

An International Magazine of Mechanical Music

Volume 13 Number 5

Spring 1988

Edited by Graham Whitehead

The Music Box



Inside Urswick Church, Barrel Organ

The Negro Fruit Seller

Mechanical Music Museum – Cotton

The Journal of the Musical Box Society of Great Britain

Price £3.00 (£4.25 USA). Available free to members on subscription



LOW MILEAGE, ONE OWNER FROM NEW



This splendid present from Christmas 1883 has survived in excellent condition, complete with its four 12-air cylinders and the original receipted invoice (inset). To be included in our sale of Mechanical Music on Thursday, March 10th, 1988.

Enquiries concerning this sale should be addressed to: **Christopher Proudfoot.**

CHRISTIE'S
SOUTH KENSINGTON

85 OLD BROMPTON ROAD, LONDON SW7 3LD. TELEPHONE: 01-581 7611.



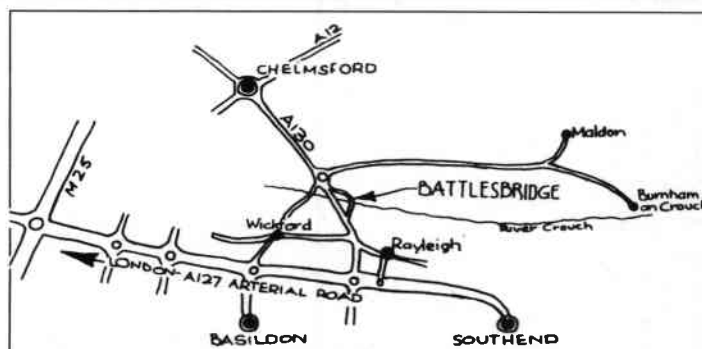
JOE PETTITT at Bridgebarn

**COIN-OPERATED AMUSEMENTS
OF ALL TYPES**



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

**Antiques
of all
descriptions**



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

BRIDGEBARN & HAYBARN ANTIQUE CENTRES

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

Telephone: Wickford (0268) 763500 & 735884.

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

Automatic Musical Instruments

Organ Builders

Music Rolls and Books

Computer Operated Instruments



Organs of various types available,
new and secondhand Hand-cranked book
or roll operated organs, also the unique
'Harmonist' player system.

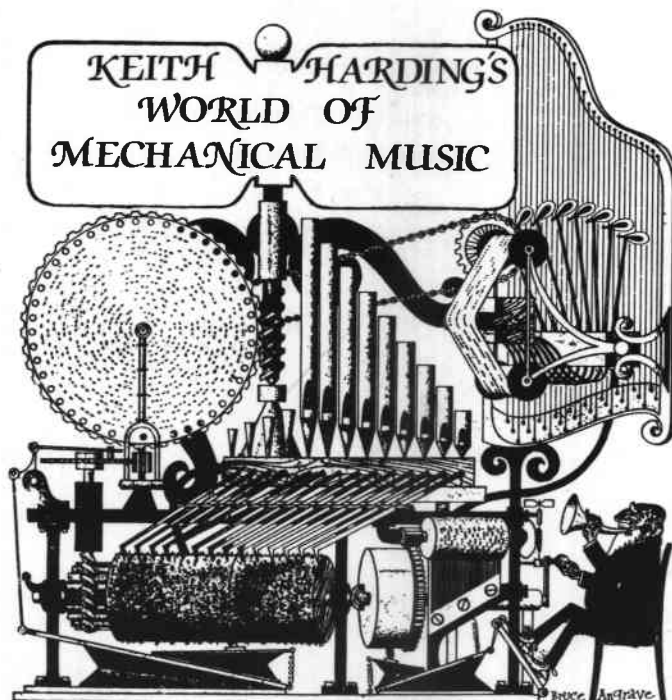
Blank organ card and paper roll supplied.

Send S.A.E. for details and coloured leaflet to:-

ALAN PELL MUSIC

**36 Broadgate, Whaplode Drove,
Nr. Spalding, Lincs. PE12 0TN
Tel: 0406 330 279**

**KEITH HARDING'S
WORLD OF
MECHANICAL MUSIC**



**Visit a unique attraction as featured on
Radio and Television**

Regular demonstrations of mechanical musical instruments in our Museum.
**ANTIQUA CLOCKS, MUSICAL BOXES AND AUTOMATA FOR SALE,
ALSO RECORDINGS OF OUR INSTRUMENTS AND HOROLOGICAL BOOKS.**

GALLERIA AND GIFT SHOP NOW OPEN

**Keith Harding, Oak House, High Street, Northleach,
Glos. GL54 3EU.**

Telephone Cotswold (0451) 60181

**EUROPE'S LEADING RESTORER OF CLOCKS AND
MUSICAL BOXES**

JOHN COWDEROY ANTIQUES

The Musical Box Centre
42 South Street Eastbourne

Tel: 0323 20058 (Day)
0323 504590 (Evenings)

**SPECIALIST IN THE
RESTORATION OF
MUSICAL BOXES
AND CLOCKS**



We buy and sell

Cylinder Musical Boxes ● Clocks
Disc Machines ● Furniture ● Silver
Jewellery ● Items of interest

Large showroom

Belle Vue Box Repairs

Musical Box Specialists

48 ALPHA ROAD, SOUTHVILLE,
BRISTOL BS3 1DH.

Telephone: (0272) 662010

Complete restoration of cylinder musical boxes i.e. cleaning, repinning, tooth replacement, redampering, tuning, case repairs and polishing.

High standards of workmanship guaranteed at fair prices. Written Estimates supplied. Governor repair service including fitting of endstones. Entire governors made and planted on bedplates.

We do not supply parts or undertake comb work except as part of a complete overhaul.

Restored items for sale usually available.



Lesley Evans

PLAYER PIANO SPECIALIST

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

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

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

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

Always available at Competitive Prices

VISIT US AT LISS

(phone Liss [0730] 894086 for appointment)
or send S.A.E. for details to:-

P.O. Box 12 . ALRESFORD . HANTS.

The Music Box

An International Magazine
of Mechanical Music

The Journal of the
Musical Box Society
of Great Britain.

Volume 13
Number 5
Spring 1988

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

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

Vice President: Ralph M. Heintz
725 University Avenue, Los Altos,
California, U.S.A.

Subscriptions Secretary: Ted Brown
207 Halfway Street, Sidcup, Kent DA15 8DE.
**To whom all subscriptions and subscription
enquiries should be addressed.**

Membership Secretary: Alan Wyatt,
The Willows, 102 High Street, Landbeach,
Cambridge CB4 4DT.
**To whom all applications and queries relating to
new membership should be addressed.**

Meetings Secretary: Alison Biden,
St Giles Hilltop, Northbrook Close, Winchester,
Hants SO23 8JR.

Treasurer: Bob Holden,
'Ledborough', Church Lane, Great Holland,
Frinton-on-Sea, Essex CO13 0JS.

Recording Secretary: John Phillips,
'Langley', Denmans Lane, Fontwell, West Sussex.

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

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

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

Auction Organiser & Corresponding Secretary: Roger Kempson,
'Thurlestone', 709 Wells Road, Whitechurch,
Bristol BS14 9HU.

**To whom all general correspondence should be sent also
responsible for the organisation of all auctions at Society
meetings.**

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

Committee Members:
Reg Mayes: 171 Barnet Wood Lane, Ashted,
Surrey K21 2LP.

Christopher Proudfoot, c/o Christies,
South Kensington, London SW7 3JS.

Reg Waylett, 40 Station Approach, Hayes,
Bromley, Kent BR2 7EF.

Front Cover:

A typical Polyphon lid picture.

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

Contents

Editor's Notes <i>Graham Whitehead</i>	152
Society Topics	152
Dates for your diary.....	154
Newsdesk.....	154
Chordephon Mechanical Zithers.....	154
Style Five Welte Exported.....	155
Organ Grinders Aid Centenary Celebrations	156
American Music Box Meeting.....	157
Organ Grinders Chat <i>Geoff Alford</i>	158
A Great Day Out <i>Dorothy Robinson</i>	159
Urswick Church, Barrel Organ <i>J. P. Hall</i>	160
The Negro Fruit Seller <i>A. J. L. Wright</i>	161
Venues with Mechanical Music - 4 Mechanical Music Museum - Cotton <i>R. Booty</i>	164
Some Collecting Experiences (Part two) <i>Q. David Bowers</i>	166
All Change - A tale of two tune cards <i>Graham Webb</i>	169
Musical Box Oddments <i>H. A. V. Bulleid</i>	170
Coming-Up Soon	174
Letters to the Editor.....	174
New Members.....	175
Classified Advertisements	176

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

Back numbers obtainable from:
Roy Ison, 5 East Bight, Lincoln LN2 1QH.

Editors Notes

Have you paid the correct amount for your subscription renewal?

I have just become aware of the serious situation regarding membership renewals. The unfortunate fact is that over half the members that pay by standing order have paid the wrong amount. In most cases this means that members have paid £8.00 instead of £12.00 and in some cases even owe the balance of the 1987 subscription. This situation places an intolerable burden on the shoulders of our subscription secretary, Ted Brown, who now has the laborious task (Unless the situation is remedied quickly) of writing to all those members who have paid an insufficient amount. This situation also creates far more work for our treasurer Bob Holden, who first has to identify from banking records, the defaulting members.

It should be remembered that the major part of the subscription fee is used to finance publication of the Music Box and although the committee offer their services free of charge, the printer can not. Therefore, in order for the Society to meet its commitments it is imperative that those members who have paid only £8.00 or any other insufficient amount, remedy the matter immediately.

It is not hard to forget the amounts or instructions that one gives to a bank with respect to standing orders. Therefore could I ask that everyone paying by standing order, checks now, not only that your bank has received the revised standing order but also that the correct amount has been paid. May I repeat, even if you think you have paid the right amount please double-check. (It's alright Ted my cheque's in the post). For your information the correct subscription rates appear on page 176. ■

SOCIETY TOPICS

Spring Meeting

A final reminder that the Spring Meeting will be held at the Maids Head Hotel, Norwich on 15th - 17th April, 1988. The programme includes visits to Leatheringsett Church to see its Bates barrel organ, and to the Thursford Museum, as well as an opportunity to explore and enjoy Norwich itself. Sunday morning there will be specialist workshops at the hotel, including one by Dr. Robert Burnett.

Anyone wishing to go who has not yet booked accommodation at the hotel (£58 per person), is advised to do so urgently, as well as register with the Meetings Secretary, Alison Biden (registration £6 per person). Please would "day" visitors ensure that they have told Alison if they wish to participate in the Society Dinner on Saturday night. ■

Summer Meeting

The Summer Meeting will be held in the Tuke Common Room, Regent's College, Inner Circle, Regent's Park, London on Saturday 4th June, 1988. The college was built in the 1950s, a replica of the original 1930s building damaged by bombs in the Second World War. Its decor and furnishings echo its original era. The Tuke Common Room is ideally situated on the ground floor, with easy access for people and mechanical instruments alike. The Common Room can be divided, providing the Society with excellent accommodation for its main meeting, and a smaller, adjacent yet separate interconnecting room for the display of auction items, in a secure environment. The proposed programme for the meeting includes a visit from Bob Minney with his mobile collection, as featured in a recent issue of the Journal, and a talk by the ever-popular Anthony Bulleid, followed by the auction and AGM in the afternoon. This promises to be a very entertaining meeting in delightful surroundings, so be sure not to miss it. Further details of this meeting, including parking, directions and catering arrangements will appear in the Journal. ■

Autumn Meeting & Annual Organ Grind

This will be held at The Metropole, Llandrindod Wells on 16th - 18th September, 1988. The Metropole is yet another exceptionally good venue, a family owned hotel which is a member of the Best Western Group (as was the Kings Head Hotel in Cirencester). The hotel boasts top quality leisure facilities, and has given the society a very generous discount on its normal rates (Society package £55 per person). The Annual Organ Grind will take place as usual on the Saturday, but this year will be in the context of the Llandrindod Wells Organ Festival, featured for the second year running as part of the annual Llandrindod Wells Victorian Festival. A small spa town situated in the heart of Wales, it is surrounded by beautiful countryside, and some members may wish to extend their stay to fully appreciate the area. Visits to local places of interest (including steam railway and silver mine), as well as a programme of workshops and/or talks are now being planned for the Society Weekend. Further details will appear in future issues of the Journal, but members are advised to reserve their accommodation early. ■

Any volunteers?

Our Advertising Manager, John Powell, having held this post for the last 6 years, has given me notice that he wishes to retire.

The controlling of the advertisements in the Music Box is an important position both in dealing with the advertisers and in presenting the "market place" to the readers, which provides a significant service to the membership. I am very grateful for the way in which John has carried out his duties and for the fact that he has offered to continue to act until a replacement volunteer is found. Your Editor or John Powell would be pleased to hear from anyone who is prepared to undertake this duty. ■

Mystery Object



What is it? Clive Jones posed this teaser at the Christmas meeting. It's not a ships wheel and is definitely related to mechanical music. What do you think it is? Answer on page 159.



Freddie Hill with some of the smaller items from his collection.

CHRISTMAS MEETING 5th December 1987

by Reg Mayes

We were again able to occupy the excellent 'Oval' cricket ground banqueting facility, it being the winter solstice, when the interest in cricket is focused on hotter climes.

The 'innings' was opened by one of our founder members, Freddie Hill, who joined on 1st December 1962 to become member No. 30. His subject was 'Diapason Hall' Barrel Organs of the late 18th - mid 19th century. We were shown slides of the 'hall' which looked idyllic in its rural setting. Freddie told us that he had nine organs - one was in a church. He brought along two small organs to feast on.

The first one was made in the period 1780-90 and was a cage bird training organ having eight tunes. One tune was: 'Go to the Devil and shake yourself', but really I don't think Freddie wanted us to go anywhere. We were told the organ cost £6 about 30 years ago. The next item was a small 14 note stopped pipe chamber organ working at a pressure $\frac{3}{4}$ " water gauge. Two of the tunes were 'Haste to the wedding' and 'Trip to the camp'. Perhaps for consequential reasons the tunes should be in reverse order. This organ cost him £800, it was made in 1767 by James Longman whose address was 26 Cheapside in the City of London.

We were then entertained by a fine slide/sound presentation of the larger organs in Freddie's collection. The first shown was that made by Joseph Davis in 1812-24, it had 19 notes plus percussion to form a chamber dance organ. It has 8 ft. diapason pipes. Then there was a William Davey organ which took some 18 months to restore. It was bought at a society meeting in 1980 and has four ranks of pipes.

The next item was a band organ made by Clementi who occupied the same address in Cheapside as James Longman, mentioned above, between 1802-09. It had 9 barrels for 16 notes plus two keys for drum and triangle. It was brought to our notice that one of its tunes was 'Allen Adair', this was played at Cyril de Vere Green's memorial service by Dr. Haspels.

One of Freddie's other organs had the original blue pinning paper on the barrels and he related how one was brought to London in a motorcycle sidecar. However, whatever experiences his organs had suffered in the past, they were certainly in fine fettle now.

