A	WABASH BLUES (Jive Boogie) Fred Meinken	Fred Meinken

RECENT ISSUES

STANDARD LIST

Roll No.	Title	Composer
1202A	CHRISTMAS HYMNS (Roll 1)	Traditional
1203A	CHRISTMAS HYMNS (Roll 2)	Traditional
1306	THE DAUNTLESS BATTALION MARCH	Souza
3003	THE GRASSHOPPERS' DANCE	Bucalossi
4706	KILLARNEY (Fantasia) (Trans. by Sydney Smith)	Balf
5309	LOST CHORD (Ballad)	Sublton
5709	MINUET, Op. 14 No. 1 in G	Paderewski
6603	PARTITAS (Book 1, No. 1, Gigue)	Bach
6706	PRELUDES, Op. 28 (1, 4 & 10)	Chopin
7508	ROTARY MARCH (Military March)	Hahn
7509	RONDO CAPRICcioso, Op. 14 in E	Mendelssohn
7706	SALUT D'AMOUR	Elgar
8106	STUDENT PRINCE (Selection) (arr. H. M. Higgs)	...
8107	STUDENT PRINCE (Selection) (arr. H. M. Higgs)	...
8108	SUITE, Op. 15 (Valse) (arr. for two Pianos)	Arensky
9707A	YULETIDE CHRISTMAS SONG MEDLEY	...

DANCE LIST

Roll No.	Title	Composer
903A	ALWAYS (Waltz)	Irving Berlin
1011A	CARA MIA (Waltz)	Trepiani, Langer
3700A	THE HIGH AND THE MIGHTY (Fox-trot)	Dimitri Tiomkin
4027A	I REALLY DON'T WANT TO KNOW (Waltz)	Don Robertson
4028A	IF I GIVE MY HEART TO YOU (Fox-trot)	Crane, Jacobs, Brewster
5208A	LITTLE THINGS MEAN A LOT (Fox-trot)	Edith Lindeman & Carl Sins
5503A	THE MAGIC TANGO (Tango)	M. Philippe-Gerard
7203A	RAIN, RAIN, RAIN (Fox-trot)	J. McDonough
7707A	SWAY (Queen Sera) (Rumba)	Rui
8309A	THREE COINS IN THE FOUNTAIN (Fox-trot)	Cahn & Styne
9210A	WANTED (Fox-trot)	Jack Fulton & Lois Stille
9706A	YOUNG AT HEART (Fox-trot)	Johnny Richards

Blues, Boogies, and Rags

Roll No.	Title	Composer
503A	BABIN STREET BLUES	Williams
4203A	JOHNSON RAG	Guy Hall, Krishniah & Lawrence
8017A	ST. LOUIS BLUES	W. C. Handy
8310A	TWELFTH STREET RAG	R. L. Bowman

STANDARD LIST

Roll No.	Title	Composer
002	ANDANTINO	Lamara
100	AVE MARIA	Schubert
102	AVE MARIA	Bach-Gounod
250	ANNIE GET YOUR GUN (Selection)	Berlin
202	AIR DE BALLET, Op. 34, No. 5	Messiaen
400	AUTUMN	Chaminade
422	AU MATIN	Gould
500	BARGAROLLE (From "The Tales of Hoffman")	Offenbach
501	BARBERINI'S MINUET	Bauer
600	BLESS THE BRIDE (Selection)	Elms
601	BEGIN THE BEGUINE (Special Piano Arrangement)	Cole Porter (arr. Cy Walker)
605	BETHOVEN DANCES	Beethoven
608	BERCEUSE, Op. 57 in D flat	Chopin
609	BECAUSE (The Well-known Ballad)	H'Harold
610	THE BELLS OF ST. MARY'S	A. J. Davis
612	BLESS THIS HOUSE (Ballad)	M. H. Brube
613	BEAUTY'S EYES	...
700	BRIGADOON (Selection)	P. Tosti
800	BOHEMIAN DANCE	Lamara
801	BOLERO, Op. 27	Sandana
900	BLUE DANUBE	Lach
902	THE BUTTERFLY, Op. 43, No. 1	Strauss
904	BUTTERFLY WALTZ	Grieg
1000	CHANSON TRISTE, Op. 40, No. 2	C. Scott
1001	CLAIRE DE LUNE (from "Suite Bergamasque")	Debussy
1002	CHANSON DE MATIN	Elgar
1003	CAVATINA, Op. No. 3	Elgar
1004	CAROUSEL (Selection)	Rodgers
1006	CALL ME MADAM	Irving Berlin
1007	CAPRICE in G, Op. 14, No. 3	Chopin
1008	CHANT SANS PAROLES, Op. 2, No. 3	Paderewski
1010	CHANSINETTE	Franz
1200	CHRISTMAS CAROLS (Roll 1) including O Come All Ye Faithful, The First Noel, The Moon Shines Bright, God Rest Ye Merry Gentles, Good King Wenceslas, The Wassail Song, Hark The Herald Angels Sing	Traditional
1201	CHRISTMAS CAROLS (Roll 2) including "We Three Kings of Orient Are", "Holy Night", "Wade Shepherd's Watch"	Traditional
1302	THE CORNISH RHAPSODY	Hobart Burt
1303	COME BACK TO SORRENTO	De Cark
1304	CONCERTO (PIANO), Op. 16 in A Minor	Grieg
1305	CONCERTO (PIANO), Op. 16 in A Minor	Grieg
1306	CONCERTO (PIANO), Op. 16 in A Minor	Grieg
1307	CONCERTO (PIANO), Op. 16 in A Minor	Grieg
1308	CONCERTO (PIANO), Op. 16 in A Minor	Grieg
1309	CHORALE	Bach (arr. Busoni)
1310	COUNTRY GARDENS	Percy Goings
1311	THE CROWN, Op. 113, No. 3	Stenborg
1312	CONCERT STUDY (UN BOSPIRO)	Liszt
1313	CORONATION MEDLEY, introducing "Hire's Health Unto Her Majesty", "Soldiers of the Queen", "The British Grenadiers", "Rule Britannia"	...
1500	THE DANCING YEARS (Selection)	Neville
1501	DANCE CREOLE, Op. 94	Chaminade
1502	DANCE NEGRO, Op. 14, No. 8	Scott
1503	DANCE OF THE COMEDIANS (from "The Bartered Bride")	Sandana
1504	THE DANCING DOLL	Poldini
1505	DAWN FANTASY	Polar Yurba

THE PICTURE POST CARD

by Ted Brown
with illustration from
the collection of
Danny DeBie



Figure 1.

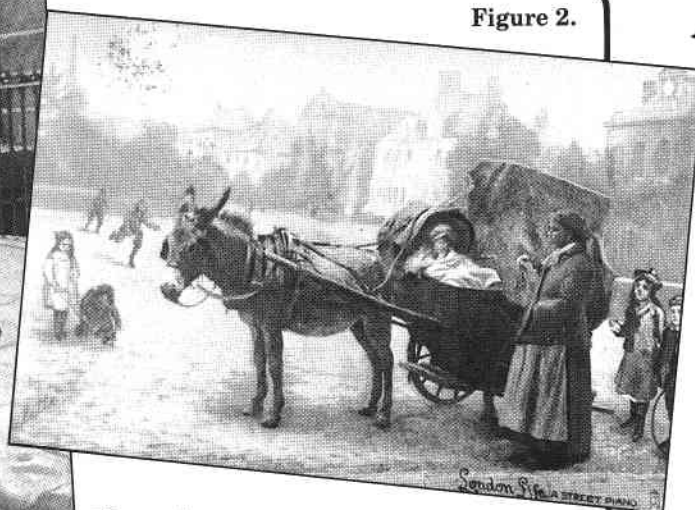


Figure 2.

After a very interesting slide talk at the Summer Meeting by Ralph Heintz, one of our American members, on prints and Picture post cards, we felt members would like to know a little of the history of the post card, and see some of the varied presentations, using street organs, that have appeared on post cards in the past.

The following is an extract from the R. and F. picture post card catalogue, compiled by Joan Venman and Ron Mead.*

"Picture post cards were admitted in Great Britain as from 1st October 1894. The cards made before this were usually either post or stationery cards, issued by the British Post Office, bearing a printed stamp, or, privately printed stationery post cards, sometimes with an illustration. There were also picture post cards published mainly in Europe, which had either arrived by post or been brought back by travellers, thus stimulating the interest and demand of picture post cards in the U.K.

We as authors feel that it is the date 1st October 1894, when the post office first accepted British picture post cards as legitimate postal items which is the earliest acceptable date".

One difficulty with picture post cards, especially ones that have not been through the postal system, is accurate dating of manufacture. You will also find that some have been reprinted long after they were originally produced. The following dates, showing the face value of stamps needed to post cards in this country, might assist members who have an inquisitive nature:-

1st October 1870 - 3rd June 1918 ½p
3rd June 1918 - 13th June 1921 1d
13th June 1921 - 24th May 1922 1½d
24th May 1922 - 1st May 1940 1d

We have compiled an assortment of picture post cards that span some forty years of our history. All of these cards depict an organ of some descrip-

tion, however, the artists accuracy varies enormously when it comes to reproducing one on a post card.

Figures 1 & 2 are from the "London Life" series. These were manufactured by R. Tuck & Son. Tuck produced millions of cards and many were in series. The word 'Oilette' printed in the corner of each card seems to refer to the finish of the card, as other cards were marked Photochrome, Rapholette, Silverette, Gem Gloss, etc., and were all manufactured by Tuck.

Fig. 1 gives us the feel of the old organ grinder. A quiet Victorian Street with a lone barrel organ player, cap in hand, hoping for a small donation from one of the windows.

In Fig. 2 the music is coming from a covered barrel piano on a donkey cart, being played by a Gipsy Woman. I do not think any lullaby played on a barrel piano would be capable of putting baby to sleep while lying there, but he obviously learned to appreciate good music at an early

age.

Figs. 3 & 4 at first glance look quite ordinary, and portray happy street scenes of children dancing to the sounds of a Bacigalupo Street Organ. When viewed a little closer, however, it can be seen that the post cards are both collages.

All of the figures, including the organ player have been cut from other photographs and stuck onto an otherwise empty street scene. Even the trees in the background have been given extra branches and leaves, and the two organ tables have been painted in afterwards. Another thing you will notice is a marked resemblance between the two sets of children and their clothes.

Fig. 5 shows two children in a street with an uncovered Barrel Piano on a cart. Judging by the weather, it is obviously somewhere in Britain. This card was designed by A. Bertaglia who specialised in scenes of children.

Fig. 6 is a Lawrence & Jellicoe post



Figure 3.



Figure 4.



Figure 5.



Figure 6.



Figure 7.



Figure 8.

