

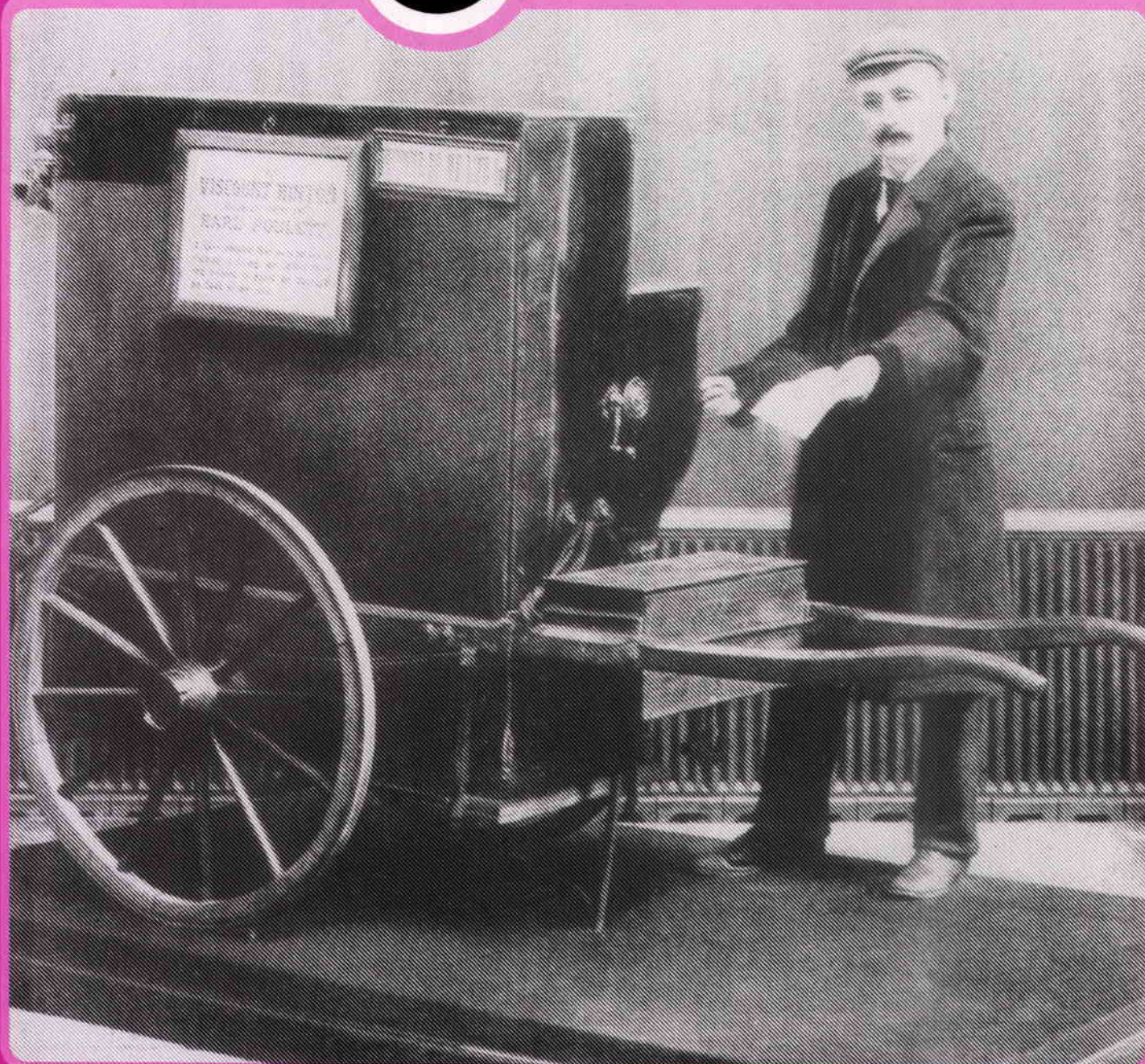
The Music Box

An International Magazine of Mechanical Music

Volume 14 Number 8

Winter 1990

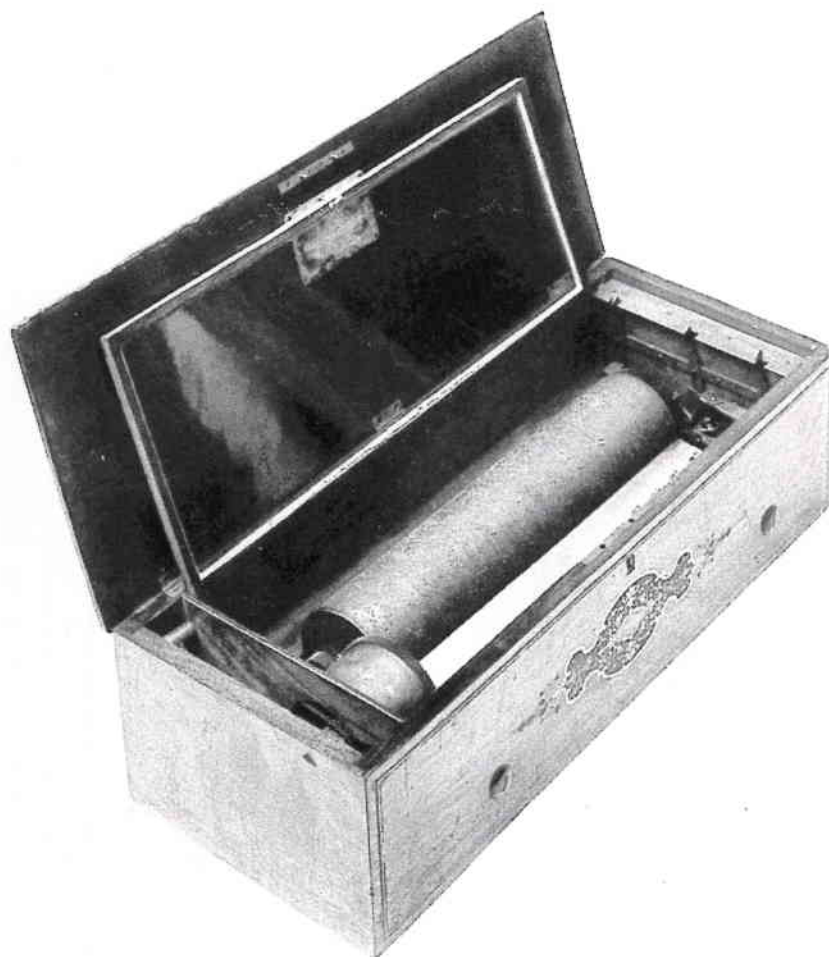
Edited by Graham Whitehead



Inside Musical Box Oddments
Organ Grinders Chat
1991 Meeting Information

The Journal of the Musical Box Society of Great Britain

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The Music Box

An International Magazine
of Mechanical Music

The Journal of the
Musical Box Society
of Great Britain.

Volume 14
Number 8
Winter 1990

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*The Editor and the Committee
of the Musical Box Society of
Great Britain wish all its
members a Happy Christmas
and a Melodious New Year.*

Front Cover:

The organ grinding Viscount Hinton modelled in wax at Madame
Tussauds in 1899. The instrument is the actual one His Lordship
wheeled around London for years.

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Roy Ison, 5 East Bight, Lincoln LN2 1QH.

Editors Notes

Having produced a large edition in the last issue, news that greeted me at a recent committee meeting of the MBSGB enables me to produce only a "low budget" edition for the last edition of the membership year.

The reduced number of pages in this edition is necessary because: (a) a number of members still haven't paid their 1990 subscriptions, and (b) those that have, have in many cases paid an insufficient amount. This situation is caused in the main where payment is made by bankers standing orders. Only 31 were the correct amount and a further 125 standing orders were of insufficient amounts.

The Society's officers are also having great difficulty in identifying the source of many standing order payments credited to its bank account. This puts our Membership Secretary in a "No win" situation. As a result of this confusion, he is faced with the dilemma of either chasing payment from those who may have already paid, or not chasing payment and not collecting payment from those who have not paid. Clearly, changes have to be made in the way in which the subscriptions are collected and it has been decided that standing orders are not practical.

Our treasurer, Bob Holden, has inserted a notice to this effect and I and all the other committee members would be grateful if each member would check the amount paid for 1990 and make up any shortfall when paying the 1991 subscriptions which are due on January 1st. A form is enclosed for this purpose.