The second guest speaker was Clive Jones, who runs the fine Mechanical Music and Doll Collection at Chichester. His talk was entitled 'Mechanical Music - My Way'. His first example was some discs played on a 15½" Regina, which certainly sounded very well. Then there was a gramophone engine made by Paillard, circa 1910, driven by hot air, the source of heat being a methylated spirit lamp. Somebody in the audience mentioned that the thermal efficiency of this engine was even less than that of a steam engine. This caused one to reflect upon whether civilisation had taken the right road since the petrol engine is so noisy and this hot air engine near silent.

Another unusual item was an electric Edison Phonograph, circa 1895. The brushes were bare copper strips. It's a great piece of engineering. Next we heard an Edison Opera Phonograph (circa 1913) with a free standing horn, playing 'Dancing on the rooftops' from a 4 min blue cylinder.

In lighter vein we were shown a perambulating, electronic-tune-emitting, bell-ringing, 12" high Father Christmas. Also on the move was a toy locomotive giving out a tune from a plastic disc:

then there was a monkey that came to life when a noise was made - a must for all street organ-grinders. All good fun at Christmas time.

Clive's talk was drawn to a close after the playing of a Bremond cylinder box and then a Gem Roller Organette. All his instruments were in tip-top condition, which added considerably to our enjoyment.

The afternoon session was opened by Dr. Robert Burnett talking on 'Singing Bird Boxes' based on his own excellent collection. He brought to our notice page 72 of Vol. 12, Summer 1985 of our journal which states: "The earliest known description of... singing birds... was given as about 200 B.C.' These were powered by hydraulic devices. Robert's knowledge of the first item using bellows was the Serinette made from about 1710. The more modern items were made in France, Germany and Switzerland with a great variety of cases. The cases were often decorated with enamel including tortoiseshell, silver and gold.

The earliest mechanisms usually have a fusee drive. The later ones have a going barrel. In all except the very early items the song is produced by a simple 'Swanee' whistle. We were given a tip for quickly assessing the quality of a singing bird box. This was that the key hole in the base should be near a corner in the better boxes. A tip for the repair of bellows was to use thin toilet paper sealed with candle wax.

The 'innings' was closed by Ted Brown our Subscriptions Secretary, who has been in sympathy with people wishing to start a collection of musical boxes, at today's relatively high prices. He outlined a course for enjoyment that wouldn't cost 'an arm and a leg'. It was a light hearted look at some mechanical musical novelties.



Clive Jones hot air grammophone engine made by Paillard, Circa 1910.



Clive Jones presents his talk, and a few rarities, "Collecting my way". A lot of hot air makes this grammophone turntable revolve.



Dr. Robert Burnett amplifies his singing bird box with the help of a microphone.

His first novelties were musical photograph albums, which were originally marketed in three price ranges; 20 shillings, 22 shillings and sixpence and 24 shillings and sixpence. They were first made about 1875, Murdoch was the most prolific manufacturer. Ted demonstrated several albums, some in beautifully tooled leather, one was covered with a green velvet and heavy brass adornments – it was bought, in need of repair, at a recent society meeting for £19.

Ted went on to show us such things as Cigar dispensers which were marketed for 21, 24 and 25 shillings, Musical alarm clocks, childrens hand wound musical boxes and various musical containers.



Ted Brown demonstrates a childs hand-wound musical box in his talk entitled "It needn't cost an arm and a leg".

So ended another pleasant and interesting meeting with each speaker freely answering questions. Our President Jon Gresham thanked each speaker in turn and expressed our appreciation. Then there were the Parish Notices. One was that, due to the cricket season we need a new venue for our summer meeting, this is likely to be Regents College in the inner circle of Regents Park. Secondly to encourage a drive for new members an annual competition will be instigated giving a prize to the member who introduces the most new members. To facilitate this a new joining form has been designed.

Dates for your diary

15th - 17th April, 1988:-

The Spring Meeting will be held at the Maids Head Hotel, Norwich.

28th April - 2nd May:-

Trip to Belgium based at Brugge using 4 star hotel, all rooms with private facilities. Luxury coach throughout including full day at Ghent. £149 per person. *Still a few places left.* Contact Alan Wyatt. Tel: 0223 860 332 **NOW!**

4th June, 1988:-

Summer Meeting: Take Common Room, Regent's College, Inner Circle, Regent's Park, London.

16th - 18th September, 1988:-

Autumn Meeting & Annual Organ Grind: The Metropole, Llandrindod Wells.

This programme may be subject to alteration.

NEWSDESK

Chordephon mechanical zithers

The archives of the Stichting Nederlands Piano Museum has had for many years a rare catalogue of Chordephon mechanical zithers. This includes a small poster (30 x 36cm) depicting model No. 60. This catalogue has been reprinted in a limited number of copies. The text of the descriptions is in German, English and French.

Neuester Automat! Selbstspielende Zither!

Soeben vollendet!

Neuester Chordephon-Zither-Automat mit beträchtlich vergrößerter Tonskala! — 80 Saiten! — Notendurchmesser 50 1/2 cm!

Vollkommene unverkürzte Musik!

Infolge der umfangreichen Skala und einer geschickt ausgestatteten Saitenweise ist es gelungen, eine Musik von idealer Schönheit und Vollkommenheit zu erzielen. Nimm schon der bisherige 44-tönige Chordephon-Automat die Hörer schnell für sich ein, so ist bei dem neuen 80-tönigen Instrument die Überraschung des Publikums eine vollendete. Die wunderbare Weichheit und Deutlichkeit der Saitenklänge, die volltönende weittragende Musik der neuen Chordephon-Zither ist so entzückend schön, dass dem Automaten — wo immer er sich zeigt — rückhaltlose Anerkennung zu teil wird. Jener herrliche, exquiste Ton, der unerreichte Wohlklang der Zither, wird durch die patentierte Art des Saiten-Erregens, sowie der Abkühlung erzielt. Es präsentiert sich der vorstehend abgebildete Zither-Automat als ein gediegenes, neues Instrument mit nur guter, vornehmer Musik.

Es braucht nicht extra betont zu werden, dass die Konstruktion des Automaten eine äusserst saubere, solide und elegante ist und dass alle Neuerungen, sowie Verbesserungen verwandt worden sind. Der kräftige Hebenrahmen garantiert gutes Stimmunghalten; die Zitherwirbel tragen das bezügliche Notenzeichen, die Stimmung ist gleich der Klavier-Normalsimmung. Ein späteres Nachstimmen ist also leicht. Man überzeuge sich von der Vortrefflichkeit des Instrumentes, welches der neue Automat Nr. 60 ist sofort lieferbar. Man überzeuge sich von der Vortrefflichkeit des Instrumentes, welches hinsichtlich seiner Eigenart und Schönheit der Musik unerreicht dasteht.

NEU!
GRÖSSEN: Höhe ca. 142 cm, Breite ca. 78 cm, Tiefe ca. 45 cm.
GEWICHTE: Netto 54 Kg., Brutto 65 Kg.

This reprint is available for the equivalent of Hfl.15,- (£4.50). The returns will only benefit the Piano Museum, which houses a collection of automatic (reproducing) pianos. The catalogue has 20 pages, and is faithfully reproduced on slightly tinted paper. The postage will cost £0.50 if the poster can be folded (or £1 unfolded). *Secr.: Buiten Oranjestraat 10 hs 1013 HX Amsterdam.*

Style Five Welte Exported

Kenneth Goldman, the American collector who has advertised in the pages of "Music Box" for a large Welte orchestrion, has at last found his dream. After spotting a rather unusual looking item in Christie's October sale catalogue, he contacted your Editor. Wearing the hat of Napton Nickelodeon, Graham Whitehead drove to Yorkshire to visit the salubrious former home of the Butler family (Lord Mount-Garret) at Nidd Hall north of Harrogate.

Behind the canopied oak doors was an oval entrance lobby leading in to the main hallway. The hall had a marble floor, marble ballustrading to the staircase and was illuminated from a domed skylight. As music from the organ began to play you could feel the past creeping up on you. One could quite easily imagine how guests would arrive by horse drawn carriage, cloaks would be taken in the entrance lobby and they would walk through the hallway to greet their hosts, in even more salubrious surroundings, in the many rooms leading off the hall.

Those early twentieth century visitors would be entertained by the Welte organ and it seems incredible that those same sounds were still reverberating around the building almost 90 years later.

This haunting music was made even more spine tingling by the apparant absence of any form of musical instrument. Looking around there was no clue to where this mighty Welte might reside, no curtains, no disguised openings of any sort. The instrument was hidden away in the most unexpected location—a cloak-room cupboard. The pipework was speaking through a 15" wall or through a low door, level with the instrument's chests.

Access to the instrument was through the staff quarters, it appeared to have grown there rather than having been manoeuvred around the tight corridors. In fact the cupboard was barely an inch wider than the organ itself. There was no possibility of any sort of access to maintain or tune the instrument and to overcome this, two 7 foot long lead screws had been attached to the base and handles were used to wind the instrument out from its cupboard. The instrument sat there in very original condition, still working but needing attention, obviously untouched for years. The house is now no longer the home of Lord Mount-Garret and is presently used as the offices to a stud farm. A very low estimated value was placed on the instrument due to the difficulty in removing it and the fact that it had no case. This valuation was revised prior to Christie's October sale and the instrument was sold to Mr. Goldman for £60,000 (£66,900 inc.).

After the sale, Mr. Goldman engaged Napton Nickelodeon to remove and

pack the Welte for its journey to the U.S.A.

Shortly after Christmas the final arrangements had been made. An export licence had been obtained and packing cases had been made at Napton Nickelodeon workshops. Within a couple of days the whole instrument was dismantled and the difficult operation of removal from the cupboard and negotiation of the tight bends and small doorways was overcome by disassembly. The cases were then put into larger crates and transported to Gatwick for a British Caledonian Jumbo flight to New York.

A well known American restorer Durward Center of Baltimore now has the instrument in his workshop for restoration.

For Mr. Goldman the icing on the cake really came after a telephone call

from him to the Hall's present owner. The stud farm owner, Guy Reed was persuaded to approach the Hall's former owner Lord Mount-Garret in an attempt to find the instrument's history. The result revealed the original invoice dated 26th May 1899, showing that the instrument came from Welte agents George Baker of Geneva, who also had an office in Paris. From that simple conversation also emerged a delightful discovery—Mr. Reed was informed that the original case purchased with the instrument had been stored in a cellar beneath the property. To everyones amazement an inspection of the long forgotten cellars revealed the casework for this instrument. The dampness had softened the animal glue and loosened the mouldings. *But there it was almost complete just as it was put there nearly 90 years ago!* ■



Style No. 5 Welte Concert Orchestrion similar to the instrument from Nidd Hall. This illustration is from the Welte America catalogue, a reprint of which will be appearing soon in "Music Box".

Organ Grinders Aid Centenary Celebrations

Half a dozen organ grinders, members of the Musical Box Society of Great Britain were engaged by Warwick District Council to entertain the town folk on the occasion of the centenary of the town's granting of the Royal Charter on 21st November 1987. An advertisement appeared in the Music Box for three organ grinders but response was so great that six were eventually engaged. A collection was held in aid of the Arthritis Research Council which resulted in a boost to the councils funds of £677.



David Pilgrim with his Verbeeck Organ, purchased after visiting Verbeeck's workshop with the Musical Box Society on their trip to Belgium. Right: Dorothy Robinson plays her Harmonipan by Fr. Wrede of Hannover whilst Paul Camps, restorer at Napton Nickelodeon awaits his chance to turn the handle of a Baum Bacigalupo.



David Heely plays his Pell organ while his wife Sheila chats to a passer-by. Right: Your Editor, Graham Whitehead and Pat Whitehead with his Oerhlein Automaton Organ.



Ralph Heintz, American Vice President of the Musical Box Society of Great Britain conducts his workshop at the Hotel Radisson.

American Music Box Meeting

Continued from page 75 Volume 13 Edition 3.

The convention of the Musical Box Society International, held jointly with the Automatic Musical Instrument Collectors Association, which took place on the 26th July last year, reported in the Autumn/Fall edition of Music Box, not only narrowly escaped disaster when a tornado swept through the area but also narrowly missed the publication deadline for that edition. The photographs intended to accompany that item now appear on this page. ■

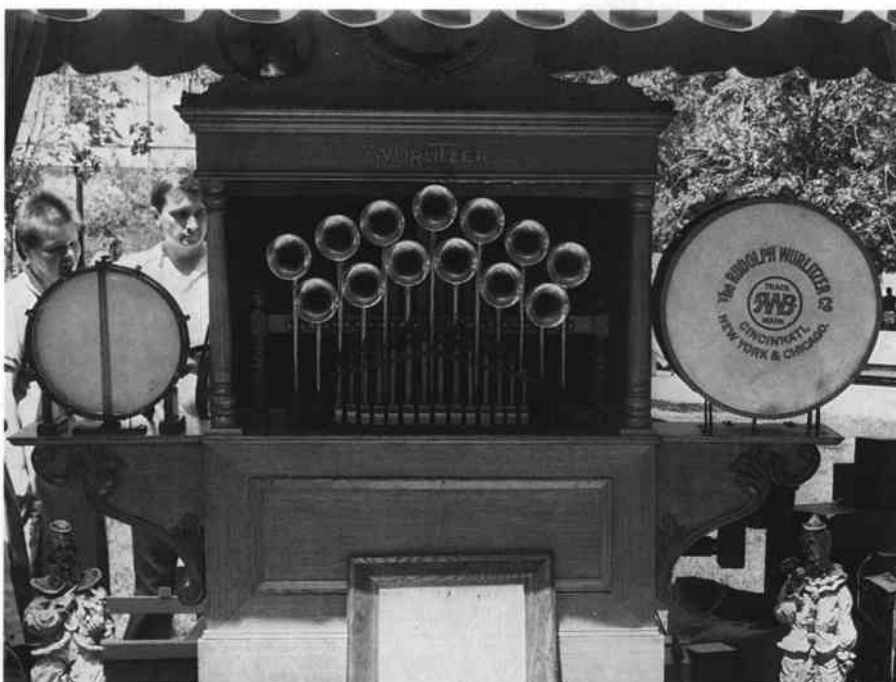


Above: Harvey Roehl plays the Calliophone.

Right: A hot day in Rice Park, St. Paul, Minnesota. This American made Fairground organ plays Dixie Land melodies.



Angelo Rulli, Editor of the MBSI technical bulletin, takes the rostrum at the Radisson Hotel. To his right is Ron Bopp retiring President of MBSI.



A Wurlitzer 125 Military Band Organ manufactured in 1915 by Rudolph Wurlitzer Manufacturing Company, North Tonawanda, New York and restored in 1985 by the Piano Doctor, St. Paris, Ohio. The instrument belonged to Cliff and Mary Pollock.