Figure 9.



Figure 10.

card, one of the 'London Opinion' series. This one was sent from London on 20th May 1914 to a Mr. H. H. Hall of New York, U.S.A., and you can see a strange similarity between this and Fig. 5. I wonder which one was printed first?

Fig. 7 is a post card by Fred Spurgin and is much later than the previous cards. Spurgin specialised in patriotic and comic cards.

Fig. 8. Paul Hey was an artist who painted general subjects, and this is of children dancing to music played by an organ player on what appears to be very much like a 17 note, roll-playing Aurephone. It is dated 13th November 1903 and was sent from Markirch in Germany.

Fig. 9 This is a seasonal post card by H. Dix. Sandford, who frequently painted black children in comic scenes, or, as in this one, very jolly scenes. The only person who is a little bemused

is the monkey.

Fig. 10 is another seasonal post card, probably by Thomas Henry whose main subject was children. Lets hope that the people in the houses have got over the indulgences of Christmas enough to give the monkey a few pence.

I would like to finish by wishing you the greetings on the last two cards, and that is to all of our members, I hope you had a Merry Christmas and a Happy New Year.

*The R. & F. picture post card catalogue is issued yearly and is obtainable from R. & F. Post cards, 17 Hilary Crescent, Rayleigh, Essex. It costs £4.95p inc. p & p and covers, in colour and black and white, all subjects with an approximate value on many of the types of post cards issued.

Venues with Mechanical Music – 1

TURNERS MUSICAL MERRY-GO-ROUND

Mechanical music instrument owner, Nigel Turner, is not the sort of collector who could turn his hand to repairing, or even tuning a dance organ. Nigel is the owner of the largest Wurlitzer cinema organ in England, yet neither is he the type of person who could master the art of playing such an instrument. In these respects Nigel depends on the services of others – but when it comes to making good use of the instruments, Nigel has that art sewn-up. For Nigel and his wife Susan are the owners and presenters of what must certainly be Britain's most magnificently appointed mechanical music-organ entertainment venue.

Every year 135,000 people visit Turners Musical Merry-go-Round at Wootton near Northampton. Few visitors leave Turners without commenting on the wonderful world inside. Some have gone there to wind down after a hard day, others go there not knowing quite what to expect, but become completely overwhelmed by the atmospheric feeling and sheer magnitude of the place.

Housed in a huge 22,000 sq. ft. warehouse, from outside this modern aircraft hanger style building gives no clue to the sheer pleasure provided within. Once past the modern entrance hall, another world emerges. On entering, one's eye is immediately caught by the supreme ride of the fairground the gallopers.

Built in 1896 by Savages of Kings Lynn, these gallopers were originally a four-abreast ride. They were re-built as a three-abreast during the 1950's after tipping over whilst erected on a sloping site. It is quite safe now though, safety inspectors have ensured that. In its travelling days, the ride was used extensively across the country and was sited at Brighton Pier for a number of seasons. Bought by Nigel from Worcester in 1980, the ride has been completely rebuilt to ensure another 85 years of giving pleasure to a completely new generation. All the horses and cockerels are painted in traditional colours. The organ in the centre of the merry-go-round is a modern Verbeeck & Son 72 key.

Next one's eyes may wander across to the far end of the auditorium where gracefully resting on a low stage is the mighty Wurlitzer, which was built in the USA in 1931 and installed at the Paramount cinema, Newcastle in 1932. During the 60's it was purchased by the Kitchen brothers and installed in their car showroom at Diss in Norfolk. The Turner family bought and removed the organ to Northampton in September of '82. As the organ was installed Quint and Tierce Octave couplers were added to the solo manual to give it the sound made popular by the late Reginald Dixon, for accompanying dancing at the



Tower Ballroom, Blackpool. A Weber grand pianola was added to the accompaniment and solo manuals and pedal. Over 1300 pipes ranging from a 16 ft. diaphone diapason to the ½ in. piccolo are housed in two chambers above the stage. The volume is controlled by 8 sets of shutters at the front end of the organ chambers.

The sides of this huge building are flanked by fairground and dance organs each attractively illuminated providing something of a fairground atmosphere, which is enhanced by the black background to the walls and ceiling. At first glance the blackness appears to be the night sky creating a marvellous atmospheric effect. I believe Nigel could have capitalised on this effect by introducing twinkling night stars. Instead Christmas decorations are hung all the year round making it a bit like Christmas every day. A showmans bar, buffet and a large maplewood dance floor complete the scene – and now the show commences.

Whilst the buffet meal is in progress, entertainment is provided by the automatic organs which include a Bursens 68 key Dutch style street organ built by Mr. R. Bursens at the age of 90. A 105 key Robot DeCap organ, a Hooghuys showmans 86 key built in 1922, and a Mortier dance organ which was re-built with additions by DeCap of Antwerp in the 1950's. And then of course to help the dinner go down a chance to ride on the merry-go-round. Next it's the cinema organ's turn, providing music for dancing, games and what might loosely be described as cabaret. For those people that have not been there it's difficult to realise what great fun the theatre organ provides when played in a style that is more then entertaining by Nicholas Martin.

Nicholas, one of the countries top entertainers at the theatre organ, acquired his style by emulating his mentor Reginald Dixon. Now, like Reg, Nicholas is equally a showman. No one could resist turning a head towards the powerful roaring and

tremulating Wurlitzer, so well mastered by Nicholas as he plays, or rides ? the Wurlitzer. But even a successful venue needs new ideas and by the time we visit Turners in April, closed circuit T.V. cameras will be beaming live pictures of the organists lightning finger movements onto giant T.V. screens, proving perhaps that quickness of the hand does not deceive the ear.

Time for me to go now, they are playing my most hated tune, the "Birdie song". As I sneak away and talk to Nigel Turner, the phone rings – it's a group wanting to book a party for two years hence – an indication of how popular Turners Musical Merry-go-Round has become.

Yet Turners is not everyone's 'cup of tea'. Mechanical music enthusiasts more accustomed to the gentle tinkle of the musical box may find the varumptious roar of the Wurlitzer a little overwhelming, more akin to a modern disco. Serious music lovers may cast a frown, but the only thing taken seriously in Turners is enjoyment. Success has not happened just by chance, Nigel has been his own biggest critic, monitoring and constantly improving his presentation. Since opening many thousands of pounds have been spent in alterations to make every detail just right, even down to enlarging the toilet blocks which proved inadequate for the growing number of visitors – a rather important convenience.

With 135,000 people visiting annually, Turners have been placed well into the popular midlands tourist haunts. 'How did he do it?' I hear the would-be mechanical music entrepreneurs asking. Take a little of Blackpool Tower, a picture of the old-time fair-ground, a touch of the hi-de-hi's, and a dash of sheer magic, stir together and simmer gently for 5 years and there you have all the basic ingredients that have made Turners Musical Merry-go-Round so successful. ■



On the historical importance and artistic merit of tune sheets, trademarks and emblems in musical boxes

by Jan van Witteloostuyn

Although applied with a purpose, the tunesheets, trademarks and emblems in musical boxes receive less attention than, in our opinion, they deserve.

Distinguishing marks, such as tune sheets, are nowadays appreciated because they 'complete' certain musical boxes and can give details about the maker and age of the article, but we should look further, at their artistic and historical value in a broader sense. Hendrik Strengers, has in an article in 1978 in the M.B.S.I. bulletin entitled 'Mechanical Music in Dutch Illustrations,' already observed that there is talk of a 'rather neglected aspect of our common hobby; the history of depicting mechanical music in the art of painting and in related arts.' Mr. Strengers strove towards research into the development of mechanical music in certain countries, by, for example, the study of childrens books, newspapers, etc. He could hardly object to our pursuing a different course, as may be seen from the title of this article.

The first question which could be asked would be: why were emblems, tune sheets and trademarks brought into use?

Although the answer to that question may well differ, according to the period of time and to the particular category (of pocket watches and snuffboxes with musical movements, cylinder musical boxes and disc musical boxes,) we will risk a summary of the reasons.

Firstly: for identification. In other words the product, the sign of **this** maker amidst production by competitors.

A certain sequence of events has been mentioned.

Apart from certain horological rarities, produced around 1800, musical boxes from the period up to circa. 1835 were as a rule unsigned and mostly not graced with any 'applied' decoration. Possibly the makers felt that their name and trade were of insufficient standing for this.

Ornamentation was only considered when an object clearly demanded decoration – as, for example in a snuffbox. A gradual increase of signature and decoration occurred after 1835. It is no exaggeration to say that, after 1890, there was no trace to be found amongst the makers of disc musical boxes of former diffidence!

The proud declarations of REGINA (queen of all instruments), SYMPHONION (perfect melody),

EUTERPE (PHON), POLYHYMNIA and KALLIOPE (muses), ORPHEUS (the son of Kalliope, who, due to his music, saves Euridice from Hell) and ADLER (the eagle as sovereign bird) may be equated with the predominant economic optimism of the years around 1900. The makers in question used grand emblems which whenever possible illustrated the trade name. Look at the 'Adler,' – and the star of Stella. The trade names of KOMET, POLYPHON and MIRA hardly shout with modesty. Success (then) assured!

Hence Zimmermann felt urged to alter the name of ADLER to FORTUNA, an undoubted entreaty of the gods. Who did not always smile upon ERLICH, as we know that there was never any question of MONOPOL(Y).

Enough on the topic of identification.

A **second** motive is looked at – the urge to adorn, albeit serving no marketing policy. We will return in a while to the results of this. Suffice it merely to mention the motive and comment that at that time potential customers for a cylinder musical box were sweetened by certain illustrations. The Kalliope factory must have intentionally followed a marketing policy, with their engravings on the insides of the lids of table models of disc musical boxes. As a result Dutch immigrants in the United States had windmills and clogs thrust upon them, the Germans, Swiss and Austrians had lederhosen and mountain landscapes, and ultimately the Russians their wild mountain streams and church silhouettes. Children were worked upon throughout the ages with affected scenes of angels, hoop games and feathered animals. We consider the artistic merit of all such decorations to be unworthy of further mention.

Thirdly: the informative function.

Information was and is of importance, particularly in the essentially individual cylinder musical box.

The information was detailed on the tunesheet. This listed the musical programme and possibly the name or trade name of the maker. In some instances the tune sheet also mentioned technical details, such as 'sublime harmony piccolo,' 'etouffoirs en acier' and a number. One might well wonder, in 1985, whether, in relatively large firms, such as NICOLE FRERES, each music arranger sported his own colour of tunesheet, so that the maker/seller – and if necessary, the customer – could see who had been the arranger. This is only a suggestion, because we cannot see why Nicole Freres used such very similar styles of tune sheet – albeit of different colours. We note,



Figure 1.



Figure 2.