SOCIETY TOPICS

IMPORTANT ANNOUNCEMENT Subscriptions due 1st January 1991

It has been decided that for subscriptions due on 1 January 1991 Bankers Standing Orders are not acceptable. In addition, all subscriptions should be made in sterling.

As most Members do not update

their standing orders when subscriptions increase, this system is no longer workable. In January 1990, 156 paid by standing order. 31 of these were for the correct amount of £18 and the balance of 125 were in various amounts short, ranging from £5.00 to £17.00.

Would all Members paying by Bankers Standing Order cancel their authority immediately and pay by cheque/cash using the enclosed form. Please also check that you have paid the full subscription due for 1990 and include any shortfall at the same time.

As the cashing of foreign cheques is costly and causes problems, all subscriptions should in future be paid in sterling from January 1991.

Please use the enclosed form which shows the amount to be paid.

There has been no report received for the Bournemouth meeting, the highlight of which appeared to be the announcement of a trip organised by our President Alan Wyatt to Paris next Spring. The tour includes museum visits, sightseeing tour and accommodation in the 3 star Carlton Hotel. Cost is £155 per person. At the time of publication of "Music Box" this event is already fully booked but Alan Wyatt is still taking names in case of cancellations or the possibility of running a second coach. For further details contact Alan Wyatt.

FORTHCOMING MEETINGS

Dates for your Diary

December 1st, 1990:-

Christmas Meeting, London.

The Christmas Meeting will take place again at Regent's College (in the Tuke Common Room), and will start promptly at 10.00 a.m. (coffee and registration beforehand). The speakers will include Kevin Byrne on scales for small organs, and Bill Nevard, who is going to talk about the early days of the Society and items he has seen in private collections both in this country and abroad, (as well as other speakers still being finalised).

April 3rd - 7th:-

April in Paris, Carlton Hotel Pigalle.

Visits are being arranged for some of the finest collections of mechanical music in Europe and other attractions.

April 19th - 21st:-

Spring Meeting, Nottingham.

The Spring Meeting will take place at the Post House Hotel, Bostocks Lane, Sandiacre, Nottingham NG10 5NJ. Tel: (0602) 397800. The hotel is 3 star and situated on the A52 at Junction 25 of the M1.

Price: £35 per person per night. Dinner, Bed and Full English Breakfast including Society Dinner on Saturday evening. This is a special discounted rate for the Society.

Programme: Saturday am: Two presentations in the hotel conference room have already been arranged.

Saturday pm: Visit to Crich Tramway Museum including a guided tour round the workshops, which are not normally open to the general public.

Saturday evening: Society dinner followed by video presentation.

Sunday: There will be a number of informed visits to local private collections of mechanical music.

June 1st:-









Summer Meeting, London.

As usual the Summer Meeting will take place at the Regents College in the Tuke Common Room, commencing at 10 am. Programme to be announced.

October 4th - 6th:-

Autumn/Fall International Meeting, Ashorne Hall, Warwick.

See accompanying notes.

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Autumn/Fall Meeting 1991

The Society is planning a rather special meeting for October 4th, 5th and 6th 1991. This will be of an International standard and is of special interest to our American members. The meeting will be based at Ashorne Hall, Warwick with accommodation at the The Garden Court Holiday Inn, just under 3 miles away in Leamington Spa which enjoys distant views of Warwick Castle. The area generally is known as England's Historic Heartland which in Medieval times formed the boundaries of the Forest of Arden. Today there is no sign of a forest but the country remains very wooded and was once the hunting grounds of the past Earls of Warwick. At one time Ashorne Hall was merely a hunting lodge which has been developed into its present state by the efforts of the former and present owners, Pat and Graham Whitehead. The most notable former owners were the daughter of Marshall Field, the millionaire Chicago store owner and the son of Judge Lambert Tree another wealthy American law pioneer whose family founded Chicago, his son Arthur married Marshall Field's daughter Ethel and came to settle in England at Ashorne. After the birth of their son Ronald, their marriage was dissolved by a Chicago court and Ethel remarried a young naval officer who she had met in the adjoining hunting field. When her husband became an Admiral and gained fame at the battle of Jutland during the first world war, she became Lady Beatty. Her son Ronald who still lived at Ashorne became a leading politician and an MP and had the house boarded up when he moved to Ditchley Manor near Bleinham Palace to forward his social status as a host to such dignitaries as Winston Churchill, Anthony Eden and even King Edward VIII.