Organ Grinders chat

by Geoff Alford



Apart from bringing life to the streets of Llandrindod (the words of others not mine) the Street Organ Festival provided a forum for the organ grinders that most had not previously experienced and a glimpse of the kind of event Continental organ grinders can enjoy regularly. Only a glimpse, of course, as the scale of festival possible with a first effort in a small mid-Wales spa town was strictly limited. A reasonable variety of instruments was mustered – from the Hohner Seybold Magic Organa of Hartmut Krause delighting the residents of the Hotel Metropole, to the majestic 45 note Berlin street organ of organ builder Kurt Niemuth, the like of which Wales has not seen or heard before. Add the spice of 'Jubel Jette' Christa Mademann and how can you go wrong?

I was in the unique position of knowing all the Continental visitors but only a few of the home team. However that was soon rectified. It was my first introduction to the British built McCarthy organ, which I would best describe as a 'starter' organ for those with a strictly limited budget. Appreciably smaller than most street organs of this key size, it is a very basic organ with 20 pipes and playing card music. Whether it would permanently satisfy a dedicated organ enthusiast is open to question – but it does give an introduction to mechanical organs. With four 31 note and four 20 note Raffins present I was somewhat embarrassed, because of my known affection for these organs. It was not for want of trying that I did not succeed in getting the other major German builder, Carl-Heinz Hofbauer, represented. Horst and Irmgard Rohmann played their 31 note Raffin and 20 note Carl Frei organs sometimes alternatively, other times in harmony. Horst had rearranged some 20 note music for the 31 scale so that the two organs could be played together and the resultant sound was superb. Horst has made some interesting alterations to his organ, including a second 'gear' so that the organ can be turned more slowly (with correspondingly less effort) and a tiny magnet inserted in the take-up drum which stops that irritating habit of the hook slipping off. Jan Van Loon is deservedly earning himself a reputation for the feeling he puts into the playing of his 31 note Raffin, in England as much as Holland as he spends a lot of time in Britain. Unfortunately Ian Alderman had still a fair way to go before completion of his first paper roll organ but he brought along pipes, cabinet and other components which he put on display. Hal O'Rourke, ex-U.S.A.F., had brought along his 26 note Göckl organ which he had built from a kit. I believe that it has rarity value in that only two have been built and I notice that Hal appears to have it up for sale if I read his advert in the Music Box aright. Albert

Taylor had to have a fixed location for his 36 key Verbeeck as he has yet to obtain a cart for it. Also with the number of books he had brought, carrying them around would have presented difficulties. It is a very pleasant organ to listen to, with the various registers providing tonal variety. Leslie Brown had packed all of his organs into his VW van, but mostly played his most recent acquisition, the 48 note Pell micro music organ, which Alan prefers people to refer to as the Harmonist system. Whatever name individual builders choose for their own system there is no doubt that the micro is capable of producing first rate arrangements and Alan has produced some good ones for his system. I am less happy with the idea of lugging a battery around which needs regular charging. However, owners of 'micro organs' tell me that the battery lasts a full day. Although this particular organ is motor powered, I believe that a hand turned option is available.

Organ owners only think of Christmas music around November, and music producers not much before that. So, whilst I am still waiting in December for Christmas music from Germany, I am happily able to grind away the two Peter Watts Christmas rolls which, at £40 the pair, must be good value for money. I found the arrangements most satisfactory. The traditional melodies are arranged straight – church music style, but broken up by occasional modern numbers. With two verses per tune each gets a fair airing, unlike some rolls. My one criticism would be that, in some instances, the second verse follows too quickly on top of the first. On the occasion of the opening of the new local shopping centre, several young ladies from the majorettes band spontaneously joined in with their 'trumpets' which was most enjoyable. The thought occurs that at Christmastime the carol singers are out collecting for charity and it would be marvellous if one could obtain 'moritaten' rolls as on the Continent containing the appropriate number of verses. This, of course, was the great advantage of the barrel organ.

Several years ago I was walking near the Kurgarten of a German spa town when I heard the strains of a street organ. The top-hatted professional organ grinder was turning a well-used but unidentifiable organ. Pausing to listen I gradually became more mystified. It was obviously not a barrel instrument, neither did it use card book – which left paper roll. But he wasn't stopping to change rolls! Curiosity overcame natural reticence and we approached the owner. Yes, it was paper roll, and through the transparent rear panel we were shown the paper falling in haphazard and Heath Robinson manner, seemingly miles of it. Continuous band! The organ grinder assured us that it gave no trouble. Unfortunately, as always seems to be the case, I had no camera with me. And I haven't seen a continuous band street organ since.

Lemgo is a small town in the Lippe-Detmold area of Northern Germany, and this was the location of my last organ festival of 1987. Organised by the Club Deutsche Drehorgelfreunde, it was a fairly

small affair with four fair organs and about 30 street organs. The old Hanseatic town has a quite attractive pedestrianised area and in addition to the attraction of the organs, the streets were lined with stalls selling a wide variety of wares. We were each kindly loaned by organ friends a 20 note Raffin to play, but the majority there were strangers to us. Exceptions were the Krause family and Horst and Irmgard Rohmann who had earlier come to Llandrindod, 'Big Balbo' Sundergeld, organiser Wilfried Hömmerich (Type 33 Ruth) and Hermann Käßberich (Type 33 Ruth). For mid-October the weather was surprisingly mild, and it was even hot organ grinding in the midday sun. Horst had expanded Mel Colebrooks 20 note arrangement of Our Director for his 31 note Raffin to enlarge his 'duet' repertoire and with Irmgard on her 20 note Carl Frei quickly gave us a special performance. Although modern Raffin and Hofbauer organs predominated the organ scene, there were several vintage Bacigalupo instruments present. Major organ builders tend to attend only the larger festivals, but I was able to meet Herr Schlemmer who has been making organs for about six years and had three of his 20 note organs at Lemgo. Having its debut was the new 41 note Hofbauer microbox 41 reed organ, which seemed to meet with a fairly cool reception. It is quite large – roughly the size of his 37 note pipe organ – sounds like an accordion at a distance, and to me the arrangements seemed more appropriate for a trumpet organ. The 20 note Raffin reed organ which appeared at the beginning of 1987, is a modern paper roll version of the traditional Böhmische reed instrument and I am told that it has been very well received. I am not sure that there is a



Zeno Meier (CH Trogen) turns his Molzer fair organ at Thun.

vacant place in the market to attract substantial orders for the new Hofbauer as it would appear to have been produced to counter the opposition rather than to meet a need. Time will show. Like the Raffin, the Hofbauer features a hinged flap on the front, with a glass panel displaying the reeds which, when opened, considerably increases the sound volume.

Lemgo disappointed me in the number of organ grinders, at least five in number, who found it necessary to amplify their vocal accompaniment with microphones, as I like organ festivals to follow tradition as much as possible. This is part of their charm. Even more out of place was the trolley-mounted electric guitar whose owners' vocal repertoire appeared to be restricted to La Paloma. I couldn't help wondering how he came to be accepted as an organ entry. In much more traditional vein were the Eckartshäuser Moritaten-Sänger, who have recently been recorded on the Chor Music label and who comprise a group of seven who dress in period attire and sing stories to the accompaniment of a 31 note Rafin. The stories are illustrated by pictures on canvass elevated on a pole. I was disturbed by the strong electronic influence in Lemgo and I hope that it does not become a trend which changes the essential character of an organ festival, in the same way that many modern steam rallies have little to do with steam and bear no similarity to the early rallies. Festival organisers bear most of the burden of maintaining the traditional scene.

Incidentally I have just heard that the 1988 Hannover Festival is to take place on the first week end in July instead of May as usual, mainly to tie in with the Schützenfest. We believe that the Schützenfest was moved back several years ago, but when, 2 or 3 years ago, Peter Schuhknecht told me the Organ Festival was also going to move to July, he changed it back again later without informing me, much to my embarrassment. So I am rather wary, especially as it may well clash with Berlin. ■

Mystery object



The answer to the mystery object on page 152. Clive Jones is showing a barrel maker's circular clamp.

WANTED

A member prepared to act as Advertising Manager for this journal. See Society Topics.

A Great Day Out

by Dorothy Robinson

What is missing from the fairgrounds today? The older generation will say it is the sweet smell of smoke and hot oil from the steam engines; the blaring organ music and the glittering, dignified roundabouts of yesteryear.

Of course, the clock cannot be put back. Today's fairgoers are mostly the younger element. They prefer fast inside-twisting devices to the ponderous dignified steam driven rides so loved by our forefathers.

England is now unique for our "Rally Season". When in different areas of the country exhibitors set up their exhibit to give one a trip down "Memory Lane"; a day out for the whole family.

The success of these shows has been that every exhibit is shown in the way in which it was originally worked and functioned many years ago.

Model tents with finished products to the highest standards of professionalism. Model engineering is a most absorbing hobby with great therapeutic value and an end product that gives equal pleasure.

Stationary Engines, Vintage Tractors, Veteran Cycles, Veteran and Vintage Motor Cars and Motor Cycles, Fire Engines, Commercial Vehicles.

The latest exhibitors to the Rally Scene are "First and Second World War Army Vehicles", as this is considered a part of life within the English Countryside of living generations who remember the days when countrymen were called to defend our way of life.

Still everyone's favourite "The Steam Engine" – until the invention of the steam engine the only source of mechanical power available to man was wind and water and haulage was dependant upon horses. All types of steam engines can be seen at these events, some driving threshing machines, wood sawing, steam cultivation and heavy haulage engines.

With the growth of road transport, better road surfaces arose and so in 1866 we had the first "Steam Road Roller" produced.

The travelling showmen were quick to see the advantages of the steam engine for hauling their long trains of wagons from fair to fair, furthermore when equipped with a dynamo driven by a belt from the engine's flywheel such a machine was a highly portable power plant, capable of producing both the electric light and power required for their various amusements.

The sight of roundabouts with gleaming twisted brass that has never lost its' appeal is the Galloping Horse Roundabout or Merry-go-Round.

Steam Yachts or swings visit some events. The famous Bradford Showman, Harry Lee, gave wonderful service in preserving a set built in 1903 by Messrs. Savage of Kings Lynn.

The Rodeo Switchback, believed to be the oldest of Britain's fairground rides, the only surviving example of a Victoria spinning top switchback, built over a century ago by Frederick Savage of Kings Lynn.

This ride was sold to an amusement park in the U.S.A. in 1974. Four years ago when it seemed that the ride might be scrapped a successful rescue operation by individuals was mounted to bring the ride back to England. (This ride can be seen at "The Great Dorset Steam Fair").

The air will be filled with the smell of coal smoke, hot oil and the sound of steam whistles and organ music.

The "Steam Organ" – this is a popular misnomer, there is no such thing as a "Steam Organ" in this country.

The instruments seen in our country today are made to produce music by air pressure being blown through pipes. Supplying air to the pipes may be done by rotary crank bellows working in pairs or by an electric blower.

Until recent years the bellows was the only method as the steam engine inside the roundabout or "Gallopers" had a small "organ engine" which by means of a belt was able to pump the organ. This gave the impression that the organ was blown by steam, especially if the glands on the steam engine were leaking! – hence the term "steam organ".

The difference between fairground organs and their relations, the Church and Cinema Organs is that fairground organs are played mechanically and not by an organist. This is achieved by means of a punched card with holes working keys which in turn open wind valves and allow pipes to "speak".

This system was invented in 1892 by Ludovic Gavioli from Modena in Italy. Today we have the new invention of a computer worked on punched card systems. One wonders just how "new" that invention is?

The organs of today have in most cases been lovingly restored from total wrecks and once again blaze forth their glorious music, a tribute to the organ builders craft, but let us not forget we have some new young organ builders in this country and on the continent: long may this craft continue to give us pleasure. ■

Traction Engine rallies in 1988 incorporating a variety of mechanical fair-organ exhibits

- April 30th - May 1st, 2nd
Rushden Historical Transport, Hall Park, Rushden.
- May 29th - 30th
Carrington Park Rally, Tattershall, Nr. Boston.
- June 11th - 12th
Notts. Steam Rally, Cotton Mill Farm, Farnsfield, Notts.
- June 18th - 19th
Parham Rally, Parham Park, A283, Storrington, Sussex.
- June 25th - 26th
Banbury Rally, Bloxham, Nr. Banbury.
- July 2nd - 3rd
Bromyard Gala, Mintridge Farm, Stoke Lacey, Bromyard, Herefordshire.
- July 2nd - 3rd
Elveston Castle Rally, Elveston Castle, Borrowash, Derby.
- July 15th - 17th
Weeting Rally, Fengate Farm, Weeting, Brandon, Suffolk.
- July 22 - 24th
Netley Marsh Rally, Meadow Farm, Netley Marsh, Southampton.
- July 23rd - 24th
Kegworth Carnival, Hallstone Meadows, Kegworth, Derby.
- July 30th - 31st
Cumbria Rally, Cark Airfield, Flookburgh, Grange-over-Sands, Cumbria.
- July 30th - 31st
Ross-on-Wye Rally, Upton-on-Severn, Worcs.
- August 6th - 7th
Cromford rally, Cromford, Nr. Matlock.
- August 13th - 14th
Astle Park Rally, Astle Park, Chelford, Cheshire.
- August 13th - 14th
Knowl Hill Rally, Bottle Meadow, Knowl Hill, Reading.
- August 20th - 21st
Lincoln Rally, County Showground, Lincoln.
- August 20th - 21st
Fairford Rally and Show, The Park, High St., Fairford, Glos.
- August 27th - 29th
Leeds Rally, Harewood House, Leeds.
- August 28th - 29th
Bishops Castle Rally, Bishops Castle, Shropshire.
- September 1st - 4th
Great Dorset Steam Fair, Blandford, Dorset.
- September 10th - 11th
Manchester Organ Festival, Heaton Park, Manchester.
- September 16th - 18th
Llandrindod Wells, Street Organ Festival.
- September 17th - 18th
Roxton Park, Roxton, Bedford.

Urswick Church, Barrel Organ

by J. P. Hall

The Church of St. Mary and St. Michael, Urswick, Cumbria, is in the Furness Peninsula, situated in the hinterland between the A590 Ulverston to Barrow-in-Furness road and the A5087 coastal road.

It is a treasure of a Church, and in 1973 the Parish celebrated in memorable fashion a thousand years of the existence of a Church in Urswick. This millenium was based on the belief that a Church was in being in the middle of the tenth century, if not before.

At the entrance to the Church porch can be seen deep grooves in the cheeks of the sandstone, where in Tudor times soldiers sharpened their arrows while waiting for morning service, ready for compulsory butt practice in the afternoon. There is also a hanging 'cow chain' a reminder of the days when the parson pastured his cow in the churchyard by right, and the chain was slung across the entrance to prevent the cow from using the porch as a 'Boose'.

There are many other interesting features, including stained glass reputed to come from Furness Abbey. A Hagioscope or squint, which allowed worshippers who were not permitted into the Chancel to follow the service. (There is a similar Hagioscope in the neighbouring church of Aldingham).

The three decker pulpit which is of Georgian origin was moved to its present position in 1907. The lower deck was occupied by the clerk who led the singing. He gave the parson and choir a note by using the Pitch Pipe, which is preserved in a glass case in the baptistry. Above the pulpit is a carved oak canopy, in the form of a shell (scallop) which acts as a sounding board. This is held by two carved figures of children. There is no lecturn in the Church, and the reading of lessons takes place from the second tier of the pulpit, whilst the top tier is used by the vicar for his address.