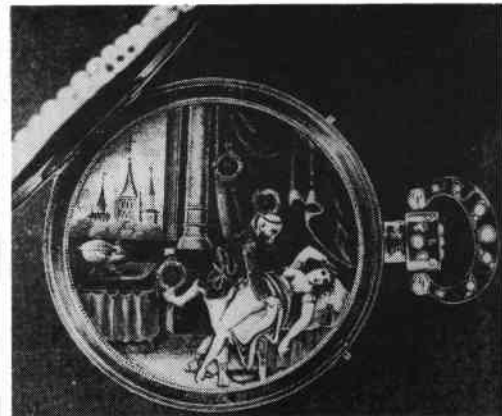


Figure 3.

as an aside, that the aspect of information has occupied a more outspoken position in the (Dutch) phenomenon of organ and news-sheet.

Fourthly: a message!

There is here, judging by appearances, a special category, generally dating from before 1835. What is your opinion of the first, second and third illustrations, concerning literally and figuratively exciting pocket watches? These messages, freely exchanged within the social upper crust of that time, left nothing to the imagination – and how delicate the painting and enamelling was!

Let us now examine the tune sheets, trademarks and emblems more closely and above all wonder how music was given substance.

Mention is made of a long tradition of 'representation' – in other words: the illustration of music, that abstract, ephemeral act, par excellence. The painting of scenes on old virginals and harpsichords sprang to mind, but these are mainly of non-musical subjects. Closer to hand are the statue groups and painted panels on church and street organs. In musical boxes, representation in terms of shape can differ greatly. Quite advanced representation – to the point of a virtual coincidence of shape and sound content – occurred in the picture books of talking animals, musical boxes with a moving tableau against a scenery background, and in musical androids and singing birds.

A less advanced form of representation was in the application, – for example on tune sheets, engraved glass or inlay – of musical symbols, indicating, as it were, the main subjects: the music which the musical box can produce and the pleasant atmosphere which the sounds evoke. We feel that there lay a challenge for the musical box makers especially in that minor associative substantiation potential to 'do one's own thing' in artistic decoration. Was this appreciated at that time?

If, in addition, we yield to our inclination to look no further back than to the end of the eighteenth century and confine ourselves to the previously mentioned series of pocket watches – snuff boxes – musical boxes – we can see evidence, on the one side, of a certain development in style, and, on the other side, of the phenomenon of established and constantly recurring themes.

Although music did not occupy the major role among the arts, in the period around 1800, which after 1850 this branch of the arts did enjoy, musical pocket watches, with or without automata, do occur which contain decoration involving musical themes.

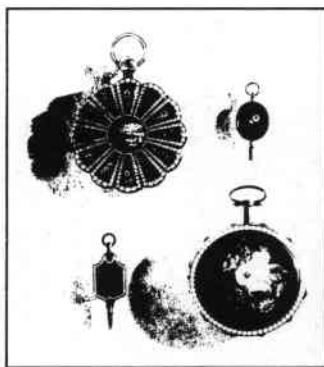


Figure 4.



Figure 5.

A decorative style was thus the response to the refined taste of the top social class – see figs. 4 and 5. In snuffboxes both the lid and sides were painted and enamelled in matching colours. The fact that snuffboxes

were decorated in quite a different way can be attributed to their being fairly ordinary objects bought for everyday use by a broader spectrum of society and whose fate held but a short life in store, although this was only because they were carried about by their owners.

Successive snuffboxes which were sold were to bear, therefore, quite different illustrations, adapted to taste and current events.

Could the place of purchase also have played a part?

From the fact that, so often, a ruin, a political event, a waterfall, a view of a town, etc. were depicted in substance, we would venture to suggest that a snuffbox was often acquired as a souvenir on one's travels.

In the meantime, pictorial representations on snuffboxes and pocket watches have a natural character of substance in common.

As serial production of articles of mechanical music increased, in the 19th century, there became less room for individual pictorial artistry, and musical boxes began to bear more uniform, stylised symbolical decorations.

We shall now consider which elements of symbolism are found repeatedly in the decoration of musical boxes dating from 1835 and later. The museum in Utrecht was visited on a fact-finding mission and well over seventy cylinder musical boxes with a dozen disc musical boxes were found suitable for our research.

Cylinder musical boxes, to be eligible for inclusion in our survey, had to satisfy the following requirements:

- in complete condition, with tune sheet and in original case.
- produced as a musical box for the western world market, which excluded so-called clock bases and snuff boxes and musical boxes produced for the eastern world.
- no manivelles, produced for children.

The survey produced the results as below, in which we distinguish between tune sheets (A) and inlaid decoration (B).

Flowers, possibly with stalks, in vases, etc.	54 x A	54 x B
Lyre or harp	33 x A	1 x B
Other musical instruments, mainly in collage	24 x A	24 x B
Angels, elves, gnomes	2 x A	0 x B
Cross, lion, anchor and similar symbols of power and permanence	29 x A	0 x B
Women (muses), possibly with children and on one occasion a man's head	22 x A	0 x B
Topography/Landscape	11 x A	1 x B
Columns	13 x A	0 x B

We note from these figures that the quite large number of 18 cylinder musical boxes possessed a – sometimes richly – ornamented tune sheet when there was no inlay on the case. The correspondence between A – and B – numbers in flowers and other 'musical instruments' seems more striking than it actually is: flowers and musical instrument collage turn out to have been applied twofold, that is to say, on the case and the tune sheet; in other cases the makers apparently wished to avoid similar duplication. Even assuming that certain makers – rightly, in view of their share of the market – are over-represented in the figures, the prominent place of the motifs of flowers, the lyre and other musical instruments, the symbols of power and permanence and women/muses is still striking. The dozen disc musical boxes which we examined with reference to inlaid decoration, engraved glass, lithographs inside the lids, etc., yielded, once again, a predominance of floral motifs. In these instruments tableaux of angels and illustrations of

women/children came in second place. Apart from that, we must bear in mind possible factory line production of disc musical boxes.

Having made the details known, we will now try to clarify the meaning of the various symbolic figures.

Columns seem quite literally to reflect structure, design. Design, in the 19th century, became more obscure and conventional.

Compare fig. 6 with fig. 7 (the tune sheet of the musical box maker TROLL, which is the pattern of many hundreds of tune sheets) and you will see, as we did, the voluptuousness of angels, ovals, banners and many similar flourishes. Even allowing for the occasional use of ovals on columns by recording the names of composers we still feel that there is a suggestion of graphic excess.

This was, however, consistent. Pictorial exuberance corresponded quite often with that of the mechanism; fussily decorated bells, struck by gaily painted bees, butterflies of the sceptres of mandarins all joining in the effect. What must we think, then, of the general pattern, in the second half of the 19th and the beginning of the 20th century, in the graphic arts as a whole, of thus frequently depicting female figures in the tunesheets and trademarks of musical boxes?

The advertisement in fig. 8 and figs 9 - 15 serve as examples of this practice. As have many other writers, we will make a socio-cultural explanation. Throughout the ages, due to their role in society, both makers and purchasers of musical boxes were of the male sex.

This fact must have influenced the nature of decorations. The same position of roles in society ascribed the striking qualities of beauty and artistic sense to women. Besides, music was considered to be of divine origin. It

was woman who could intuitively understand the exalted nature of music. Did the muses, such as Euterpe, also fit into this religion of music or was it the Sylphides from the Greek legends who remained the inspiration of the artists? The depiction of a flute or a lyre can also be linked with the muses such as Kalliope.

Apart from that connotation, lyre and harp are so shaped that, with their stringing, they fit well ornamentally and design-wise into the frame of a tunesheet.

A concert of angels or a childrens' concert depict heavenly jubilation.

And the flowers?

This detail is seldom absent on an illuminated tune sheet. More often than not they are gathered in bouquets or depicted as a sort of streamer. Flowers evoke the emotion of perfection in the purity of nature, for which man, with all his technical achievements, was compelled to yearn. Flowers perfect? The expression 'say it with flowers' is in use throughout the world.

METERT and LANGDORFF must have regarded the piano as an expression of love for music. The globe – NICOLE FRERES, amongst others, was an expression of the universe. Claim to worldwide distribution.

Daggers and swords (L'EPEE, GENOUX) were symbolic of middle class emancipation from the nobility.

Then the cross, with or without halo. We do not know what to think of this. Symbol of belief and trust, or – simply the sign of Switzerland? Similar types were also used by makers such as BREMOND, DUCOMMUN GIROD, MERMOD FRERES, NICOLE FRERES and PERRIN on their tune sheets. The anchor of such makers as CUENDET, THORENS, CELESTE also come to mind.



Figure 16 seems, in our opinion, to be a highlight of vitality and optimism and an abundant pot pourri of symbolism, power and commercialism.

Ernst Holzweissig Nachf.
 Inhaber: Paul Nissen
Leipzig, Reichsstrasse 23
 im eignen Geschäftshause „Holl des Gloria“ erbaut im 18. Jahrhundert
 [58.11]
 Berlin 5, Hamburg, Brüssel, Stockholm, Rotterdam,
 Rittersstrasse 51 Alter Wall 52 50 Rue de Louvain Symonsgat 6 Driftsde Vagt 28
 auch in: bei Franz Thoms bei John Hess bei H. F. Feldreich & Co. bei Emil Eissold bei J. A. Meier.

Fabrik aller Arten Musikwerke und Musik-Automaten.
 General-Vertrieb der bekannten Musikwerke und -Automaten
„Symphonion“, „Kalliope“, „Adler“.

Musik-Automaten in ca. 500 Arten Waaren-Automaten ohne Musikwerk „Symphonion“-Automaten mit 25-30 Klängen „Symphonion“-Automat „Piano-phon“ mit 25 Klängen „Kalliope“-Automaten mit 15 Klängen „Adler“-Automaten mit 15 Klängen „Phönix“-Automat „Monopol“-Automaten mit 15 Klängen „Monopol“-Automaten mit 25 Klängen Automat „Zauberer“ Automat „Ilusion“ Orchestrier-Automat Chocladen-Automat „Oberon“ Diorama-Automaten Chocladen-Automat „Mühle“ Automaten Singende Vögel mit 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 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Musikwerke und Musikartikel. „Symphonion“, „Kalliope“, „Adler“, „Amorette“, „Phönix“, „Intona“, „Bellona“, „Ariston“, „Arlona“, „Mignon“, „Marophon“, „Manopha“, „Sonatina“, „Cordophon“ etc. Photographie-Album mit Musik Bierkrüge, Wasserschüsseln mit Musik Bilder, Stühle, Nähmaschinen mit Musik Uhren, Puppen, Spielwaaren u. Musik Cigarrenkessel, Cigarrentempel etc. etc. Ansicht- und Spiel-Automaten ohne Musikwerk Röntgen X Strahlen-Automat Photographie-Automat Kalliope-Automat Universum-Automat Würfel-Automat Zahlen-Automat „Kismet“ Kugelspiel-Automaten. Pianinos in allen Preislagen. Harmoniums für Kirche, Schule u. Haus Straßen- und Carrousselorgeln Orchestriren zum Probiren u. selbstspielend Elektrische Pianinos und Flügel. Eckardt Christbaum-Unterzüge. Accord-Zithern in vielen Modellen. Accordions, Mundharmonikas Flöten, Geigen, Mandolinen, Cellios
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Leipziger Pianofortefabrik Gebrüder Zimmermann, A.-S., Leipzig-Mölkau.
Billige Pianinos.