During the second world war, the property was commandeered by the war ministry as an out of target area headquarters for Britain's vital Iron and Steel industry and the house together with the much larger property opposite also built by the Tree family provided a safe base for over 600 staff, 300 of which were also accommodated, some in neighbouring properties.

Today the house is undergoing refurbishment and extended to house the collection of Graham

Whitehead, your Editor, whose collection consists of musical boxes, orchestrions and dance organs. On display will be what is believed to be the largest barrel operated orchestrion in the world, by Imhof and Mukle.

Provisional programme

THURSDAY

The meeting will commence on Thursday evening 4th October with registration and general "chin-wag" in the bar of the hotel.

FRIDAY

Friday morning, coaches will leave for a Shakespearian tour visiting Anne Hathaway's cottage and other Shakespearian properties. An alternative to this may be a trip to see a church barrel organ and some other local mechanical music.

For the benefit of those joining the meeting at Friday lunchtime, the coach will pick up from the hotel at 1.15pm. Please advise on booking form if you will be joining then. In the afternoon we will have the privilege of visiting the Birmingham Science Museum to see and hear their collection of mechanically played musical instruments. Normally, recordings only are available for visitors to hear. It is necessary to make this visit on a Friday as the Science Museum management wishes us to see their collection with the minimum of restrictions which would have to be imposed if there was a large number of public present. The weekend is their busy period. Their collection also includes the Imhof and Mukle orchestrion, converted to play from card roll music which was recently restored by Paul Camps of Napton Nickelodeon.

At tea time we shall be returning to the hotel and the boarding our coach again for a private tour of the state rooms, etc, at Warwick Castle, England's finest medieval building. This will be followed by a Medieval Banquet in the Undercroft where Court Jesters and entertainers will preside.

SATURDAY

Saturday morning will include an organ grind with organs in the castle entrance and the main street. Those not participating will be able to see the organs and also visit Lord Leycester Hospital an important historic building almost as old as the castle itself and browse around the antique shops of Warwick. At lunchtime we return

to the hotel and then to Ashorne Hall.

In the afternoon at Ashorne Hall there will be a bring and buy mart and tours of your Editors collection together with other instruments that are being brought to Ashorne Hall for the afternoon by local collectors.

On Saturday evening Ashorne Hall provides a dinner concert using the larger instruments and the theatre organ. Resident entertainers will be there to help the evening along which will include a silent film accompanied by the cinema organ in exactly the same way as in the days before the talkies.

SUNDAY

Sunday morning will feature two talks by expert speakers and for those who wish to linger longer a trip to local houses of historical architectural interest. The meeting will finish at 4pm. Registration for this 3 day meeting will be £12.50 and a further £5.00 will pay for a seat on a shuttle or coach on Friday and Saturday. This "one off" payment will cover any number of journeys, just one or all of them. Members not paying this supplement will still be able to participate in all events by using their own transport.

A very special rate (mainly because the facilities of Ashorne Hall are being used instead of those of the hotel) has been negotiated at the hotel which is £32.50 bed and breakfast for Thursday night and £22.50 per night, Friday and Saturday night (and Sunday if you wish). The tour of Warwick Castle and Medieval Banquet will be £25.50. And the meal at Ashorne Hall and evening entertainment will be £15.00. There will be the opportunity to buy snacks as required on Friday and Sunday lunchtime and the coffee shop at Ashorne Hall will be open on Saturday lunchtime.

AN APPLICATION FORM for registration will be provided in the next edition of Music Box, but as we are restricted to an attendance level of 100, those wishing to make a early reservation may do so by (a) registering with the hotel direct (b) sending a deposit of £12.50 now for the basic registration to Alison Biden. Cheques should be made payable to Music Box Society of Great Britain. Registration for this meeting will close on 30th June 1991, unless full earlier.

Autumn/Fall Meeting 1991

Package A £12.50

Registration Only. Covers Science Museum Friday, Nickelodeon tour Saturday and Sunday morning meeting and to cover meeting expenses.