Although the oak communion rail is dated about 1850 almost all the other fine oak furnishing was installed in the years 1907-1912. A great deal of the carving was carried out by Alex Miller of the Guild of Handicrafts, Chipping Camden. The two manual and pedal pipe organ was made by Wilkinson's of Kendal. The organ case carries some very fine carvings; cherub faces and

musicians, David's pipes, and Cecelia's organ. High up on the organ case (it looks like a thermometer) are the arms of the Abbot of Furness.

My main reason for writing this article is to mention the fine carvings



M.B.S.G.B. member Jim Hall and his assistant, dismantle the Wilkinson organ for re-palleting in 1969. Inset: Organ grinder carving in the choir stalls.

on the ends of the Choir pews, depicting many musical instruments, one of which is of an angel barrel organ grinder complete with stick organ and monkey. Folklore or fact has it that the Vicar at the time, jokingly suggested a carving of a barrel organ and monkey when the carver had exhausted his ideas for musical instruments.

It is a pleasure to examine the carvings, other musical instruments depicted are carvings of figures playing Bag Pipes, Lute, Irish Harp, Kettle Drum, Pan Pipes, Tambourine, Small 'Serpent', Cymbals, Conch Shell, Concertina, Banjo, Euphonium, Double Bass, etc.

There is a wealth of carvings elsewhere in the Church, which

should be noted, including the Magnificat on the Vestry door, and the carvings of St. Mary and St. Michael on the sides of the reredos and on the main doors. The furniture of the Sanctuary is also worthy of examination, and also two oil paintings. The font cover is ornately carved with sea dolphins, childrens heads and bearing arms in colour.

The photographs were taken when I overhauled the pipe organ in 1969, water from a box gutter above the organ, damaged the Great organ soundboard, which had to be removed to the workshop for re-palleting. The carving of the organ grinder can be seen on the end of the back pew near the organ console. ■

THE NEGRO FRUIT SELLER



by A. J. L. Wright

Fig. 1: 'The Negro Fruit Seller' as shown in Silbur & Flemings catalogue.

In the latter half of the 19th century there was a wealth of automaton figures for sale, most of which were made in Europe and sold in this country through factors. One of the largest of these factors was the firm of Silbur & Fleming Ltd., of London, whose catalogue in the 1880s contained several pages of such figures. Amongst these was the Negro Fruit Seller, shown in Fig. 1 (probably by Vichy) and accompanied by the following description:

"No. 2273. Mechanical Piece representing a Negro Fruit Seller, richly dressed in coloured satin. The figure is holding a tray, on which are placed three pieces of fruit – viz., one apple which opens, displaying the head of a monkey which moves the mouth and eyes; one pear which opens, showing two small figures waltzing; and one peach which also opens, and exposes to view a white mouse running around. The figure itself bows and moves its head from side to side and moves its eyes in a very natural manner. Two airs of music. Height 26½". £7 7s each."

The example described in detail below, from the Betty Cadbury collection, fulfils all these promises though his 'bowing' is, strictly speaking, only a tilting forward of his head, and it is eyelids, not eyes, that move. For illustrative

purposes he has also had to suffer the indignity of appearing unclothed (Fig. 2), and the whole of his internal mechanism is shown in somewhat exploded diagrammatic form in Fig. 3., each movement being identified and numbered.

The basic framework supporting the mechanism is made up in traditional crude fashion of wood and iron, to fit into a papier-mâché body shell (Fig. 4). The driving motor is robust, of good quality, and conventional in layout. For compactness, the spring barrel is itself used to provide a set of three stout cams for lifting in turn the tops of the apple, pear and peach, through a system of rods and levers passing through the front of his stomach and under the tray.

Each fruit is a hollow papier-mâché shell with a hinged top, the peach having inside, as described in the catalogue, a white mouse scampering around (Fig. 5) and the pear a pair of rotating dancers (Fig. 6). Both of these rotating motions are provided from the teeth on the spring barrel by a right-angle drive to a horizontal shaft through the front of his body, coupled to another right-angle drive to a series of spur gears under the tray spanning the distance to the two small automats. This impressive train of eight gears seems rather expensive but pulleys and cord were probably thought to be unreliable. On the other hand, right-angle drives using spur gears (also used to drive the musical movement) are rather crude but adequate and possibly the best available at the time.



Fig. 2: The actual automaton with costume removed.

The Negro Fruit Seller

(back view)

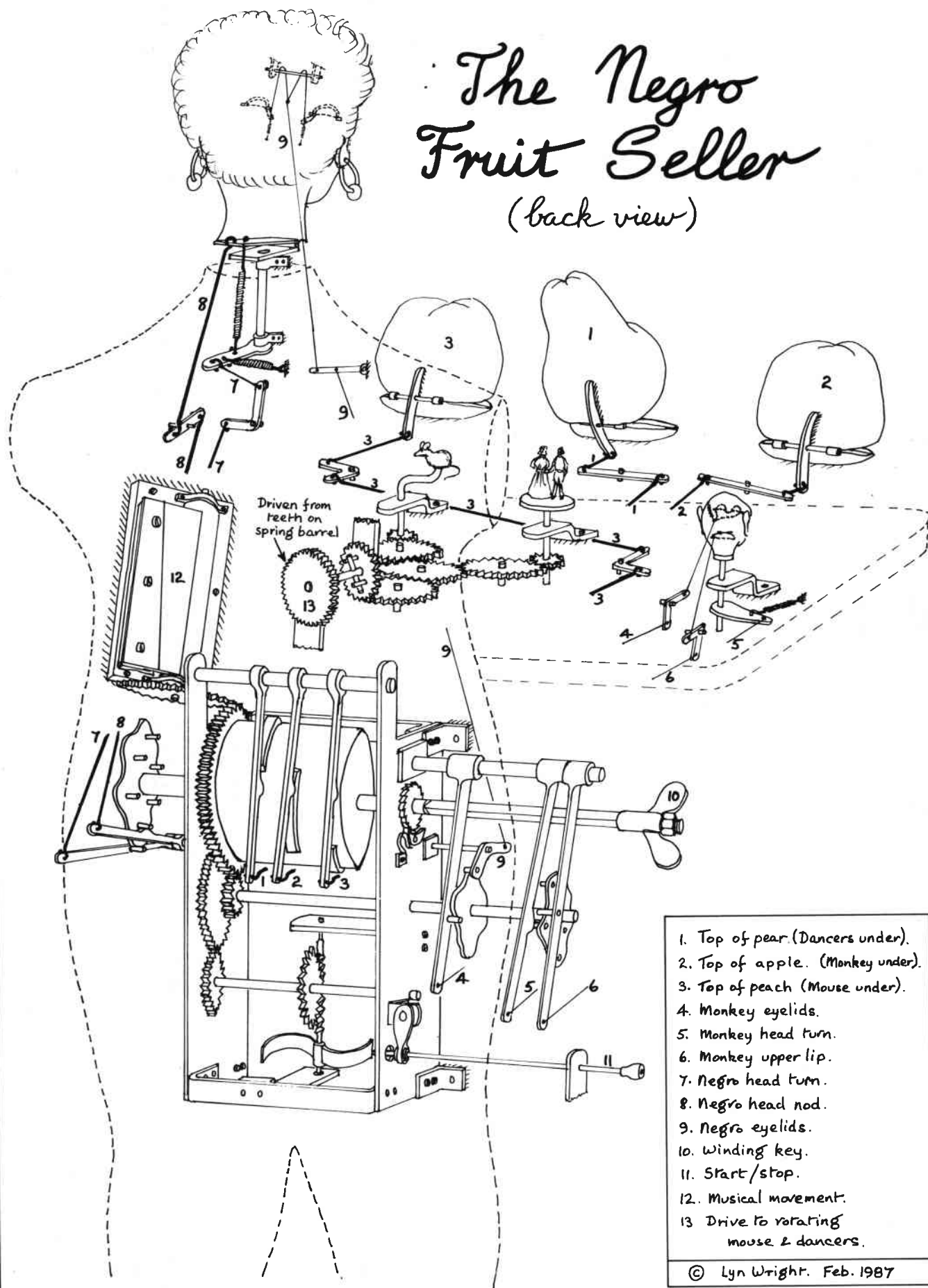


Fig. 3: Complete mechanism in diagrammatic form.



Fig. 4: Driving motor viewed from the rear.



Fig. 5: Close-up of white mouse inside peach.

Under the apple is the head of a monkey, beautifully modelled but rather fearsome in expression, (Fig. 8), which, besides turning from side to side, has eyelids that close and an upper lip which lifts to reveal its menacing grin. The rims of the eyelids are formed from curved pieces of wire, just clear of the eyes, pivotted at their ends and with small levers formed at the rear. The space between the rims and the eyebrows is occupied by a carefully shaped piece of the finest Zephyr leather which creases naturally when the eyelids are raised. The upper lip works in the same way. Both are worked by thin wires down through the neck to rods and levers under the tray (Fig. 7) back to cams on an intermediate shaft in the drive motor. For economy in space, two movements can be obtained from one cam by using the edge to operate one lever and pegs in the side of the cam to operate a second lever.

Rather as one assumes that the light in a refrigerator only comes on when the door is opened, so one tends to think that the small automata each start up in turn as the top lifts, but in fact, like the Windmill Theatre, they never stop.

A small auxiliary follower on one of these cams operates the eyelids of the negro by wire and levers in the same way as for the monkey. A further two-action cam is mounted on an extension shaft from the spring barrel and, through rods and levers, turns his head from side to side and also tilts it forward to simulate the 'bowing' mentioned in the catalogue. The small mechanism in his neck to give this combined movement is simply a spring-loaded hinge mounted horizontally on top of a vertical rod whose rotation is also limited by a spring.

The general appearance and performance fully live up to the glowing description in the catalogue and must have been well worth the seven guineas asked, though one must bear in mind that a good middle class wage at the time would have been less than 30/- (£1.50 in present money). It is also interesting to note that it would have been substantially cheaper than a good quality cylinder musical box, which would probably not be the case if put in auction today. ■



Fig. 6: Close-up of waltzers inside pear.

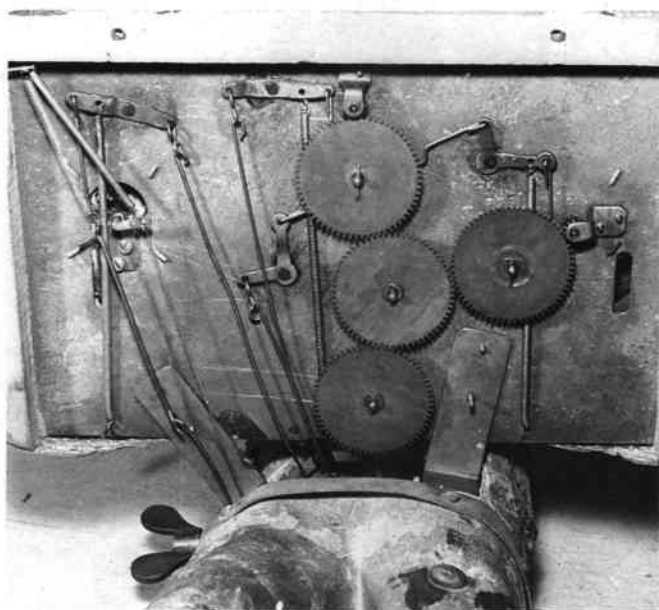


Fig. 7: Close-up of mechanism underneath tray.



Fig. 8: Close-up of monkey's head inside apple.

Venues with Mechanical Music — 4



One side of the small instrument room. Extreme left is a corner of the dumb organist, next are the cylinder and disc boxes. Organettes are right of centre and finally at the right is a glass cabinet full of curiosities.

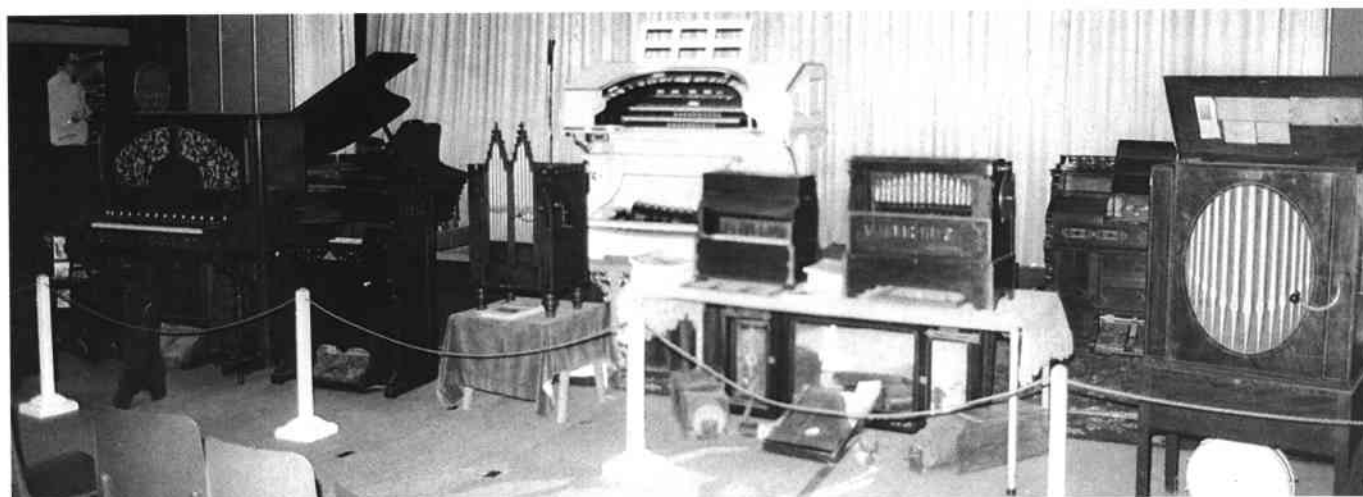
MECHANICAL MUSIC MUSEUM—COTTON

by R. Booty

From the early 1970s until 1982 the small village of Cotton, about 6 miles north of Stowmarket in Suffolk, played host to a steam and organ rally each year on the first weekend in June. Never known as a rally but as the "Cotton Exhibition", it proved extremely popular and was noted for the fact that come the end of the second day, no one said cheerio, just, 'See you next year'. The Exhibitions were started by Robert Finbow with a team of helpers. Like all good things though, they came to an end, but were to be replaced by the "Mechanical Music Museum".



55 key Gavioli book piano.



Organs large and small. At the back of its lift is the Wurlitzer in front of the cinema screen. The line in front includes from left; 46 note Aeolian, 31 note Orchestral Cabinet, a small English chamber barrel organ, 26 key reed barrel organ by Peter Varetto of Manchester, 33 key V. Hooghuys street barrel organ, and a large chamber barrel organ.

The building housing the collection was in existence some years before its opening as a museum in 1983, indeed our society held part of a meeting there in 1981. Although the basis of the collection belongs to Robert Finbow, there are instruments owned by others. Chief among these is the Wurlitzer organ and the equipment which occasionally turns the main building into a 1930s cinema. They are owned by David England. Regular concerts are given by visiting organists and also by the resident organist, David Ivory.