Figure 16.

We commented earlier in this article on a gradual appearance of a more uniform and stylised character of decorations. Musical boxes were not alone in this. Albert Hahn, the political artist, published in the ZONDAGSBLOD VAN HET VOLK (forerunner of the NOTEKRAKER) in 1903 the drawing depicted in fig. 17. He appended the following observation. "The styleless terrace houses stand along the narrow dreary street, shabby and uniform copies of the fascinating gable architecture of Dutch towns in the 17th and 18th centuries."

There was no mention of real design. Ornamental animation was epitomised in poor copy of old ornamentation. As was the case with ordinary houses, so with ordinary looks: drab mass production. Books intended to be beautiful were decorated in the same way as the rather 'richer' gables in the row: with copied ornamentation of a



Figure 17.

former style – taken from existing stock. The curlicue, used nowadays to grace a front page, could be used on a birthday card on one day, and on the next day serve on an announcement of an auction of general stock. Not even the deluxe editions of that era escaped that custom. Although the illustrations were sometimes originals by prominent artists, they did not correspond closely with the typography of the text.

There was no question of original design. We shall conclude this article with a few comments on 'design.' We understand, in the positive sense, by 'design,' the charm of power, beauty, originality and unity of style in an object. Translated into terms of the musical box: the physical and musical qualities must supplement and confirm each other in concept and structure. Such musical boxes are rare, just as entirely perfect buildings with a clarity of style are also rare. The designer depends upon so many distinct trademen and makers and a musical box was, in the same way, a product of co-operation.



Figure 18.

What, then, do you think of the STELLA disc musical box depicted in fig. 18? The richness of sound and the range of notes of the combs are expressed in the play of lines, culminating in a large open flower, out of which it is as if the sound comes.

Similar inlay on the lid. The arched galleries express a continuation of the play of lines, and completeness is achieved by the technically fine mechanism.

There must be more examples of such a handsome entity, but we do not know of any in existence – only in our imagination, for example, of a cylinder musical box, in which the nature of the music is translated in pictures on the tunesheet and in the inlay on the lid.

We suggest: 6 arias from Gluck's 'Orpheus and Euridice' to be arranged on the cylinder and suitable decoration in the inlay and on the tunesheet to illustrate the music.

ARISTON DISCS

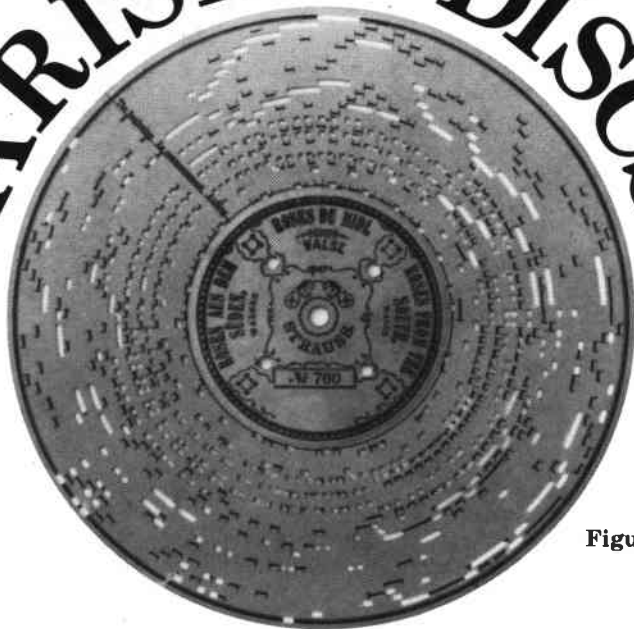


Figure 1.

A few facts and some guesswork by Ted Brown

I'm sure some of you have seen Ariston discs with the centre title section painted over in gold paint, and a new title printed on the top. Other occasional discs have another tune marked out, which is not the one that has been cut, and the centre has been over painted to take the new title, as in Fig. 1. As the factory cutting machines were able to punch out 20 discs at a time, only one master disc was necessary. The other 19 discs need only be titled. I think this is why some tunes don't quite match up with the markings on the discs. They were spare master discs that were put in the machine further down the stack and were placed slightly out of alignment (see Fig. 2).

Other tunes, some of which were master copies, obviously went out of vogue and as they had been printed but not yet punched out, the discs could have the titles over painted and cut with new, more popular tunes. In

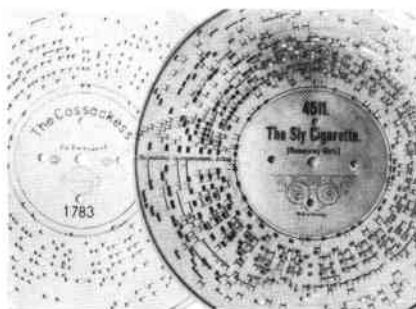


Figure 3.

my collection of discs I have come across re-titled ones like this, and some are marked with the old tune. I have been able to separate the later tune from the original, and cut the original on a new disc. Fig. 3 shows the tune 'The Sly Cigarette', from 'Runaway Girl' on the left, punched with the markings of the original tune visible round the disc. 'La Cosaque' 1783 has been over painted and can

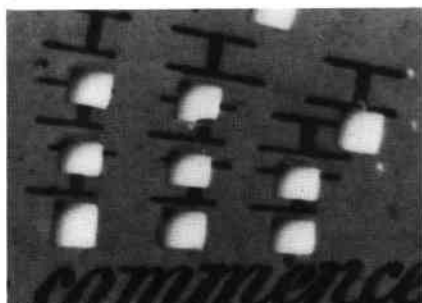


Figure 2.



Figure 4.

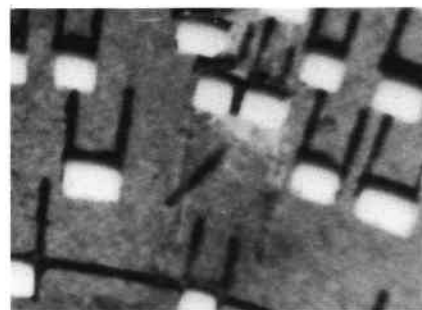


Figure 5.

be seen in good light. The disc on the right is punched with the original tune. In Fig. 4 you can see how the holes or marks from the two discs match up.

Mistakes were occasionally made by machine operators and these were usually when the centre hole was slightly off centre. The operator then had a mark on the disc that was between two notes as in Fig. 5 and guessed the wrong one. When the mistake was made, a punched piece of card that had been punched out of a previous hole, was stuck into the disc and a piece of paper was glued to the underside as a patch to reinforce the repair. In discs where I have found these mistakes, there are sometimes traces of the marking lines on the plug of card showing that it came as a piece of waste from another punched disc. What appeared to be another type of repair was a short length or lengths of wire that were inserted into the underside of the disc by making two slits halfway into the card each side of a punched hole. The card was then stuck down and the wires acted as a bridge. In Fig. 5 where this has been done, the original bridge (according to the tune marking) would have been strong enough had it been cut accurately. The operator however got it wrong and a pencil mark (an oblique

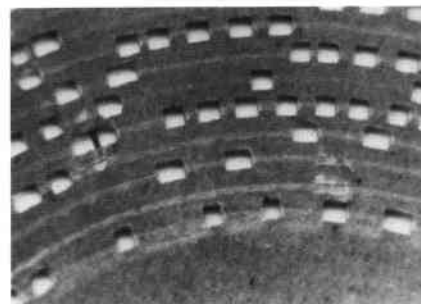


Figure 6.

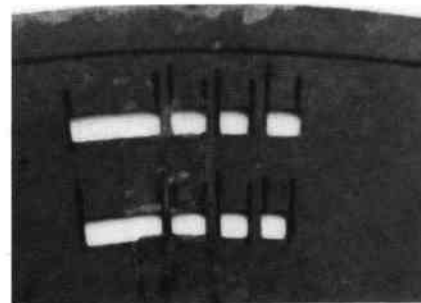


Figure 6A.

line) can be seen just below the repair which would point out where the repair had to be done at a later stage. Fig. 6 shows the underside of the same disc, and the two repairs can be seen, this time with the wire on the right and the paper patch on the left. Fig. 6A shows another wire bridge repair with slits on the top of the disc.

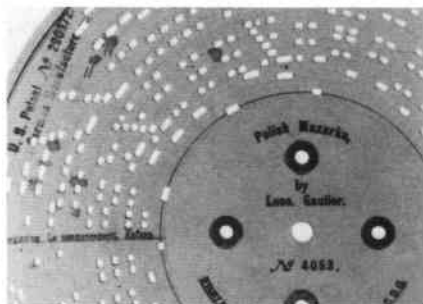


Figure 7: The patent number referring to repairs of holes and bridges. Note the protective tab washers round the drive holes.

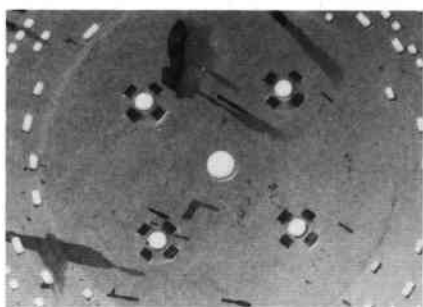


Figure 8: Showing the underside of the disc with the tabs bent over.

Figures 7 and 8 show a disc with reinforced drive holes, circles of metal with four tabs that are pushed through the disc and bent over. This is probably one of the metal reinforced discs that are referred to on page 749 of Bowers Encyclopedia. The patent number on the disc refers to repairs of wrongly punched holes with card or wire, and not of the reinforcing. I don't think the wire bridges were ever used for anything other than repair as I have never seen more than two used on any one disc. On the Non Plus Ultra, another of Erlich's Organettes, however, these bridges are far more common, and as the music is an endless band strip, it would be subject to far more wear and bending. Also many of the tunes were almost straight copies from the Ariston with even the same serial numbers, and straightening out some of these tunes may have meant that some bridges would have been too fine to stand up to wear if not made of wire.