The most appropriate pack for those on a small budget or wanting only to join the events which involve mechanical music is:-

Package B £27.50

Package A + Ashorne Hall Saturday Evening.

Package C £53.00

Package A & B + Medieval Banquet Friday Evening.

Coach Pass £5.00

for transport to one or more events.

Sunday Afternoon Tour £4.50

plus Charlcote House admission to Charlcote House £3.25 (free to members of National Trust)

All participants must have one of the above packages and will be issued with Pass Card on arrival - No other variations are available.

Deposits paid now must have balance forwarded by 30th June 1991.

The Hotel may be paid for on arrival

The Garden Court Holiday Inn, Olympus Avenue, Tachbrook Park, Leamington Spa, Warwickshire.

Send your remittance to Alison Biden, St Giles Hilltop, Northbrook Close, Winchester, Hants SO23 8JR. Telephone: 0926 61350. ■

Subscriptions for 1991 are due 1st January 1991.

Please check your payment made for 1990 and add any shortfall at the same time. Payments to be made in sterling. Subscriptions rates appear on page 223.

ACROSS

1. Continental transplant produces inspired harmony. (8, 5)
10. Results of rawness. (7)
11. Where the weasel went with a seed for food. (7)
12. Toymaker lost a century, dismantled half a bit of nonsense. (5)
13. Lubricate a point, left without trouble. (2, 3)
14. Earns a rattle (5)
16. repeating the beat. (7)
17. They keep the movement going softly round the ship. (7)
18. Apply the slipper too lavishly. (4-3)
21. Small change to account for stresses. (7)
23. Despoilers of the Dales, they lower the tone. (5)
24. The doctor and I'd gone back for a funny speech. (5)
26. Many ring five about reversing one in motion. (5)
27. Left out from it, tediously, perhaps. (7)
28. What emerges when the tide is not in. (7)
29. He scored for a richer zoo belt. (6, 7)