The museum is open every Sunday from June to September, from 2.30 till 5.30pm, with the first tour at 2.45pm. A second starts at 4.15pm and you are welcome to stay for both if you wish, usually hearing different tunes in each. The range of instruments on show is large, from a musical toilet roll holder, (is any museum complete without one?), to a vast 92 key Mortier dance organ.

I will pick a few of the more interesting or unusual instruments in this short tour. Firstly, a 53 key dumb organist from an unknown maker. This particular example was probably the first of its type to be displayed working in a museum to which the public had access. To complement it there is a 65 note "Pianola" push-up piano player, a dumb pianist?



50 key Limonaire with the 24½" Lochmann Original.



52 keyless Bruder, 62 key Gavioli trumpet barrel organ and 1d in the slot cafe barrel piano.

Largest amongst the cylinder musical boxes is an interchangeable Orchestra box. Smaller in scale is a musical chair, which apparently can be guaranteed to always draw an, 'Ahh', from the ladies present. Prize, and again the largest, amongst the disc boxes is a 24½" 1d in the slot Lochmann Original with glockenspiel. The good organette selection includes a 14 note American Organette with spooled music, rather than it being loose or in endless bands as is usually found.

Barrel pianos abound, from a small Hicks style, to clockwork examples and the regular street type. But rarest of all, a Gavioli book piano which is not a barrel piano at all, but with the lid down it would not be easy to tell otherwise. It plays pneumatically from 55 key book music and could date from 1888, the earliest year in which I have found reference to an example.

The other example of Gavioli work is a far larger beast, being a 62 key trumpet barrel organ which would once have graced a fairground ride. This marvellous instrument, one of an unfortunately ever decreasing number of such organs, is still hand turned, a sight to be seen. If you ask nicely you may be

allowed a turn, but see it done first, it is not easy! Amongst the smaller barrel organs is a good 33 key street model by V. Hooghuys of Grammont.

Four is the number of player organs, ranging from two keyboardless examples to a 46 note Aeolian, and finally a 116 note Aeolian Pipe Organ which came from Bayham Abbey. The Wurlitzer is not usually played on tour days, but its powers can be demonstrated via a well made automatic endless roll system, made especially for this organ by David Ivory.

Finally we come to the fair and dance organs. Apart from the two already noted you can hear a 92 key Decap dance organ, a 52 keyless roll operated Bruder, and a very bright and powerful 50 key Limonaire.

Light refreshments are available and nearby pubs can supply bar or restaurant meals. So, despite the museums off the beaten track position, you can go there confident in finding all that any mechanical music fan can desire. For details of Wurlitzer concerts at the museum, send a SAE to R. Finbow, Station Road, Bacton, Nr. Stowmarket, Suffolk. Or phone Bacton 781 354.

Some Collecting Experiences

(Part two)

Continued from Page 115 of the last issue

by Q David Bowers

Besides, if the orchestrion was taken out a huge section of the back wall would have to be redecorated, for it seems that the instrument was installed brand new in 1928 when the place was built and all of the interior panelling, the flooring, and other things were installed after the orchestrion was in place. In fact, a curious thing was that the floor tiles went up to the front of the orchestrion and then turned upwards for a few inches and were cemented in place along the bottom. This meant that during its entire history from 1928 until that day in the early 1960s the orchestrion was cemented firmly in place and had not moved an inch! To tune a large Popper orchestrion, it involves moving the instrument away from the wall, disconnecting several screws, and lifting the piano out of the back. There is no way that tuning can be done by reaching through the front doors. Indeed, from the front of the orchestrion to the piano in the back was five to six feet – and this space was crammed with pipes, belts, pulleys, tubing, and a hundred and one other things. This meant that the piano

had never been tuned before! I couldn't quite believe this once I realised it, and I asked Mr. DeRoy to verify this with the owner just to satisfy my curiosity. It turned out that this was true.

Two or three hours and many glasses of beer (Coke for me) later an agreement was made to purchase the orchestrion. I paid for the instrument with traveller's checks and in due course received a receipt for it. Again, Mr. DeRoy and I celebrated our good fortune once we left the restaurant.

The trip from Brussels back to Antwerp was filled with planning how the large Popper orchestrion was to be moved. The thing apparently weighed several tons and was the size of a small battleship! Undaunted, we returned bright and early the next morning with a huge flatbed tractor-trailer truck which had been leased from the export shipper for the purchase.

The first thing we did was to take off the front doors and panels and lean them against the wall. Before doing any heavy moving we intended to pack the interior components. Prior to arriving at the New Batavia restaurant we had stopped by the Bon Marche department store in Brussels and had purchased for

\$3 each their entire stock of fluffy cotton camp blankets! Figuring that we needed several dozen more we went to Bon Marche's main competitor at the time (this has since been gutted in a fire – a disaster which killed several dozen people) – L'Innovation, and purchased dozens more. These made excellent packing. Within an hour or two the several hundred violin, cello, clarinet, flute, piccolo, oboe, horn, and other interior pipes of the Popper Gladiator were safely packed in blankets and tied with string. Mr. DeRoy, his son-in-law, Jeff, and two or three others who came along to help were by this time all covered with dirt and cobwebs – and I was in a similar state. Now came the toughest part of all: disassembling the structural parts. After much exertion the massive top was lifted off the instrument. About this time I decided we should start loading some of the larger pieces onto the truck. Several of the helpers grabbed the front panels of the orchestrion and walked out the front door. Seeing this Mr. Moeyersons, who had been quietly observing the proceedings from the sideline at the bar while serving drinks, sprang into action and ran towards the disappearing parts.

Unexpected hitch

"Where are you taking those pieces?" he asked Eugene DeRoy in Flemish. Then followed a rather heated argument. I was at a loss to know what was going on, except I knew that something was wrong.

After what seemed a minute or so of this, Mr. DeRoy came over to me and said:

"I think we have a problem. When Mr. Moeyersons gave us the bill for sale for the orchestrion he did not intend for the front of the orchestrion to be included. He just wanted to sell the inside. The front of the orchestrion is a feature of the restaurant, and the old-time patrons would miss it. Also, he wants it to stay in place so that he will not have to decorate that part of the restaurant again. I have talked to him about it in every way I could, but he is very firm".

I then broke my silence for the first time and went over and spoke to Mr. Moeyersons in English. He was able to understand most of what I said, and what he couldn't understand was filled in by Mr. DeRoy. I told Mr. Moeyersons that unless I could purchase the front of the orchestrion I did not want any part of the orchestrion. He did not seem to be impressed by the argument. He was, however, dismayed that his prize orchestrion was now strewn all over the floor of his restaurant, and no doubt he was wandering how he could ever get it back together again!

Being a businessman and knowing that Mr. Moeyersons was also a businessman, I then did some thinking. "When the orchestrion is gone you will have room in the restaurant, you will have



The Popper Gladiator looked considerably more exciting with front panels removed to reveal the works. Untouched since it was installed in 1928, the cafe owner agreed to sell the works, but not the case . . .

room for two or three more billiard tables", I said. I knew that billiards were a prime activity of the establishment, for several cue racks were on the wall as were scoreboards. In fact, one scoreboard was nailed on the front of the orchestrion itself! Well, apparently Mr. Moeyersons found this a better argument than Mr. DeRoy's entreaties, for he said that he would "think about it".

All dismantling work came to a halt and two or three more rounds of beer (and Coke) were served. Then came Mr. Moeyersons' decision: yes he would sell it. He had been thinking about getting more billiard tables but didn't know where to put them. Yes, when the orchestrion was gone that would be a good place for this sport.

Things soon returned to a happier state, and by evening the Popper Gladiator was safely on the truck as was the smaller Popper Salon Orchester from the other cafe in Brussels. A few months later they were in the United States. The Popper Salon Orchester was sold to Roy Haning and Neal White in Troy, Ohio, and the Popper "Gladiator" is now a featured attraction (the front having been restored to its original state) in the collection of Mr. J. B. Nethercutt in California.

If you are still with me you will recall that Emil Baude had mentioned that he knew of *three* orchestrions: two in Belgium and one in Germany. During that earlier evening in Mr. Baude's home he described to me the one in Germany. This was done dramatically by taking his left hand and indicating a spot on the wall of his home. Then by stepping sideways several paces he indicated with his right hand another spot about 12 feet away. Then he looked heavenwards and shielded his eyes – indicating that the orchestrion in Germany had great height.

"What type of orchestrion is it?" I asked. Mr. Baude, being a collector of fairground organs, might know the answer I thought. "It is a Weber Elite!" he said. He then went on to relate that it was the only known specimen of its kind. I questioned him about other details, but he was not able to help me. It seemed (this point was not clear in my mind) that he had never seen the

instrument personally or had seen it long, long ago. Anyway, he did say that it was a Weber Elite – and that was enough for me. Immediately I rented a car and drove to the address he gave me in Germany – a small town deep in the Black Forest, and a long, long way from Belgium.

The Weber Elite is an almost legendary instrument. During the late 1920s Gustav Bruder, a music roll arranger par excellence for the Waldkirch, Germany, firm of Weber, designed an orchestrion which was meant to outrival any similar instrument ever made by man. The unit contained hundreds of pipes and played from a roll 140 perforations wide! 50 of these perforations were devoted to register controls, expression effects, and some other things besides the typical notes. Mr. Bruder himself described the instrument in detail to me and said that it represented a true symphony orchestra more closely than did any other similar device. Unfortunately, only a few of these were made. More unfortunately, until the time of my visit to Mr. Baude, no specimens were known to exist. It certainly would have been a thrill to have had the chance to have heard one!

I went to Freiburg, Germany, the largest town in that area of the Black Forest, and secured a room at the Columbi Hotel. The next morning would be just right to go to Batzenhausle, the home of the Weber Elite.

According to the instructions I received, Batzenhausle was located very close to Waldkirch (the original home of Weber orchestrions) and was about 12 kilometers away from Freiburg. One would think that a town would be easy to find, but it became that Batzenhausle was not the case. After what must have been at least one hour of searching in a rather limited area I did indeed come across the metropolis of Batzenhausle – which consisted of perhaps a half dozen visible buildings!

There it was: the Gasthaus Sonne (Guesthouse of the Sun). A trim little sign on the outside identified the edifice.

"Might you be Frau Eicher?" I said as I entered the place. It turned out that all present could speak only German, so communication was rather limited. I then wrote "Weber Elite Orchestrion" on a piece of paper. A puzzling look showed that the lady who must have been Frau Eicher (I was not sure at the time) did not recognise the first two words. The word "orchestrion" seemed to ring a bell, however, and a few minutes later, after consulting with her husband, she pointed to a door. Soon I found myself in what once must have been a glorious ballroom but which now contained a washing machine, many old chairs and tables stacked up on each other, assorted cartons, and other clutter, all (except for the washing machine which was apparently in use) covered with a layer of dust. There in an alcove in



Original catalogue illustration of the Welte Wotan.

the right-hand wall was a great and glorious orchestrion! The Weber Elite? No, I knew instantly that it wasn't an Elite – for I memorised the catalogue illustration of the Elite by heart. But, it obviously was a grand, grand device.

Weltes giant Wotan

Getting closer to the instrument I noticed it bore a large carved plaque which identified it as a product of M. Welte and Sons. Something stirred in the far recesses of my mind, and I soon identified it as a Welte Wotan Brass Band Orchestrion. Even though it wasn't an Elite, I still enjoyed the discovery. Yes, the instrument was for sale. However, the price was quite high and intense negotiations followed. I then paid more than I thought I should for it, but my reward was a bill of sale giving me the title to this musical relic.

I then telephoned Eugene DeRoy and asked him if he would make the journey to Batzenhausle to supervise the packing and shipping. Mr. DeRoy, who was fond of me and enjoyed the hours we spent together talking about the "good old days" immediately volunteered to come to the town right away to see what was going on. The next evening I met him at the railway station in nearby Freiburg as he stepped down from the Trans-Europe Express. Soon we were back at the Gasthaus Sonne in Batzenhausle.

"You are a very lucky man" was Mr. DeRoy's first comment to me. "I have never seen an orchestrion like this. It is really beautiful!"

He then explained that the products of M. Welte and Sons were never distributed in Belgium after the First World War, and that during his many years of experience he had seen very few such units. They were mostly sold in America, Great Britain, and Germany. The Wotan could not have been in nicer condition if it had been taken out of the original factory crate. True, it did show the usual accumulation of dust and dirt, but the interior components and exterior case were immaculate. Across the front was a magnificent illuminated painted scene of Wotan and Brunnhilde from

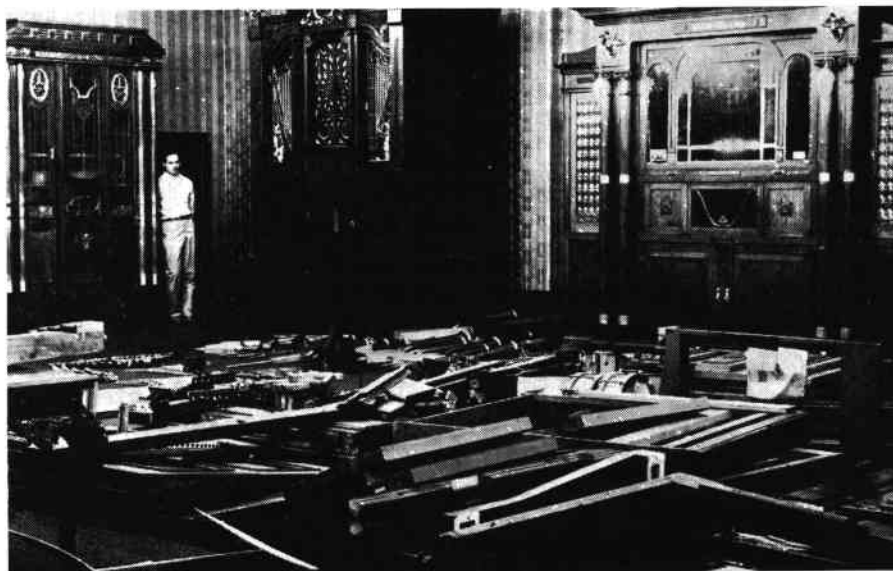


Gasthaus Sonne, Batzenhausle, near Freiburg.

"Die Walkure" by Wagner. Inside were row after row of gleaming brass horns, silver-coloured flutes, a set of orchestra bells, drums, and many other things. The whole instrument was absolutely massive in its scale. It dwarfed anything else I had seen except, of course, the Popper Gladiator – which was an orchestrion of a different species and appearance.

Nearby was a Welte Mignon reproducing piano of the cabinet style (without keyboard). Curiously enough, both instruments were coin-operated. A large metal plaque on the wall was above two coin boxes. One said "Piano" and was for playing the Welte Mignon. The other said "Orchestrion" and was for the Welte Wotan.