Nearly all the Ariston discs I have seen have one, two or three digit numbers stamped near the edge by the start/finish line. I believe this number refers to the punching machine used to make the disc. Heintz Spinnler states that in 1895 there were known to be 120 machines issued to out-

workers. I can't prove my theory because discs I have seen have numbers from 1 to 144 and not 120 but from 1895 some machines must have been replaced and others built to cater with the demand of what is thought to have been many millions of discs. It is certainly one way of knowing what machine punched the disc, and subsequently who needed checking if the work was below standard.

The disc shown in Figs. 3 and 4, 'La Cosaque' No. 1783 and the 'Sly Cigarette' No. 4511 have numbers that are quite a distance apart. If the disc numbers ran consecutively, and there was no reason why they shouldn't, then there must have been several years between the first stamping and the actual punching with the new tune. According to Heintz Spinnler's list there were some 1,700 disc titles in-between.

Extract from Heintz Spinnler's Article 'Numbering of Discs'. This began with No. 1. Soon after this a system of reserved numbering was adopted for the various Erlich Organettes.

Helikon 16 note	No. 6500 to 6999.
Aristonette 16 note	No. 8700 to 8999/ from 16000 - ?
Aristonette 19 note	No. 1500 to 1699/ 3000 to 3499.
Ariston	No. 1 to 1499/1700 - 2499 No. 3500 to 4999/ from 26000 - ?
Rieserariston	No. 2500 - 2999
Ariston Excelsior	No. 5500 - ?

We have found a slight variation with this list in the discs we have seen and that is the Aristonette 19 note appears to have discs No. 1550 - 1699 and the other 50 discs 1499 - 1549 look as if they are all going to be Sankey Hymns for the Ariston. This could of course be just for the British market.

Disc No. 1 is 'Rule Britannia' an unusual choice for a German Organette and the highest disc we have seen is 26154 Bustlin' Billy, a two step, there also appears to be a group of Spanish discs in this 26,000 series.

I did start collecting photographs of the variations in disc titles but out of the first 80 discs I found 20 different styles of centre, so I decided that they must have changed the style as whim and finance dictated. The only thing that was constant was the method of printing discs. Heintz Spinnler states in his article in the German magazine 'Printing of the Music Titles' "On the early discs the whole layout was drawn on stone and the plate was produced by the lithography method. The positives were then re-produced by simple printing and the block for the title and number would simply be changed". Later the designs were printed using a printing press. The actual designs varied from hand-

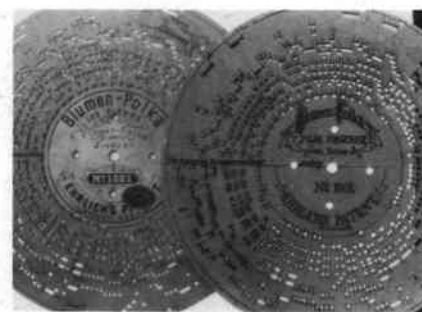


Figure 9.

written titles to very ornate block printed titles and borders.

Figure 9 shows tune No. 1001, 'The Blumen Polka', on two discs. The disc on the right is an original marked master disc and you can see quite clearly that the holes have been punched on the marks. The disc on the left however has a gold over painted centre and a different tune marked on the disc. I haven't yet separated the tunes but Figure 10 shows the start/finish here in detail. 'Anfang' (Ger. Beginning) has been added later, but I have a feeling that the tune underneath will have an Eastern European flavour with the work Zacatek on the start line. I'll have to wait and see.

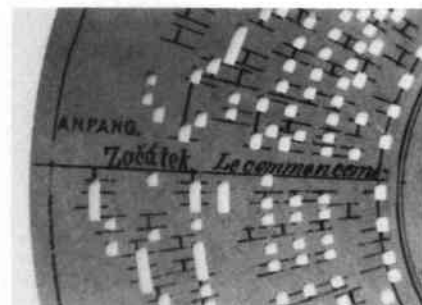


Figure 10.

Roger Booty and I have been compiling a list of Ariston tune and title numbers. If any members have Ariston discs perhaps they would like to forward a list of the numbers, titles and composers or singers, if they have time. I am especially interested in the overprinted ones if the original title and number can be seen. These can often be read by looking at the back of the disc where the title shows as a reversed impression. On other discs an angled light source on the front of the disc will show up the title quite clearly through the gold paint. We will probably find that someone already has a complete list of tunes issued by Ariston but until then it will occupy our spare time.

I would like to thank Heintz and Rene Spinnler, Roger Booty and other members whose help has made this article possible. The articles on the Ariston and Non Plus Ultra by Heintz and Rene Spinnler were published in Das Mechanische Musik-instrument, No. 29 in September 1983. ■

Collectors Showcase

Paillard Interchangeable

Your Editor was invited to photograph this members "showpiece", apart from its music it is a fine piece of furniture.

Made by Paillard towards the end of the cylinder box era, its massive case and stand might at a quick glance be mistaken for a piano or organ. Constructed of solid oak, apart from the heavy bevelled yellow plate glass panel in the lid, the case appears to be deliberately designed to be non-resonant. There is a felt seal between the lid and sides of the case, all sound being radiated from the sound board down through an opening under the front of the stand.

The sound is soft, very mellow and of great clarity, free of the harshness or metallic quality typical of many late movements.

The movement is a Sublime Harmony Piccolo, with four interchangeable cylinders $19\frac{1}{2}'' \times 3\frac{1}{4}''$ playing six airs each.

There are two combs, the longer being tuned as two separate combs, there being an abrupt change in tooth profile and in the scale halfway along.

The musical arrangements are superb, exploiting the potential of the combs to the full. Three cylinders play operatic pieces, interspersed with one or two Viennese waltzes and display

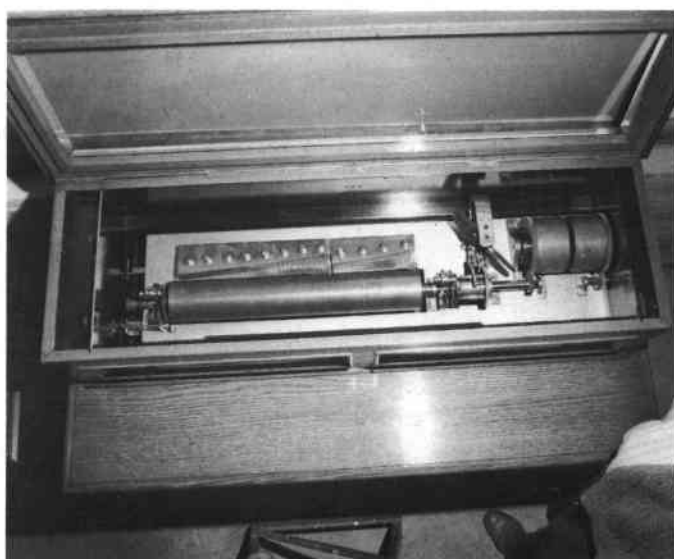
pieces such as the 'Grand Valse Brillante' and the 'Carnival of Venice'. The fourth plays sacred airs including a moving 'Adeste Fideles' and a thrilling version of the Russian national hymn with elaborate variations.

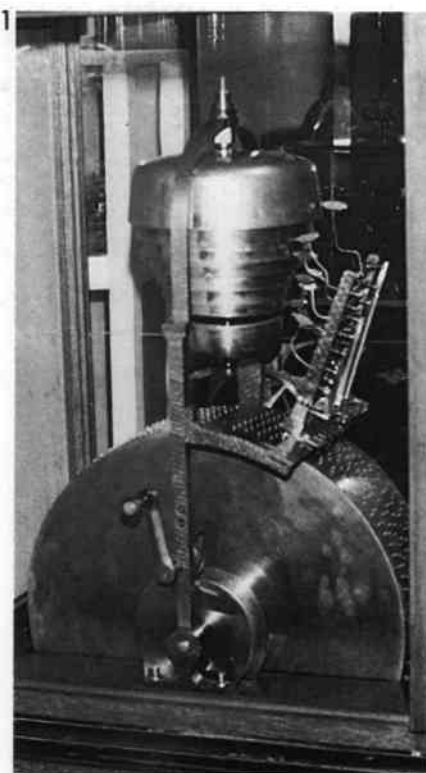
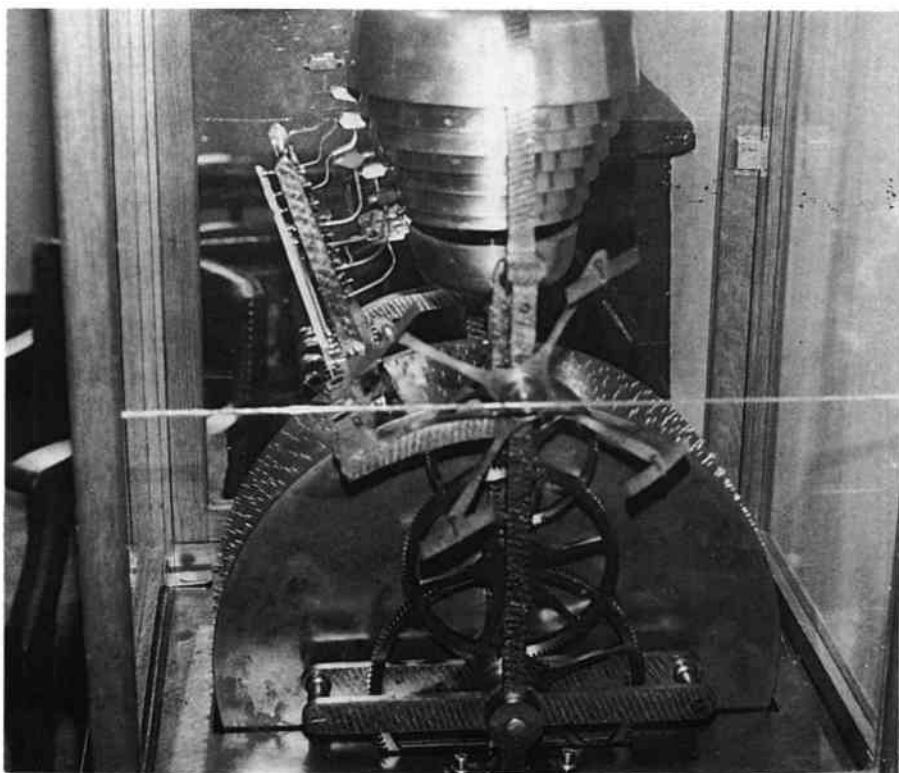
Interestingly the movement is mounted in the case the reverse way to normal, with right hand winding (via detachable ratchet handle). The object appears to be to avoid lifting the very heavy cylinders over the combs, with obvious risks.

The cylinders are stored in individual boxes which slide into the stand on runners from one end.