Mr. DeRoy's subsequent conversation with Frau Eicher revealed that the Welte Wotan was installed in August, 1910, when the Gasthaus Sonne was built. Like the Popper Gladiator at Brussels, it was put in on the floor joists before the main flooring was constructed. A special niche in the wall was built for the immense Wotan so that the front was flush with the wall. According to Frau Eicher, years ago the salesman from the Welte factory (which was located in nearby Freiburg) often visited the Gasthaus Sonne with a customer in tow when a prospect for a Brass Band Orchestrion was found. Anyone who had sales resistance would find it melted after seeing the Wotan play to a large group of happy dancers and drinkers on a lively Saturday night! It seems that Welte did not maintain an inventory of orchestrions in Freiberg but, rather, made them up on special order – especially with the large orchestrions such as the Wotan – when sales were achieved. How many other Welte orchestrions were sold by visits to the Gasthaus Sonne will never be known, but Frau Eicher said it was more than just a few. Tears were nearly in her eyes as she told about the splendid days of years ago and the happiness and merriment. Her son, a young man, joined the conversation at this point. Frau Eicher realised that her son had heard about the Welte Wotan for all his life but had never had the



Dave Bowers took the pictures, top and bottom left, inside the darkened ballroom by the light of a low-wattage bulb. Removal of the giant Wotan was a major task because it had been installed before the building was completed and the only main door had since been closed up. Total dismembering had to be resorted to to pass the instrument through a tiny doorway. Above can be seen the entire organ prior to its restoration back in California.



chance to hear it play. The orchestrion had been silent since the 1930s (subsequent investigation showed that a small repair to one of the reservoirs would have corrected this!). Accordingly I suggested that Frau Eicher's son visit America some day to hear the Wotan. I hope he does this sometime in the future.

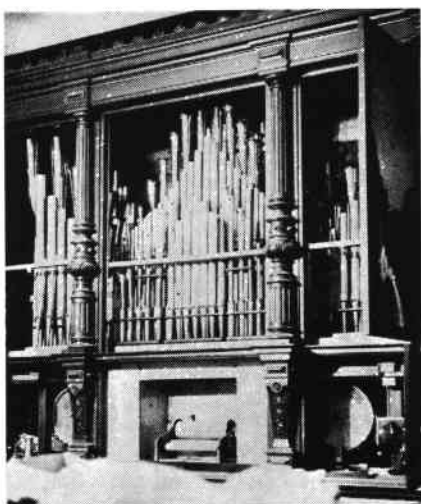
Decades ago, the ballroom of the Gasthaus Sonne was closed. The large glass doors which led into this palace of pleasure from the outside were nailed shut, and a bowling alley was constructed across their length. The only opening in later years into the once magnificent ballroom was a small doorway less than two feet wide.

Eugene DeRoy returned to the Gasthaus Sonne a few weeks later and spent two or three days dis-assembling and packing the Wotan. Unfortunately parts of the front had to be cut apart (this was done very carefully, and the cut cannot be detected now) so that this behemoth could be moved through the narrow opening. This was all accomplished in good order and soon the instrument was on its way to America. Today, the

orchestrion is in the collection of J. B. Nethercutt in California and, in fact, keeps the Gladiator company.

As a sideline I might mention at this point that Mr. Nethercutt's collection, housed in a palatial edifice known as San Sylmar, is located in a suburb of Los Angeles and is open to the public. MBSGB members visiting America would do well to plan a trip to the Los Angeles, California area, just to visit this magnificent display. On view are over a dozen large orchestrions, a superbly restored Wurlitzer theatre organ, and what must be 100 or 200 musical boxes of all shapes, sizes, and appearances. The music roll library alone comprises nearly 50,000 titles. Mr. Nethercutt has had the Wotan and Gladiator restored, and today you can hear them just as they were when they were new decades ago.

So ends a "treasure hunt" which was one of the most delightful experiences of my life. In the intervening years I have tracked down many other instruments in Europe and America. If this sort of thing is interesting reading, perhaps in a future issue of *The Music Box* I can tell some more tales – such as the one about the great Hupfeld orchestrion at 's Hergotenbosch, Holland, or the equally magnificent Hupfeld I rescued from the red light district in Amsterdam! And there is the story about the marvellous orchestrion which contained guitars, violins, French horns, zithers, and all sorts of marvellous musical artifacts – which was a great surprise to me when I eventually tracked it down and was able to examine it in person. But I am getting ahead of the next story now . . . ■



Reprinted from 'The Music Box'
Volume 7, No. 1, Spring 1975

ALL CHANGE

A tale of two tune cards

by Graham Webb

The two tune cards illustrated were found together in a fine quality 8-air 'Mandoline Expression' Bremond-type cylinder musical box with an excellent 'casket' style case.

The cut down and smaller version of the two, printed in blue on a white background, was never fitted to the case. By some quirk it has managed to not only survive but remain with the box. I suspect it was kept behind the larger tune card until fairly recently, when it became detached. It appears to have been the cause of a change of supplier. The lithographer

capable of setting an 8-air tune card with six numbers has to be a little suspect! Chances are that a muttered 'Massip must go' was heard in the office.

The other tune card, supplied by another firm in Mulhouse, Messrs. -attegay, is in a different hand. It is larger, more elaborate, and best of all printed correctly. It is also more in keeping with the type of box and the date of about 1880.

The writer of the programme on the first tune card has obviously made the worst of a bad thing. He/she had to cram eight airs into a six air space, which was accomplished reasonably well. Thereafter, what with spelling and a 'runaway hand', it was all down hill – or rather too far over.

The changes decided upon by the musical box manufacturer may not only have been from Messrs. Massip to -attegay, but also from one 'fair' hand to one fairer and neater. Hopefully box 16411 and those following were the better for it. On the other hand one could discuss the merits of 'Sweet pirit hear' against those of 'Sweet spirit hear my Wallace', or whether 'Meyerber' is acceptable as a substitute for real beer. I don't think many will drink to that!



Musical Box Oddments

by H. A. V. Bulleid

Number 36

François Adrien Boiëldieu (1775-1834) was the leading opera composer in France during the first quarter of the 19th century. He was trained by the Rouen cathedral organist and became a concert pianist, performing his own compositions. He wrote his first opera-comique in 1793 and finished with a score of 36 operas, some in collaboration with Cherubini, Herold and others. These heard on musical boxes include . . .

Le Calife de Bagdad	1800
Ma tante Aurore	1803
Bayard à Mézières	1814
Le petit chaperon rouge	1818
La dame blanche	1825

This white lady frequently appears on early overture boxes.

Citizens of Geneva are said to have greatly admired the music of Boiëldieu, and Professor Chapuis interestingly suggested that some of the tune arrangers may have been specially inspired by his Harp Concerto, composed in 1795.

Cylinder diameter

The expressions "fat" and "thick" are generally taken as describing any cylinder of more than "standard" diameter. So the big question is, how much importance attaches to cylinder diameter?

Well before 1840 most makers had established a standard diameter of 24 lignes (=2½ ins) for the general run of boxes playing for approximately one minute. Very likely the suppliers of "blanks," which included all components except the comb, insisted on some standardisation. Larger cylinders ranging from 2½ to 3¼ ins were used for overture

and two-per-turn boxes, and they were more closely pinned, to play from 1½ to 2 minutes per turn. Typical 12-air two-per-turn Nicole boxes, with 3½ in diameter cylinders running at a peripheral speed of 0.09 ins per second allowed 55 seconds per tune. Even closer pinning, to run at a peripheral speed of 0.08 ins per second, was used on some earlies and on many Grand Format boxes, giving 2½ to 3 minutes per tune from their 3¼ to 4¼ in cylinders.

At the other end of the diameter scale, very many excellent 4-air boxes by Bremond and Lecoultre and others had 5 in or 6 in cylinders of diameter 1½ in (18 lignes) and these ran 45 to 50 seconds per tune, suggesting slightly closer pinning than on the standard 2½ cylinders.

There is bound to be a certain vagueness about these times, because the ideal (or "correct") playing speed is a matter of opinion. Many subtleties of the tune arranger's art are lost if the tunes are played too fast. But there is no doubt that the makers were able to vary the closeness of pinning at will, though I think I am right in saying that it was always constant on any given cylinder – that is, it was never used to condense an over-length tune.

Most makers probably felt some slight sensitivity about the appearance of the cylinder, which is notably affected by the ratio of diameter to length. For example, Nicole adopted diameters of 2 and 1½ ins respectively for their 6-air 11 in and 4-air 8 in cylinders. These run at about 50 to 55 seconds, compared with their ubiquitous 8-air 13¼ by 2½ in diameter standard which can be relied upon to play between 55 and 60 seconds per tune.

All these examples of commonly met standards are well known; but an interesting side-line is the range of movements, generally with 15 in or longer cylinders, playing one tune per turn but with the cylinder diameter ranging from 2½ to 2¾ inches (26 to 32 lignes). Some of these were proportionately longer-playing, but some were not; and these probably had their larger diameter slightly for cosmetic effect but mainly to allow less close pinning which in turn allows wider tolerances in manufacture. The accompanying table gives some examples, in cylinder diameter order, – fattest last.

Maker & Serial number		Cyl. dia. & length, inches		No. of tunes	Seconds per tune	Pinned length, inches	Ideal cyl. speed, inches/sec.	Type
Allard	5395	2½	17½	8	60	7.08	0.12	Sublime Harmonie Piccolo
Ami Rivenc	29290	2½	13	4	65	7.08	0.11	Forte Piano
Ami Rivenc	39897	2½	15¼	8	55	7.08	0.13	Sublime Harmonie
Ami Rivenc	44136 44292	2½	13	8	55	7.08	0.13	Harmonical-Harp-Piccolo
Geo. Baker	15737	2½	17	6	55	7.08	0.13	Sublime Harmonie, interchangeable
Nicole	30353 31897	27/16	18½	12	70	7.28	0.10	Standard
Lecoultre	23132	27/16	19	6	70	7.28	0.10	Super mandoline
C. Paillard	2699	2¾	17	6	90	8.26	0.09	Sublime Harmonie
Lecoultre	38005	2¾	16¼	4	90	8.26	0.09	Organocleide
Bremond	17169	2¾	17	8	70	8.26	0.12	Mandoline – Harp
Nicole	34592	2¾	19¾	16 2/turn	50	8.54	0.09	Standard. Two per turn

Table showing the performance of some larger-diameter cylinders. Times are for a complete revolution of the cylinder, which generally takes about 3 seconds more than tune length. All tune gaps are about ¾ in (9mm) except Nicole 34592 which has two gaps, each ¼ in. Tune lengths on a given cylinder seldom vary by more than about 4 seconds.



Fig 1. Ami Rivenc/Dawkins "Harmonical-Harp-Piccolo" serial 44292 with 13 in cylinder 2½ in diameter playing eight airs on two combs of 61 and 32 teeth. The winged lion is at bottom centre of the coloured tune sheet; for the original see Fig 8.



Fig 2. Tune sheet 7 by 4¼ ins, Litho'd in Geneva, for cylinder 669 of Vidoudez interchangeable serial 217. The three tune sheets were provided loose; when this happens I advise placing them in a strong transparent envelope attached to the lid.

Vidoudez

The tune sheet of Fig. 2 is another of those rather anonymous types which occasionally turn up at auctions. It is one of a set of three and it belongs to the interchangeable box shown in Fig. 3. I think it is now quite safe to say that it was made by H. Vidoudez of Ste. Croix.

Coin-operated cylinder musical boxes became very popular on Swiss (and I think also French) railway stations towards the end of the 19th century, and two known makers were Vidoudez and Lassueur, both of Ste. Croix. Several are still to be found, including a sublime harmonie complete with dancing dolls on Ste. Croix station, now with electric drive; it was made by Lassueur who sometimes fitted, as an optional extra, a small pistol loaded with a blank cartridge. It went off if anyone tried to force the coin drawer, thereby causing flash marks and a lot of annoyance to intending thieves.

Vidoudez also made at least two types of Nickel-plated interchangeable-cylinder boxes. The type shown in Fig. 3, serial number 217, was supplied with three 8-air 9 in cylinders nos 664, 669 and 671. Cylinder diameter was 2 ins, the comb had 50 teeth, with Zither which I think was originally fitted but could have been added. The cylinders

were conventionally arranged with snail cams on great wheels (unnecessarily gear-cut) but they worked the opposite way round from normal and the arbor was extended at both ends, to carry drive-plate at the left side and handling knob at the right.

The lever-wind set up was standard except that the spring barrel drove a layshaft instead of the cylinder arbor; this layshaft carried a great wheel which drove the governor and the interchangeable drive-plate. Lifting a cylinder in or out was very easy and good guides minimised risks to the comb teeth. A snag was that the conventionally mounted on/off and tune change levers had to reach the governor and the snail at the far end of the bedplate, necessitating long levers. Also, mounting the tune indicator at the opposite end of the cylinder from the snail meant that all cylinders had to be exactly the same length over end-caps.

The case, with transfer-decorated lid, was 26½ by 11¼ by 10¼ ins high including cylinder drawer. This gave a sizeable soundboard so the bass notes came over well. The music was good for so few teeth, and the notorious *Pizzicato Polka* was very creditably performed. An unusual tune on cylinder 671 was Rubinstein's *Melody in F*. Cylinder 664 had *Faust up to date*, composed by Lutz in 1888, wrongly attributed but useful in fixing manufacture as 1889 or later.

The larger Vidoudez interchangeables were of similar mechanism and case layout but their 8-air cylinders were 13 ins long and 2½ ins diameter. The combs had 73 teeth.

Hey! Why only 73 teeth for a 13 in cylinder? one might well ask, when a 13¼ in Nicole has 97 teeth. The explanation is that these Vidoudez interchangeables used the same coarse tune tracks as contemporary Mermods and Paillards, namely 0.022 in per track instead of the old traditional 0.017 in. This allowed less precise cylinder pinning and wider tooth tips and reduced the chance of garbling due to errors in cylinder dimensions. However, it was a sign of cheapening standards, the number of teeth in a comb of given length being reduced by 25%. For these boxes the formula connecting the number of teeth (T) with cylinder length in inches becomes $T = (45 \text{ times cyl. length}) \text{ divided by no. of tunes}$.

The main distinguishing mark on Vidoudez boxes was a gilt metal pressing fixed inside the case, as seen in Figs 3 and 4. But they also incorporated a type of gravity safety check, as shown in Fig 5. This was a robust fitting bolted to the bedplate on the opposite side of the great wheel from the governor. A pinion meshing with the great wheel drove a two-armed member one of whose arms just fell clear of a stop bar against which it would jam if speed increased.

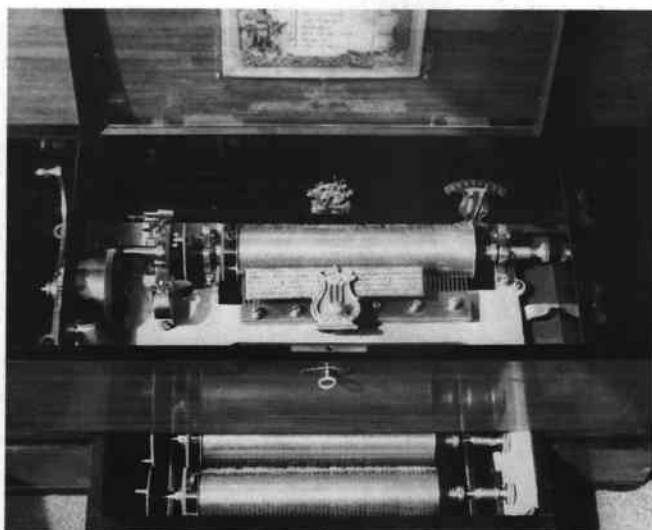


Fig 3. Layout of Vidoudez serial 217 with three 9 in cylinders.



Fig 4. Vidoudez trade mark on thin metal stamping, – VICTORIA across centre and, below, BREVET 6058, a Swiss patent.

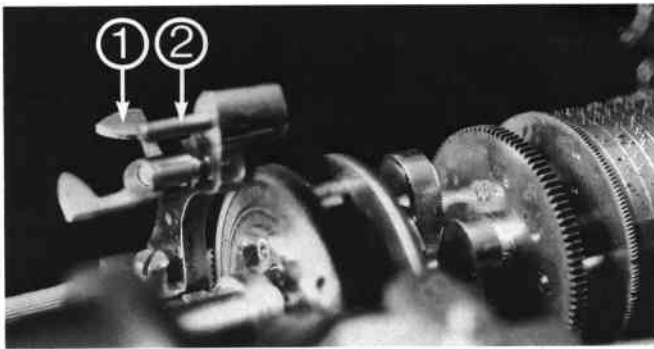


Fig 5. Vidoudez safety check. The lever (1) with two legs at right angles is loosely pivoted in a shaft driven by the great wheel. As a vertical leg slowly approaches the stop bar (2) it has time to fall clear by gravity. Any speeding up causes it to jam against the stop bar.

Factory records of Jules Cuendet

It is not known when a Cuendet first made musical movements at L'Auberson, which is 2½ miles West of Ste. Croix and, incidentally, less than a mile from the French

border. But luckily the Jules Cuendet *Livre d'Etablissement* (Works ledger) from April 24, 1890 to May 11, 1891 is preserved in the excellent Baud Museum. This ledger carries the trade-mark, an anchor with the letters J C, and has pages a bit less than A 4 size and with the longer dimension at the top. Pages are ruled with the following eighteen headings which run across two pages, and one line was devoted to each "cartel" type musical box made. This is a translated list of the headings, with the French given in brackets where of interest . . .

Serial no./Gamme/Airs/Cyl length/Cyl dia./No. of teeth/Type/Blank supply/Tune notes/Comb supply/Tuning (Accorder)/Pricking, drilling (Piquer, percer)/Pinning/Comb setting (Posage)/Pin adjustment (Justifiage)/Polishing/Finishing (Terminage)/Box/

The range of boxes made was quite wide. Tunes were from four to twelve. Cylinder lengths were from three to 15 inches, predominantly 6 ins or less. Type was mainly standard, but there were a few with bells and a few sublime harmonie.

The blank suppliers were mainly Karrer, Jaccard and Billon. Comb suppliers were at first several including Karrer, Fornachon and Bisset, but after serial 3220 an increasing number were made in their own works. Pricking and drilling were not shown separately. There were very few entries in the Pin adjustment (Justifiage) column. Typical entries in the Box column were "Marquetry" or "Transfer" and sometimes "with plinth."

It was a typical feature of the Swiss musical box industry that, at least up to 1890, Jules Cuendet, a well-known maker, actually made neither blanks nor combs.

A "blank" consisted of the bedplate and all components except the snail cam and the comb. Even the control levers were often included. Because the same blank could make anything from a 3-air to a 12-air movement, the snail cam was omitted and often also the main spring; but if you pushed the spring barrel or the great wheel, the mechanism



Fig 6. This picture post card of the arrival of the mail at Ste. Croix is said to date before the railway opened in 1892; but after this, extensive distribution from Ste. Croix was still needed to cover surrounding villages and particularly L'Auberson, – home of Baud, Cuendet, Gueissaz, Ullman and others.



Fig 7. Ste. Croix Post Office and adjoining Cafe in October 1987.

would operate. For this reason the blank was usually called the "blanc roulant" in Geneva, but in Ste. Croix it was referred to as the "ébauche" meaning literally the sketch or pattern. I expect they were less formally named in the Works.

Of the three suppliers of Blanks to Jules Cuendet, Karrer was at Teuffenthal about twenty miles south-east of Berne. Billon was the long-established maker in Geneva, -Société Billon et Isaac, abbreviated to SBI which is often seen cast into bedplates and comb bases; their works was on the river at Quai du Seujet, and used a water-wheel for power. I think it is not yet possible to be certain which Jaccard made blanks in 1890, and I would not even like to guess.

The serial numbers in this Jules Cuendet ledger run from 2749 to 4335. If one assumes the same rate of manufacture in previous years, then serial number 0001 was made in December 1888. This could mean that Jules Cuendet only started making "cartel" type boxes during 1888. If not, there must be higher serial numbers on earlier J C boxes. I hope time will tell.

While collecting this information I was greatly helped by member Etienne Blyelle-Horngacher, who runs the Conservatoire Autonome des Boîtes à Musique from his home in the Boulevard du Pont-d'Arve, Geneva.

Local Posts

Although L'Auberson is only 100 feet higher than Ste. Croix, their altitudes being respectively 3600 and 3500 feet, the 2½ mile road between them passes over the Col des Etroits at 3800 feet. So even after the railway came to Ste. Croix in 1892 there was a lot of work to be done carrying mail around by road, as Fig 6 indicates.

Getting the mail to Ste. Croix before the railway came meant a 12-mile road journey from Yverdon. The distance is only seven miles as the crow flies, but the climb is 2000 feet. Of this, 1100 feet would be concentrated in half a mile if the road was a straight line, - a gradient steeper than 1 in 3. Even the Romans balked at this, and the old Roman road (bits still visible) had an extensive loop. Now the road snakes up with eleven bends, still rather severe in wintry conditions.

Details of local history including many early post card views are available at the Musée de Ste. Croix, looked after by Mr. D. Glauser with some co-operation from the local Swiss Tourist Office. They kindly provided Fig 6.



Fig 8. The winged lion of the Brunswick Memorial, Geneva, as adopted by Ami Rivenc. A photo of the complete monument is on page 29 of 'The Music Box,' Vol. 12, No. 1.

Ami Rivenc, Geneva

If you stand with your back to the Lake of Geneva looking north-west along the Rue des Alpes (once home of B. A. Bremond) you will see slightly to your right the 1874 Brunswick Memorial with its two winged creatures. One has an eagle's head; the other, facing towards you, has the lion's head shown in Fig 8. If you walk around the garden and look towards the lake they both face the opposite way and Ami Rivenc, who wisely adopted the lion in preference to the forbidding eagle, had it correctly facing left on governor cocks and rubber stamps, but wrongly facing right on tune sheets. Wrongly? Yes, because the lion has only one tail and it is curled up his left side as in Fig 8. Either way it makes a good emblem, but I wonder why the coronet between the lion's paws was omitted. ■

Coming up Soon



and Going, Going,

GONE!

Christie's

Thursday, March 10th, 1988 – no expensive orchestrions this time, but the organ and piano section does include one of those handsome burr-walnut barrel pianos for that Imhof and Mukle sold for drawing room use, as well as a Steck Duo-Art Pianola, a device made and used by the late Gordon Iles for editing rolls and a push-up that used to belong to George Bernard Shaw.

Musical boxes include a rare fusee-drive example by Martinet & Benoit, an oratorio box by Nicole Freres, a splendid interchangeable cylinder box with bells and original invoice dated 1883, and several good restoration projects. For the musical box maker who cannot manage woodwork, there are two tantalising empty cases, one a key-wind type inlaid all over the front and lid, the other a very large inter-

changeable (probably orchestral), the movement of which was discarded some years ago because it didn't work!

There is a good selection of disc boxes, including a 19%-inch table Polyphon, a 15% short bedplate Regina, a Polyphon of the same size, and upright Polyphons in both 19% and 24%-inch sizes.

And Sotheby's

The publication date for this edition of Music Box came at a difficult time to report on Sotheby's Mechanical Music sales. Sotheby's last sale took place on 11th February, too late to report results and the next sale will not be until 19th May which is really too early to know just what the sale will contain. However, there will be a 24.5" Upright Polyphon, a grand Format Overture Box and a pipe barrel organ approximately 14" high surmounted by 2 Automated Monkeys playing Oboe and Violin. This seems a rather unusual piece and the maker is not known. The sale is scheduled to include two European private collections so if you do not subscribe to Sotheby's it may well be worth buying this catalogue.

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.

Points of view

G. Planus writes from South Salem, U.S.A.:-

With regard to my letter about "Ploppy Teeth" and your comments thereon about me grammar.

Being a very insecure kinda bloke, I was a bit disconsolate and desolated after reading your comments. Then I thought of your poor compositor and the troubles he went through trying not to cringe or shudder as my letter containing the gamut of anathema of English was prepared for print. (Does that last bit make sense?) Please understand, I wasn't trying to give your compositor a challenge, I really talks like what I writes.

Some bloke once said "We is all a product of our environment". So you'll understand when I say, me grammar ain't much good cos I didn't go to Grammar School. Earning a living was more important. My first full weekly wage was sixpence for sitting on the back of a horse and cart and screaming if anyone tried to nick something.

The magazine is the thing that holds a society together, for most members don't go to meetings. The trouble is, you have to fill a magazine with fresh material at each issue.

Previous Editors solved that problem by publishing tune sheets of disc machines and old adverts.

You have the problem that you are producing a top grade Magazine with fantastic photo's and a truly magnificent colour/color section. You are also a professional producing a magazine devoted to amateurs from whom you have to get your material, you have to overcome the reluctance of the normal bloke to put pen to paper.

"The magazine is too good, they won't take stuff from blokes like me"

"I ain't got nuffing to say what ain't been said before"

"I can't write"

"No one wants to hear what I gotta say"

"There's cleverer blokes out there than me, let them write it"

"It always comes out different in print and they leave out the important bits" are some comments I've heard.

Somehow, in order to get more letters/articles from ordinary blokes, (most of whom have something they know but are nervous or afraid to put it in writing in case someone might mock them) you have to gain their confidence.

Why not publish a box at the end of each article saying "The inability to spell or write proper, should not deter anyone from writing on their pet subject.

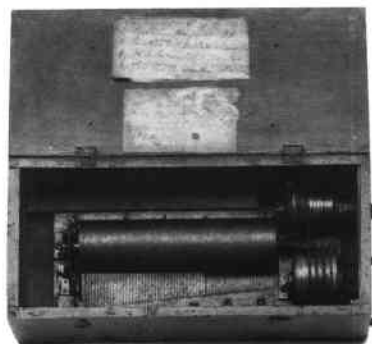
We need your knowledge and



15%-inch short bedplate Regina (much of the casework is hollow, having been eaten by some tropical wood-boring creature in Africa).



Interchangeable box with original Receipt.



Key-wind box by Martinet & Benoit.



Empty case for an interchangeable orchestral box.

point of view, without differing points of view, our magazine dies, **PLEASE WRITE, DO IT NOW.** Thank you.

Pssst: It took me two hours ten minutes to write this letter all proper like.

Just proves what a wonderful command of the Queen's English you really have, locked away, bristling to escape! Ed. ■

Design fault?

A. Rigg writes from Chester-le-Street, Co. Durham:-

I have recently had a Lecoultre key wind box restored, at a certain point in one of the tunes the noise grates on the ear. The restorer tells me that it is an arrangement fault and that I had asked him to restore the box not to re-design it. I can hardly imagine B. B. & Cie explaining to a customer that the awful noise was a design fault.

If this kind of work is what a top restorer turns out, what are less experienced restorers like?

What can I learn from the letters B. B. & Cie and the number 23119 stamped on the bedplate, together with the mark which was identified in Vol. 13, No. 4 as that of Francois-Charles Lecoultre?

Obviously handled by Berens Blumberg & Co., Lecoultres agent. Ed. ■

New Organ Delivery

I enclose a photo showing the delivery of the new Page & Howard organ, commissioned by myself. This organ is a 52 key street organ using the standard Dutch scale.

Disposition: Melody: 22 notes, 2 ranks Bowdon Celeste 8' - 2 ranks Violin ' 1 rank Voix Celeste 8' Ace: 11 notes, 1 rank stopped 8' - 1 rank open 8' Bass: 8 notes 1 rank stopped 8' - 1 rank stopped 16' (under case) 1 rank Trombone 5 registers: Bowdon - Violin - Voix Celeste - Tremulant - Trombone.

The photo was taken outside the Page workshop in Brixton after the organ was loaded into its trailer. The trailer was designed and built by me and is compact enough to fit in an average garage. Most of the music with the organ is cut by Judith Howard and is copied from original Carl Frei masters. ■



Pictured outside the Brixton workshop - left to right are Judith Howard, Nicholas Simons, Andy (helper) and John Page.

Caption correction

Alan Brehaut writes from Timaru, New Zealand:-

I have been a member of the M.B.S.G.B. since 1970 and I must say that the Autumn '87 issue of the "Music Box" is the best yet, a real credit to you, the colour plates are magnificent and there is a mix of subjects to interest all sections of the hobby.

There was one small error in the caption in the article on the Thun Organ Festival (page 74), it states that the Ruth organ of Peter Kuindersma has 33 keys and 52 pipes. This organ would actually be a model 33 of 52 keys (keyless system) and if it is similar to my own model 33 would have 150 pipes. Similarly the Black Forest Ruth would be a model 38 with 67 keys and some 250 plus pipes. Thanks again for such a super magazine. ■

Tenants revolt

A. Rigg writes from Chester-le-Street, Co. Durham:-

I have several symphonium 12" discs with titles that have suffered a hiccup in translation but the best one is inscribed:- MARCHE ANGLAIS - MARCH OF THE TENANTS OF HARLECH.

Sounds like "Men of Harlech" to me, perhaps there is a Tenants Revolt waiting to be discovered. ■

A three year wager

Ron Leach writes from Devon:-

As a relief from the world of organ grinding, I have been reading Kilvert's Diary. I am surprised to see under the 12th May 1874 the following entry:-

'at the door of the White Lion Hotel in Bath we found a large crowd gathered round the donkey and cart of a nobleman organ grinder. The disguised nobleman and his organ were putting up at the hotel and the people were waiting for him to finish his breakfast and come out. No one knows who he is. There are many reports. Some say he is an Irish Baronet, some that he is a Lord. It is believed that he has made a wager for £30,000 that he will go about for three years with the same donkey and live by his earnings. People give him gold in the street and some days it is said he makes as much as £15. Perhaps he has run through one fortune and taken this means of getting another. Or perhaps a fortune of £30,000 was left him to be inherited on this condition'.

I have never come across this story before and it strikes me as so fascinating that I wonder if any members have further information on the entry of Kivert?