The movement is devoid of gadgets such as tune indicators, selectors etc., and appears to have been built with musical quality as the only priority. A refreshing sight in the period of commercialisation, and evidence that Paillard could produce a movement second to none.

Members comments on the musical clock base featured in the last edition appear in "Letters to the Editor." ■





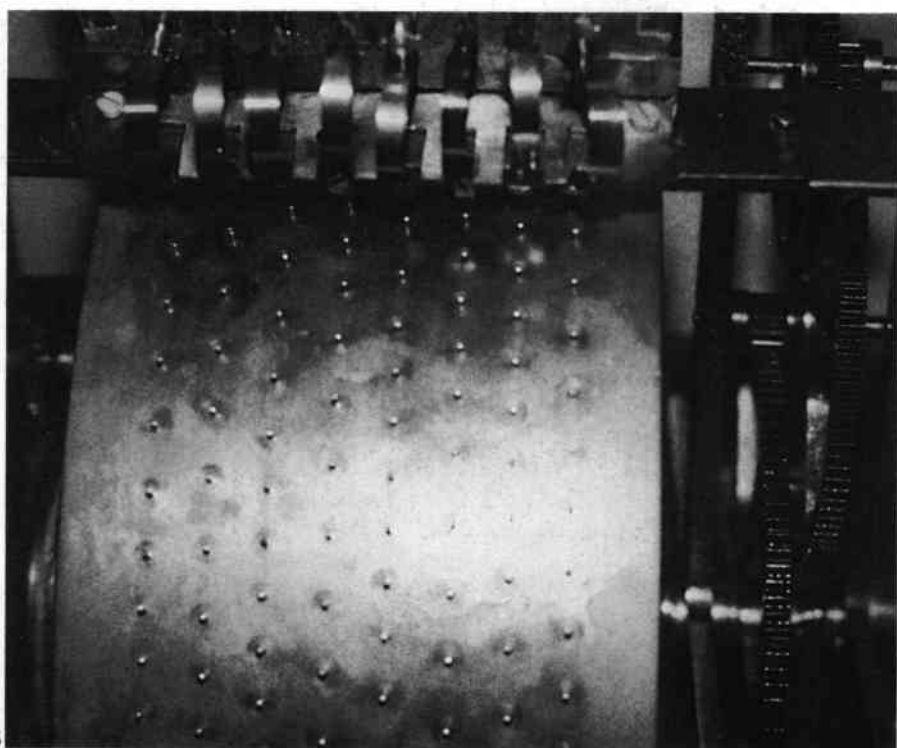
The Mysteries of Mechanical Music

Under this heading, we show and describe instruments which are not only rare but almost unheard of. In this first item we show photographs of an instrument spotted in Darlington Railway Museum by our Subscription Secretary, Ted Brown.

A most intriguing device designed to do . . . ? It's purpose and it's origin is completely unknown. It is however mechanical and it is musical, although it does not play a tune. It appears that eight bells are being struck in some sort of sequence. The mechanism is weight driven, the small winding handle shown in figure 1, winds up the weight which is enclosed in the base below the glass cabinet. Figure 2 shows the reverse side and a most peculiar four butterfly speed governor.

Figure 3 shows a close-up of the pinned barrel. The eight bells appear to be struck alternatively followed by the same sequence with a one note variation each peel. The piece has obviously been built into the cabinet from new and it would therefore appear to be a showpiece of some sort. No details are available at Darlington Railway Museum.

It is not known by whom or when it was made. Did it have a purpose or was it merely some model engineering showpiece? Is it a model of an automatic church bell peeling system or is it to herald the arrival of the 7.10 from Euston? Does anyone recognise what it is - if so, your Editor, readers and even the Darlington Railway Museum would be very pleased to hear.



Musical Box Society
of Great Britain

LAPEL BADGES

Available from Ted Brown
207, Halfway Street, Sidcup,
Kent DA15 8DE

Price including postage & packing

£1.70p

Far East £1.80p, USA \$2.50,
Canada \$3.00

Musical Box Society
of Great Britain

SOCIETY TIES

Available from:
Sue Holden

19 Culworth House, West Road,
Guildford, Surrey GU1 2AS.

Price including postage & packing:

Europe & Near East £4.30,
Australia, New Zealand, Far East £4.40,
U.S.A. £5.00, Canada £5.50.

Musical Box Oddments

by H. A. V. Bulleid

Number 32

W. M. Lutz (1822-1903) was a German who studied music at Würzburg and settled in England in 1848, soon becoming organist and choirmaster at Southwark cathedral. His next move was to become a theatre conductor, ultimately at the Gaiety theatre in 1869 where he wrote a dozen or more operatic burlesques. The best known, and often to be seen on the colourful tune sheets of late cylinder boxes, is **Faust up to date** (1888) with its notable air **Pas de quatre**. His other burlesques included **Carmen up to date** (1890) and **Cinder-Ellen up too late** (1891). Have jokes changed since 1891, one asks oneself.

Dead teeth

Member Alan Robb wrote from New Zealand recently, saying "Can you tell me the cause of (and cure for) what I think of as "dead teeth" in a musical box comb? A friend and I are restoring a box by Ullman. Most of the teeth ring soundly when plucked but three or four do not – their sound is "donk" where the others is "dinnnnnggg". There is no sign of rust or other deterioration of the comb and the teeth do not appear to be out of alignment." He adds that one tooth is similarly affected on a late Mermod comb, and he suggests that this would provide a topic for "Oddments."

After quite a bit of chasing around to make sure I had all the data I could get, I replied as follows . . .

You should first make sure that these teeth really are dead – it is quite common for some teeth to sound dead when not screwed down firmly on the bedplate.

Also make certain that they are not replaced teeth, which have been beautifully finished but are either not hardened or not properly anchored in the comb.

Otherwise, causes of these dead teeth are:-

1. Local gap between comb steel and its support casting, due to bad soldering.
2. Dirt along sides of teeth. (It often needs scraping off).
3. Loose damper or loose lead.
4. A crack or flaw in the tooth.
5. Faulty heat treatment during manufacture (or repair).

Item (1) requires professional help. Luckily it is rare.

Item (4) needs a replaced tooth.

Item (5) can sometimes be rescued by applying a soldering iron of about 100 watt capacity about a quarter of an inch from the root of the tooth and heating till just past the straw-yellow oxide film colour then immediately quenching with water. If there is no improvement try taking the colour as far as blue. Use damp cloths to protect adjacent teeth and leads.

You do not say whether these dead teeth are important ones. There was fierce competition about the time of the later Ullman and Mermod boxes and they might well have been passed a box with one or two dodgy teeth if they were not in positions of the main melody.

Perhaps I should have added these further comments:

Item (2) – everyone well cleans and de-rusts the tops and bottoms of the teeth; but the sides, so hard to get at, are often encrusted with greasy dirt which must be removed. Professionals use blasting or ultrasonic devices for cleaning right down to the metal without removing any metal.

Item (4) – small irons for smaller teeth, but it takes a 175 watt iron to heat a large tooth in reasonable time. Professionals use a fine-flame burner. If the soldering

iron is used the tooth must be supported against bending, e.g. by resting the comb on a flat sheet of any insulating material that will stand the temperature and then applying the iron to the underside of the tooth.

Any comments on this perennial problem would be greatly welcomed.

Two-per-turn

I think I am right in saying that Nicole Frères were the main makers of 2-per-turn movements, an idea possibly triggered by early overture boxes. They applied it to some of their standard layouts, making for example 8-air Piano Forte movements both with normal 17½ in. cylinders and with 9¼ in. 2-per-turn "fat" cylinders. Both types have the same number of comb teeth, and though the "fat" cylinders were less than one-and-a-half times the diameter of standard cylinders they were pinned more closely to play almost twice as long – demanding pinning accuracy which was seldom attempted after 1870.

The Nicole Frères were among several users of a wonderfully simple and ingenious gadget for making the first and even other pairs of tunes into single double-length tunes, generally overtures. I wish they had applied it more often – it simply consists of a peg on the cylinder end cap which protrudes into the stopping slot for the first tune. This prevents the stop arm dropping into the slot so the mechanism runs on to the second tune slot. If only one tune is to be double-length, the peg protrudes by one track width – 0.017". Then at the first tune change the cylinder moves that distance along its arbor and withdraws the peg so the pin will drop into the slot and stop the mechanism. For two long tunes, the peg will initially protrude two track widths, and so on.

There were very many twelve-air 2-per-turn Nicole boxes with cylinders generally about 12½ in. long by 3½ in. diameter, giving about 120 comb teeth. They mostly made very effective versions of arias from Bellini and Donizetti and Auber operas, but one would really prefer to exchange four of these arias for a couple of overtures, and it is sad to see this so seldom done. The only very slight problem was that the overture had to have a "natural break" half-way through to cover the second tune gap. In fact most overtures lent themselves to that, including Auber's **The Bronze Horse** on Nicole serial 34592, Gamme 1524 a 19¼ in. cylinder 2-per-turn box with fourteen tunes plus the one overture. Fig. 1 shows the peg in position to sustain the overture.

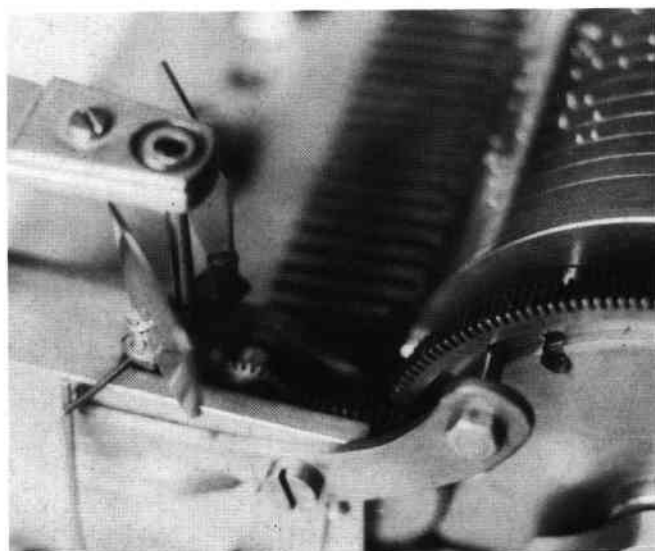


Fig. 1: Nicole 34592 – cylinder peg protrudes into great wheel stopping slot to prevent the mechanism stopping halfway through the overture.

Woodworm

Sometimes there are mercifully few woodworm holes in a musical box lid or front which is otherwise in good order and does not require repolishing. Then the problem is to make these few blemishes as inconspicuous as possible.

First insert some killer fluid in every hole, then clean the whole surface and allow to dry thoroughly.

Brummer stopping (interior type) can be had in several wood colours and these can be mixed to get an accurate match of the surrounding veneer or stain. Take care to make the chosen mixture darker rather than lighter. If it is too stiff, half a drop of water is usually more than enough to make a small piece comfortably mixable and workable. Use as dry as possible.

Appropriate pieces of round wire, with business ends filed flat, are needed to ram the stopping into each hole and a flat tool, such as a small screwdriver, is needed to apply the stopping for ramming in and for levelling.

The holes should be filled a trifle "proud", and after allowing at least 24 hours for complete drying the surplus can be removed. This is best done by rubbing with a slightly damp cotton cloth stretched tightly over a flat wood block. The filling must be finished flat; if any local pressure (e.g. finger tip) is used the result is a series of circular dimples which catch the light accusingly when polished. If obstinate traces of stopping remain on the surface they can be removed by rubbing with flour grade paper, also on a flat block.

The final operation is to apply clear french polish to the exposed stopping, using a fine paint brush. Two applications are needed as the stopping is absorbent. When thoroughly dry use the flour paper on its block again to remove any surplus polish that may build up around the holes. Finally the whole surface should be wax-polished.

One often finds loose fragments of stopping in old worm holes. This is partly due to failing to ram enough stopping into the holes and partly, I think, due to using the stopping too wet. It must then cause slight contraction of the holes by swelling the wood locally, so after drying it will no longer be a snug fit.

If you want to preserve a stock of stopping, transfer it from tins (which rust and leak air) into miniature glass jars with sealed lids and cover the surface with a disc of damp cloth.

If you want to preserve your musical boxes, furniture and attic wood-work from wood-worm, examine annually about the end of July and spray if any beetles or fresh exit holes are seen. That is the time of year when beetles emerge, mate, and lay eggs to re-start the destructive cycle.

Modified fiction

Pride and Prejudice was published in 1813 but written by Jane Austen some years earlier, and certainly before the musical box era. This did not deter M.G.M. from adding an alleged musical box to their excellent 1940 film based on the novel, which in a way was fair enough as they advanced the period to the middle 1850's.

The mechanism was not shown; a carved case about ten inches wide was brought into the room by G. Garson, playing nicely but with fewer notes than the case size suggested. She stopped it playing with a finger movement under the case. Soon after, it got concealed on a chair under a cushion and was sat on by E. M. Oliver. It immediately started to play, causing a useful comic diversion. It maintained full volume throughout its adventures, and I think it is most unlikely that the carved case contained any music. ■

KEITH HARDING

Clocks & Musical Boxes

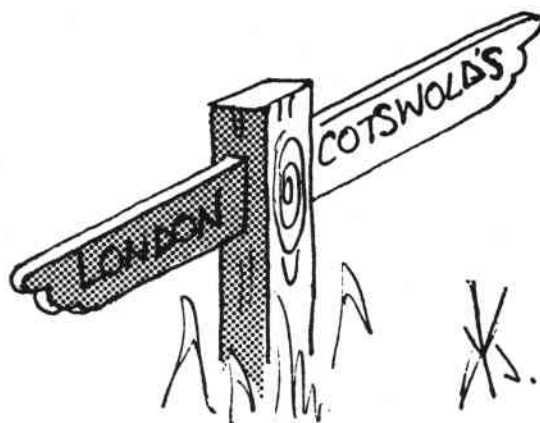
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Letters to the Editor



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.

Welte and Hupfeld Orchestrions.

Frank Holland writes from Brentford:-

In 1961, I bought a Welte Style 4 orchestration from a truck drivers' cafe on the Southend Road.

It was in a deplorable condition, having suffered severely from flooding during the war. The take-up spool seems to be missing & top cast bearings for it.

It happened to be fitted with a Hupfeld Helios tracker bar. I did a bit of restoration in 1961 on the reservoir below and on the soundboard. I was helped by old Charles Crutchley - who has since passed on, and who, after leaving the army in France after the first war stayed on the continent with organ builders, and I believe also with Aeolian, in Paris or Berlin.

Since I found another Welte Orchestration 2/3 as marked in side with the kind help of Keith Harding in Manchester in far better condition around 1968, I restored this one first, and many of you have since heard it no doubt.

I have just got around to working again on the No. 4 one. I find that the two action rails are exactly similar. It seems that the No. 2/3 one operates 4 ranks, whereas the No. 4 one operates 5. I have drawn up tracker sticks for comparison between the Welte 75 ports and the Hupfeld 73 ports. The main difference seems to be the use of the wide pneumatic on the top rail for the shutters is used in the Hupfeld one for cancelling the stops. So far, all is comparatively straightforward.

Now when I went to see Eugene de Roy in Antwerpen in 1962 & 1963, he told me lots of stories. One was that he was working in England for some years around 1910 [the year I popped out, and it won't be long before I dive under with my coffin in the porch which you may have seen (blowing gear for the 1910 pressurised Stentorphone gramophone which sent sound a kilometre!]. He said he was supplying rolls for ice rinks and dance halls all over the country. These were mainly of new tunes by Hupfeld, as Welte made few dance rolls. So eventually he was kept busy CONVERTING Welte orchestrions to accommodate a Hupfeld Tracker Bar!

This now presents me with further interesting discoveries. If a regular Hupfeld Helios roll is put on to play from the fresh tracker bar, the paper take off from the roll is from the top and over the bar as in an ordinary piano. So it would not play, as from a small roll, the

level of the paper is about the same as the level of the bar, i.e., there is not enough arc of contact.

Now I have had for many years some rolls made by The Up-To-Date Music Roll Co., London, W12, actual manufacturers, (gone long ago) mainly 4 tune rolls. These look like Helios cuttings, and play the tune on a Hupfeld piano taking off from the underside in the same way that a Helios roll plays on the same piano but taking off on the upper side - as a piano. So I conclude that I have come across some English cut Helios rolls unless they happen to be rolls for a piano with bells ? (!).

I should like to hear from anyone who has picked up the threads of the spiel above, and to know whether I am right or wrong ! The Helios rolls I bought at Claes' sale. ■

Finally Weakened.

Ted Brown writes from Kent:-

I had to pop over to fellow member Pete Watts of Chipping Norton, Oxon, the other weekend to pick up some organette music he had cut for me. I thought members would be interested to know that he has cut about another dozen or so rolls for the Celestina/Seraphone. Some are from original rolls and some are new tunes.

It was an interesting experience seeing his book and roll testing machine. About six different tracker bars are attached to an old Orchestrelle by pipes and by blanking off all but the relevant bar, he can play most organ music on it, to test the arrangements. While I was there he used it to test a 20 note Hoffbauer/Raffin roll he had cut.

Apparently so many members have been on to him over the last year, he has finally weakened. The mass lobbying has obviously worked. He said he was also set up for the 31 note Maxfield if enough interest was shown.

Yours, a now very happy Celestina owner. ■

Life of Perflex.

Roger Booty writes from Essex:-

I recently bought a copy of Arthur Reblitz's excellent Vestal Press book "Player Piano Servicing and Rebuilding". On page 77 there is a reference to "Perflex", which in past numbers of "The Music Box" was recommended for use as a replacement pouch material. Arthur Reblitz has found that unfortunately it has turned out to have a very short life, becoming unglued, stretched out of shape and full of holes.

I wonder if "Perflex" is the 'plastic/polythene' material Edward Rogers declined to name in his article on p. 259, Vol. 12 of "The Music Box" ?

Pleased to see you have obviously settled in well to your Editorship and are keeping to your high standards ■

Collectors Showcase.

H. Strengers writes from Netherlands:-

My best wishes for a sonorous 1987 ! The beautiful number 8 of volume 12, Winter 1986 Magazine enclosed some interesting riddles:

1) Page 295 "Collectors Showcase". The intriguing title of the second tune is without any doubt: "Le ranz des vaches" (see page 15 of the History of the musical box and of mechanical music by Alfred Chapuis. MBSI 1980), "Kuhreigen" in German, and pastoral song in English. This peculiar melody is an old Swiss song, which can often be found on early mechanical musical instruments like seals, snuff boxes and so on.

2) Page 310 "Rita Ford writes" about a Langdorf keywind 1820 with 4 tunes. One of these is "Märchen-Walzer by Gungl (?)". It is quite clear that she is wrong in dating her musical box. Joseph Gungl was an Austro-Hungarian bandmaster and composer of marches, dances, etc. He visited the USA in 1849 and he lived from 1810 up to 1889. One of his best waltzes is "Träume auf dem Ozean" (Dreams over the ocean), probably written during his voyage to the United States, where he toured with his orchestra of 25 musicians. Because it is very unlikely that he composed at an age of 10 Rita's Langdorf has to be dated about 1840-1850.

So I hope to have solved two very interesting riddles ! ■

Polyphon Documents

R. Ruben writes from P.O. Box 9137, Johannesburg 2000, South Africa:-

In April 1983 I acquired a 104U Polyphon Music Box, presently being restored by Mr. J. D. Weir in Kirriemuir, Scotland.

Among the original documents I received with the box are a number of Polyphon Disc Catalogues dated 1904, relative for the 104, 118, 4 and 47 models; and a 1904 catalogue for the 52, 54, 105 and 1N models of polyphon instruments. They are complete and in perfect condition and run to 64 and 89 pages respectively.

Besides listing discs in German, the catalogues give the titles of American, Argentinian, Armenian, Belgian, Böhmisch, Chilean, Chinese, Columbian, English, Finnish, French and 120 other languages. The titles are also listed in numerical codes giving number, title and composer. In addition, I have just noticed there is a third catalogue for Polyphon instruments No's. 2, 35, 6 and 49 with 53 pages of titles similar to the other catalogues mentioned above, dated 5th November, 1903.

There are also 2 price lists for the

Polyphon instruments both for the year 1903, but showing in the one increased prices for the same instruments.

When speaking to Mr. Weir, he thought that they might be of interest to the members of the Society.

Please let me know if there is any interest. Photostating would be very expensive as each page contains about 30 titles, thus there are a total of some 6,150 titles.

I send best wishes to all members for 1987. ■

Polyphon Style No. 5.

Tony Daffurn writes from the South Midlands:-

I have without success, over the past year or so, tried to locate what I now realise to be a somewhat scarce type of Polyphon.

Enquiries have been made for information at the larger auction houses but with no success, also through the MBSGB Committee, plus several dealers and restorers, museums of mechanical music, the Victoria & Albert Museum, museums with musical box collections, two private collectors and a dealer in the United States. Every enquiry so far has drawn a blank.

The type of machine I am searching for is a Polyphon style No. 5 with an Art Nouveau cabinet. It plays a 22½" disc on the usual 19% type of comb, plus 16 saucer bells and has auto-change mechanism. The disc carriage holds ten discs, one of which is selected by a manually operated lever

before inserting the coin.