Bearing in mind that we are led to believe that the average organ grinder in those days was probably lucky to take a few shillings, why did our intrepid nobleman manage to extract as much as £15? ■

NEW MEMBERS

- | | |
|------|---|
| 2157 | R. E. Waugh M.D.
Farmington, Conn., U.S.A. |
| 2158 | R. J. Blythe-Bartram
Norfolk |
| 2159 | A. P. Hemming
Kent |
| 2160 | Hazel Strubi-Freeman
Augwil, Switzerland |
| 2161 | M. J. Grant
Bucks. |
| 2162 | G. A. Barker
North Humberstone |
| 2163 | P. McCarthy
Hants. |
| 2164 | D. B. Wood
Fremont, California, U.S.A. |
| 2165 | Dr. A. Lotz
Munich, W. Germany |
| 2166 | R. J. Byrne
Ontario, Canada |
| 2167 | J. Krughoff
Downers Grove,
Illinois, U.S.A. |
| 2168 | J. Del Carlo
Burlingame,
California, U.S.A. |
| 2169 | E. R. Foster
Warwickshire |
| 2170 | P. L. Warner
Suffolk |
| 2171 | J. Appleby
London |
| 2172 | Dr. E. H. Borringer
Munich, Germany |

Classified Advertisements

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:- 1st APRIL 1988.

Members: 11p per word (bold type 5p per word extra).
Minimum cost each advertisement £3.
Non-members: 22p per word (bold type 10p per word extra).
Minimum cost each advertisement £6.

Semi display single column 3cm max. 30 words £9.
5cm max. 50 words £13. Box No. £1.

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

FOR SALE

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

Nice selection of large posters of steam trains/traction engines etc., B/w & colour. Look nice framed £3.00 each. Also some ready made up jigsaws, nice selection of steam trains/traction engines etc. Look nice framed, all sizes. A few Bandai 1/16" scale kits of steam rollers and one of fire engine, brand new boxed £25.00 cash. One Bandai steam roller ready made, offers. I do not exhibit them any more at rallies. Also 31 original 14 note organette music rolls 7 1/4" wide, good condition and clean £150.00 the lot. I have got some new organette music rolls 14 note 7 1/4" wide on good quality paper. Send for lists to: Tom Callow, 177 Belton Avenue, Grantham, Lincs. NG31 9JQ.

Polyphon Penny-in-slot 15 1/4", Style No. 53. 70" high x 26" wide x 14" deep. 49 discs £2,500. Telephone: 0926 29465 Wark's.

Savins 20-keyless hand-cranked street organ on four-wheeled cart. Three hand-carved moving figures. Detachable fairground fascia. Book music. Details and photographs. Wright, Stourbridge 394557.

DEAN 52 KEYLESS

Street/fair organ

Approx. 3 hrs. music. Fitted in twin-axle, insulated, purpose built trailer.
£14,500 plus VAT

Apply to: Watermouth Castle, Ilfracombe, N. Devon. Tel: 0271 63879.

Phonograph, music box, automated instrument show and sale. Sunday, April 24th, 8am to 4pm, Cranford, New Jersey, U.S.A. At the Best Western Coachman Inn, adjacent exit 136, Garden State Parkway. Largest one day show of its kind in the United States. Records, memorabilia, repairs. The motel offers free pick-up service to close-by Newark Airport, as well as room discounts to collectors. Details: Lynn Bilton, Box 25007, Chgo., IL 60625.

Pianorgan by "Imperial" London about 1925. Play either independently, or Bass one; Treble the other; or both together! Overstrung, 220 reeds, 13 stops, £400 or exchange for roll player reed organ. Further details R. W. Clark, Stratford-upon-Avon (0789) 731-455.

Reproducing player piano Weber electric duo-art Model 50 (six bellows pump). Duet stool & eighty duo-art rolls £1,800. Ray Brown 0926 29465.

Fortepiano Overture Musical Box. Classical case, decorated inlaid lid. 4 overtures. 14" "Fat" cylinder, 200 teeth. Plays 4 overtures. Good condition. Rare - very rare. £3,550.00. Tel: 0222 563605.

NEW RATES FOR DISPLAY ADVERTS IN 1988

SPECIAL POSITIONS (offered as available).

Outside back cover (one or two colours):
(full colour, one photograph to max. size of 8 x 6" with square sides, large sizes £25 extra)

Full page only £110.

£265

Inside covers: Full page £95, Half page £50

POSITIONS INSIDE JOURNAL (as available)

Full page £70, Half page £40, Quarter page £25

These charges include typesetting but are exclusive of any artwork and camera work which may be required. Half-tone, line, and line-and-tone negs plus artwork, design and layout facilities can be provided if needed at additional cost. Squared-up half-tones £11 each. Cut-out half-tones £15.00 each.

SPECIAL COLOURS

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

DISCOUNTS (applicable only on accounts that are settled within 60 days, otherwise strictly nett).

Four or more consecutive insertions with same copy:

Area rate less 10%

Four or more consecutive insertions with differing copy:

Area rate less 5%

Two or more full page advertisements in the same edition:

Area rate less 10%

MECHANICAL DATA type area:-

Full page 10 1/2" x 7 1/2" (270mm x 180mm), Half page 10 1/2" x 3 1/2" (270mm x 88mm) or 7 1/2" x 5 1/2" (180mm x 135mm), Quarter page 5 1/2" x 3 1/2" (135mm x 88mm)

FOR SALE

Polyphon Disc's 19%, 4 good ones, 1 dirty one, £65. Music Box magazines Volumes 5 to 11 complete. What offers? Carriage extra. Box No. 1351.

Monopol 17 1/4" discs, rectangle drive holes, copper coloured decoration. Would prefer to exchange for 24 1/2" polyphon discs. Michael Miles (0580) 880614.

For Sale

STECK PIANOLA

Original condition, requires rebuild.
£250.

Phone: P. Camps 092681 4681/7774.

WANTED

14 1/4" Bell Polyphon wanted in any condition. Michael Miles, Rock Cottage, Mountfield, Sussex (0580) 880614.

Symphonion or polyphon cabinet wanted (must be 18" across inside) can offer Fortuna cabinet in exchange. Also wanted 24 1/2", 15 1/2" Polyphon discs plus 13" interchangeable cylinders (0580) 880614.

Wanted Monkey Organ, Tel: Ray Brown 0926 29465.

Empty cabinet wanted for 11" Regina or Polyphon, also cast winding wheel (6 1/2") for same. (0580) 880614.

Wooden barrels (cobs) 6" to play on Gem type roller organette wanted. (0580) 880614.

Deadline Dates for Advertisements:

1st February; 1st April; 1st July;
1st October

Posting of magazine:

27th February; 27th April; 7th August;
7th November

Editorial copy must be submitted at least 7 days prior to above dates.

Musical Box Society of Great Britain

SPECIAL JUBILEE CELEBRATION OFFER

Back volumes of 'The Music Box'.
£10 per volume + £2 postage & packing, U.K.
£4 postage & packing, overseas.

If you require volumes with copies out of print, select substitute editions from the available list. Single copies still remain at face value.

This offer finishes at the end of 1988.

R. W. Ison, 5 East Bight, Lincoln,
LN2 1QH. Telephone: 0522-40406.

Musical Box Society of Great Britain

SUBSCRIPTIONS

Have you paid the correct fee for subscription renewals?

Please check now and forward any outstanding amount to Ted Brown, Subscription Secretary.

If you are paying by standing order please make sure your bankers have received a revised standing order.

Correct Membership Fees

United Kingdom, Europe and Near East
£12 (plus £1 joining fee).

Far East, Australia and New Zealand
Air Mail £22, Surface Mail £14 (plus £1 joining fee).

United States Air Mail \$35, Surface Mail \$25 (plus \$2.50 joining fee).

Canada Air Mail \$48, Surface Mail \$35 (plus \$3 joining fee).

Musical Box Society of Great Britain

LAPEL BADGES

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

£1.70p

Far East £1.80p, U.S.A. \$2.50, Canada \$3.00.

SOCIETY TIES

Available from Sue Holden, Ledborough,
Church Lane, Great Holland, Frinton-on-Sea,
Essex, CO13 0JS.

Europe & Near East £4.30

Australia, New Zealand, Far East £4.40,
U.S.A. £5.00, Canada £5.50.

Prices include postage & packing.

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

NOTICE

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



JACK DONOVAN

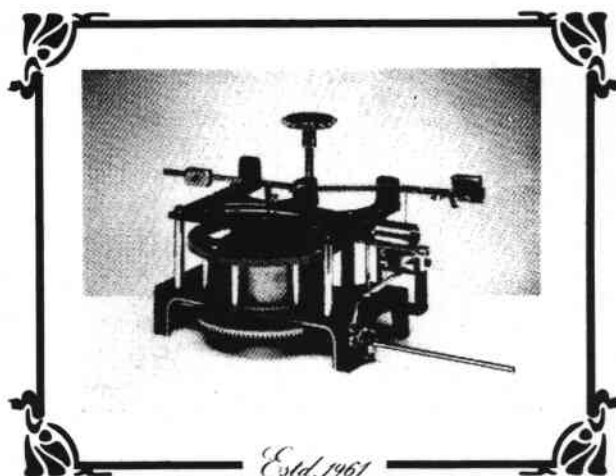
93, PORTOBELLO ROAD,

LONDON, W.11.

Telephone

01 - 727 - 1485

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



ROBERT KANE TRENDER

Specialist Restorer of Disc Musical Boxes

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

01.937.3247



Exact copy of the famous Bernand Carrousel Automaton, coin operated, all hand made in ingenious materials with antique music box in base.

Please enquire for more details.

Hanspeter Kyburz

5036 Oberentfelden
Switzerland

Jubiläumsweg 10
Telefon 064 43 35 59

For 15 years we have been specialising in selling first class music boxes, upright Polyphones, barrel organs, railway station automatons, Orchestrions etc. Our instruments are restored to the highest standards by long experienced Swiss craftsmen. We would be proud to supply your collection.

We urgently need:

Good Disc/Cylinder music boxes, Polyphones, cob roller organs, Celestina organettes, barrel organs, Phonographs, Automaton, Orchestrions. Please offer your instruments with pictures. Quick reply is guaranteed.

WANTED

- AUTOMATA - Choice French Pieces by Vichy, Lambert, Decamps, Phalibois, etc.
ESPECIALLY INTERESTED IN LARGER, MORE COMPLICATED PIECES.
- \$20,000 U.S. REWARD PAID FOR A LARGE BLACKMORE FLUTEPLAYER BY JEAN ROULLET.
- LARGE WELTE ORCHESTRION - STYLE 3 OR LARGER.

I am interested in restored or unrestored pieces of any of the above.

Private collector will pay market prices for these pieces. I'M NOT LOOKING FOR BARGAINS.

Send photos and descriptions to:

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

Brian Clegg

SHIPDHAM, THETFORD, NORFOLK.

TEL: DEREHAM 820277,

AFTER 7 p.m. WATTON 881449.

Callers by Appointment please.

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

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

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

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

**DUPLICATED MACHINES FOR
SALE OR EXCHANGE.**

MONKTON HOUSE ANTIQUES
(MICHAEL BENNETT-LEVY)



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

Callers by appointment please

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

**NORFOLK POLYPHON
CENTRE**

(NORMAN & JUNE VINCE)

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

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

WOOD FARM, BAWDESWELL, EAST DEREHAM, NORFOLK.

Telephone: Bawdeswell (036-288) 230

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



Est. 1968

Nancy Fratti
PANCHRONIA ANTIQUITIES

Post Office Box 28
Whitehall, New York 12887.

Specialist in
Antique Music Boxes and
Restoration Supplies.

Offers You:

- MUSIC BOXES:** DISC and CYLINDER Music Boxes in many sizes and styles. All are fully restored and guaranteed. Send wants. (Due to fast turnover, no listing available).
- DISCS:** 100's of discs in stock for many machines. Send your specific wants plus 50¢ postage and I'll send you a FREE listing of discs currently in stock for your machine.... OR.... send \$3.00 and receive a listing of ALL discs in stock. All discs listed by number, title and condition. (overseas, \$4.00).
- RESTORATION SUPPLIES:** Governor Jewels, pin straighteners, damper wire in 7 sizes, damper pins in 4 sizes, tip wire, slitting discs, Geneva stop parts, pawls, comb steel, ratchet wheels, Regina moldings, lid pictures, paper goods, keys and much, much more! 30 pg. catalog only \$4.00 (Fully illustrated). (overseas, \$5.00) REFUNDABLE.
- TUNE CARDS:** Fully illustrated catalog of 80 different styles of reproduction tune cards for Cylinder boxes. Some in original multi-color! Send \$1.50 (overseas \$2.50).
- BROCHURE:** "So, You Want to Buy a Music Box.... Things to Look For". Originally presented by me as a lecture at an MBS meeting, made into a booklet telling the basic workings of a music box movement and how to look for potential mechanical problems. Send \$1.50 (overseas \$2.50).

I BUY TOO!!

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

Your SATISFACTION is always GUARANTEED!

TERMS: US Currency OR Bank Check in US Funds.

518-282-9770

CYLINDER AND DISC BOX REPAIR AND RESTORATION



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

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

Telephone: Kirriemuir (0575) 73781

Cylinder repinning, due to workshop expansion I can offer a complete cylinder repinning service in a realistic time with no limitations on cylinder size, anything from snuff box to Plerodienique, including orchestral and organ cylinders. Organ cylinders can be repinned with or without partial bridge repairs or full re-bridging.

Cylinder pins are finished straight or raked as required.

Single cylinders from interchangeable sets can be repinned without surcharge. All repins are charged at the same basic price of length x diameter x 60p plus £60. With an additional charge for raking if required of length x diameter x 20p. All measurements to the nearest half centimetre.

Organ cylinder repinning charges are assessed on the full length of the cylinder including the bridged section. This is to allow for the extra time spent preparing and finishing these. Organ bridge repairs are charged at £12 per hour.

Collection and delivery. All work can be collected and delivered door to door by insured carrier. Large items can be collected and delivered personally.

In fact anything necessary to completely overhaul your musical box. Part jobs welcome.

SOTHEBY'S

FOUNDED 1744

Mechanical Musical Instruments and Automata

LONDON

THURSDAY 19TH MAY 1988



A 24½ inch Polyphon disc musical box, German c. 1900. Estimate: £5,000-7,000.

On view three weekdays prior to sale.

Jon Baddeley, Collectors' Department (01) 408 5206.
Sotheby's, 34-35 New Bond Street, London W1A 2AA Telephone: (01) 493 8080 Telex: 24454 SPBLON G

Shelagh Berryman

**ANTIQUE
MUSIC BOXES
CLOCKS**

15, The Market Place
Wells,
Somerset BA5 2RF
Tel: Wells (0749) 76203



What can we do for you?

Need a rapid cure for the Stock Exchange Blues!!

Why not invest now in a fine musical box or clock.

We have a comprehensive range in stock from simple single tune Manivelles, cylinder boxes with drums, bells and dancing dolls, to the big coin operated disc machines, and carriage, bracket and long-case clocks all restored and backed by the professional experience of our own restoration workshops.

Call and see us for advice and a demonstration. Profit from our attention and knowledge and choose something your family will enjoy.

Shipping Service ★ Valuations ★ Restoration