The cabinet holding this array of mechanics is quite large and without a bin is approximately 5'6" high x 3' wide x 1'9" deep. It is illustrated on page 157 of Bowers encyclopaedia.

The reason for my search is not to purchase a machine but to request some kind soul to allow me to dimension and photograph one in order that I may restore another to its former glory.

Can any reader please help? If you own one, or have seen one or know where there may be one, I would be most grateful to hear from you. I am prepared to travel abroad if necessary.

If anyone can help, please would they contact me through the Editor. ■

Open House.

Claude Marchal writes from Bullet, Switzerland:-

All members of the MBSGB are cordially invited for a free visit to my Scout and Mechanical Music Museum.

I am interested in postcards depicting mechanical music and the scouting movement to buy or exchange. ■

Guide dogs collection.

On behalf of the Leamington Spa & Warwick Branch of the Guide Dogs for the Blind Association, I would like to thank you and your members of the Musical Box Society of Great Britain for the magnificent effort you made for us on Saturday 30th August.

The final total of the sum collected was £1078.38. ■

**Coming up
Soon**



and Going, Going, GONE!

Bidder Pays £40,140 for Imhof Mukle Orchestrion

Sotherby's recent mechanical music sale on Tuesday 10th February included a 64 key Imhof and Mukle Orchestrion featured in the last edition of the Music Box. As predicted, the result exceeded the estimate and this lot sold at a hammer price of £36,000 to which must be added 11½% (commission plus VAT).

The 20 spirally pinned barrels of popular and classical music were all in good condition. Apart from a little winding problem, so too was the instrument which was erected for demonstration at Sotherby's Chiswick warehouse. Sadly the clockwork weight operated motor had been removed to enable the instrument to be driven by an external electric motor which had been geared to run the instrument fast, to compensate for the low wind pressure, probably nothing more than faulty flap valves.

In the same sale an Eroica 3 disc musical box sold for £9,500 and the 25 ins. polyphon mentioned in the last edition of Music Box, which in actual fact was a 24½ in. model sold for £8,600.

Staff from Sotherby's London office will be travelling abroad for their next sale which will take place on 13th May in Amsterdam. There will be 75 lots, all from the collection of the late Martin Blair. Martin Blair had a reputation for collecting only choice pieces all of which have been fully restored. Included is a clockwork fusée wound barrel organ signed Thomas Weekes London, playing a 48 in. wide barrel. This collection also features cylinder and disc musical boxes, barrel organs and orchestrions. Catalogues will be available for Sotherby's shortly and will be printed in Dutch and English.

Christie's latest sale which took place on Thursday, 18th December, achieved varying prices. An Aeolian 58 note orchestrel made around twice the estimated price at £1,800, while a 32 note portable street Bruder barrel organ was bought in at £5,000 against an estimate of £8,000 to £10,000. Sotherby's next sale in London will be Friday, 15th May.

The sale planned for April 16 at Christie's South Kensington includes the rare Winkel clockwork barrel organ carillon mechanism illustrated in the Christie's South Kensington advertisement in this issue: it has a case for the spare barrels, but, sadly, all but the base is missing from the organ case itself.

Other early entries include a forte-piano musical box by Nicole Frères, a Regina 15½ inch double-comb model in simulated carved wood gothic case, a 19½-upright Polyphon on stand, a Gramophone & Typewriter 'New Style No. 3' Gramophone and, as always, a wide cross-section of gramophones, phonographs and musical boxes. ■



A "Sniff" of Thun

To encourage members to attend the Thun Festival in July, you may wish to publish the enclosed photo of THOUNE (sic) as illustrated on the lid of a tortoiseshell snuff box I own; no doubt the lakeside is not quite the same tranquil place as depicted, no doubt with considerable artistic licence . . . The 65-tooth comb in sections of 3 plays the Marseillaise and Ranz des Vaches. ■

George Worswick

Classified Advertisements

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:- 1st APRIL 1987.

Members: 9p per word (**bold type** 13p per word).
Minimum cost each advertisement £2.
Non-members: 18p per word
(**bold type** 26p per word).
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Cranford, New Jersey, U.S.A. 1987 show date: Sunday, April 26th. Largest show and sale of vintage phonographs, music boxes and automated instruments in the Eastern United States. One day only, 8 am - 4 pm at the Best Western Coachman Inn, adjacent exit 136, Garden State Parkway. Early buyers welcome at the regular \$3 admission. Buyers from four continents attended the September Cranford Event. The motel offers free pick-up service to Newark Airport approx 20 minutes away. For newsletter with descriptive articles of show and hobby sent free on request and further information contact: Lynn Bilton, Box 25007, Chicago IL 60625.

New 20 Note Raffin Hofbauer rolls, British tunes £26

Serraphone rolls, including new tunes £7. Send for list to P. K. Watts, 14 Rockhill, Chipping Norton, Oxon.

13 Atlas Organette Discs; 6 8/4" Polyphon discs; 1 7/8" Symphonium disc; 1 19/32" Polyphon disc. 12 Duo-Art rolls, 15 Welte Organ rolls suit 1 to 7; selection of music roll catalogues mostly Duo-Art from 1924, 1928 etc. Rare hard backed book 'The Organ' by Dr. Stainer published by Novello and Ewer in 1917; Rare hard backed book 'The Piano Player and its Music' by Ernest Newman 1920. 5 1/4" Symphonium with five discs playing nicely. T. Bates Barrel organ c. 1840 two stops. Rare card record issued by U.S.A. Governor of President Roosevelt's propaganda speech to troops 1943.

Tel: Shebbear (040 928) 483.

NOTICE

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WANTED

Kalliope Documentation: Catalogues (1895-1931), Advertisements, pamphlets about instruments, discs, records (originals and copies). Hendrik Strengers, Grabijnhof 28, 2625 LM Delft, Netherlands.

Barograph Aneroid Barometer, details please, John McGlynn, Blackpool (0253) 63996.

HELP! HELP! I've a 9 1/4" **Polyphon** with no discs. Just one would be a great help. M. S. Calvert, Calverts Hotel, Newport, Isle of Wight 0983 525281.

Organette Music rolls 7 1/4" wide strips, any amount, urgent. If marked out only, I can do the cutting. Please write: Tom Callow, 177 Belton Avenue, Grantham, Lincs. NG31 9JQ.

Motor for 15 1/2" Upright Polyphon Savoyard. Weatherby, Parkholme, Station Road, Alsager, Stoke-on-Trent ST7 2PJ (09363-2501).

His Masters Voice Advertising Ephemera and associated items. Also wind-up Gramophones and Phonographs in any condition. David Williams, 5 Spreighton Road, East Molesey, Surrey. Tel: 01-941-2435.

Aeolian Duo-Art organ rolls urgently required - Graham Whitehead, Broadgate Printing, Crondal Road, Exhall Coventry CV7 9NH.

Disc-Sets For 3-Disc Symphonium. Origin literature for Duo-Art, Welte-Mignon, Ampico pianos, organs etc. Richard Howe 9318 Wickford, Houston, Texas 77024 USA. 713/680-9945.

Wanted

Long term storage space required for back numbers of the "Music Box"

Roy Ison, 3 Greenstone Place, Minster Yard, Lincoln, is moving to a smaller house and requires someone to store small numbers of back editions on a long term basis, while drawing from his own stock on a day-to-day basis.

Reply to Roy Ison
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Posting of magazine:

27th February, 27th April;

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Please telephone:

Alan Wyatt on (0223) 860332.

EXCHANGE

I wish to exchange postcards on mechanical music; street organs, phonographs etc., with readers of the *Music Box*. Claude Marchal, CH 1451, Bullet, Switzerland.

Send in your classified for the next edition NOW!!!

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Articles for publication in the "Music Box"

Let the membership as a whole benefit from the experience of individual members. Write a letter or send a complete "article". Photographs of unusual pieces are also required for "Members Showcase".

Address your correspondence to:

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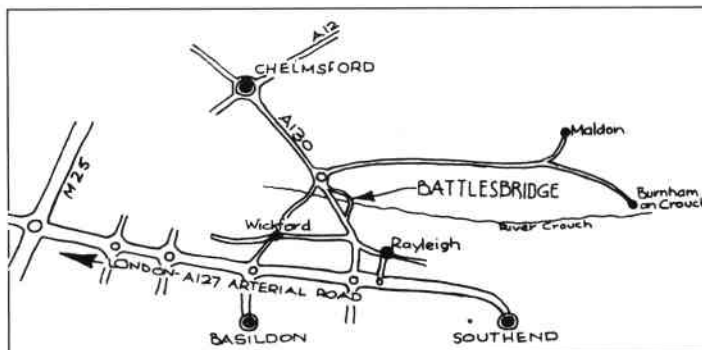
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A 17 1/4 inch Stella disc musical box on stand, Swiss, c.1900. Estimate: £3,000-5,000.

Closing date for entries into this sale 10th March 1987.

Enquiries: Jon Baddeley

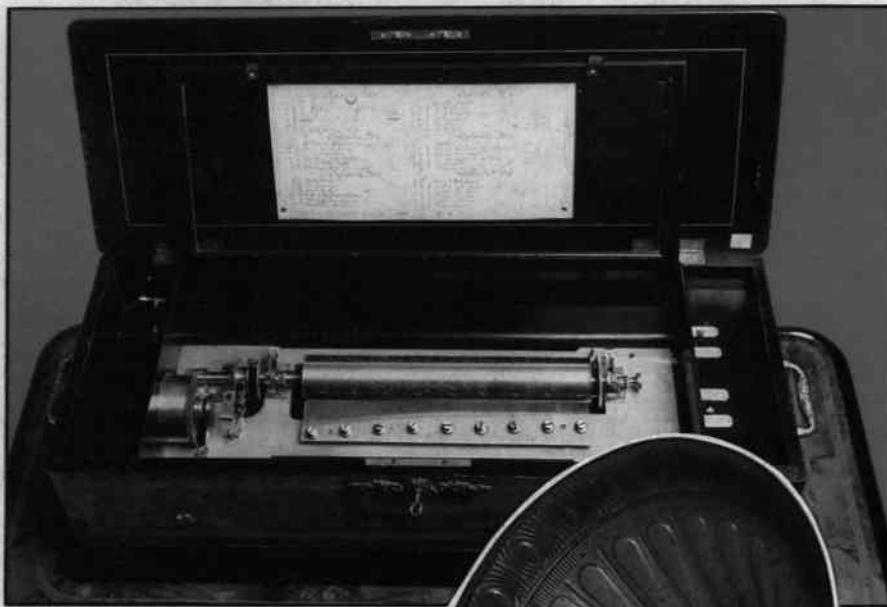
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