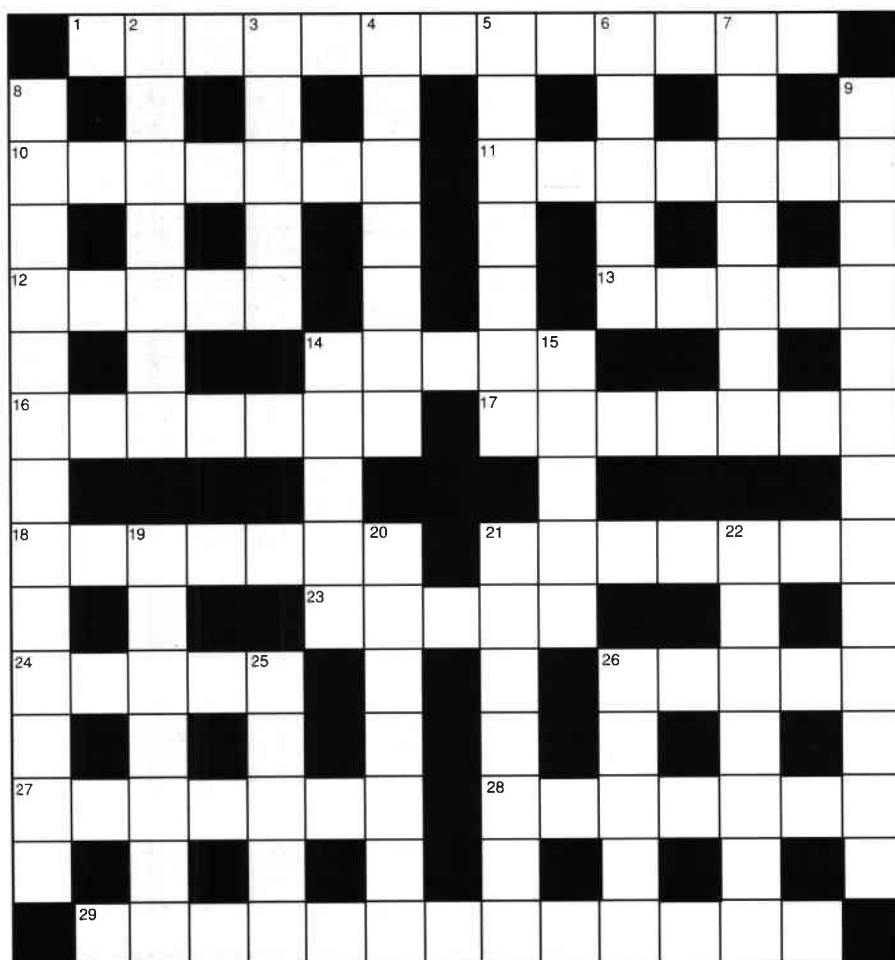
DOWN

2. In order to calm us I called 'It's noted'. (7)
3. Rushes out of one across. (5)
4. Choosing the players forming a shape. (7)
5. Those who pinch are small ones . . (7)
6. but stick up again without an addendum. (5)
7. Breezy strum from Asia Minor. (7)
8. Oh Ann, I can romp with such a big player! (13)
9. Control parts infinity and spirals. (7, 6)
14. Points to a lone student mollusc follower. (5)
15. Heroic works need mixed seasoning. (5)
19. If I follow the Editor, then the church is built. (7)
20. Heroic sinker came to a real end. (7)
21. Use soap, die fat! (7)
22. We hear a curious letter from an old heart-throb. (7)
25. Doctor settles on tea and French polyphonic voices. (5)
26. Where you could stay in remote levitation? (5)

Answers on Page 229.

CRYPTIC CROSSWORD PUZZLE

A. J. L. Wright



NEWSDESK

David Salomons' house may become an Opera House

Talks are currently taking place which may result in the Science Theatre of David Salomon's house, Broomhill, Near Tunbridge Wells, becoming a sort of Glyndebourne type opera house. A former Covent Garden singer, tenor, Kim Begley, is heading the talks which may transform the theatre, the brain child of Sir David Lionell Salomons a noted inventor of the late Victorian era. The theatre has changed little since the turn of the century and much of the original electrical installation of 1896 is still there and in working condition.

The building was completed by Sir David without the aid of architects or engineers of any

sort and was one of the first buildings to be constructed with a cavity wall. The cavity alone is 3ft wide.

The building is known to mechanical music collectors because it houses the largest and most expensive Welte Philharmonic pipe organ ever to be installed in Great Britain, sadly awaiting restoration, which is the aim of Sir David Salomon Society.

The Daily Telegraph reports that "Over the next five years, it will be transformed into a producing house that can match Glyndebourne, if not quite in international standards then at least in the romance of its setting".

Literary Award

Musical Box Society member and regular contributor, H. A. V. Bulleid has been awarded the Q David Bowers Literary Award for 1990 by the Musical Box Society International of America, for outstanding literary contribution to the field of automatic music. An honour that deserves the congratulations of our whole membership. ■

OBITUARY

It is with deep regret that I have to report the death in January of this year of Michael Miles of Robertsbridge, Sussex, a prominent and long standing member of the Musical Box Society. His death came as a great shock to his many friends, especially as he was in the prime of life as regards to age. He was an avid collector of all types of Musical Boxes, but his first love was for large disc machines, he loved to show his collection to anyone who showed any interest, and would freely offer help to any in trouble with a musical box. Michael/Mick will be sadly missed by all who knew him. He is survived by his wife Valerie, son Steven, and daughter Claire.



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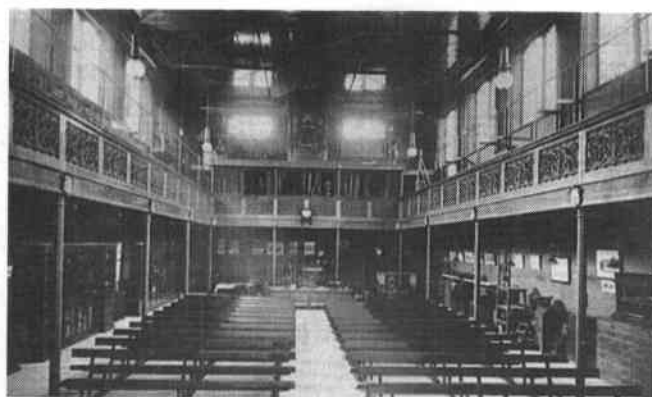
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The original 400-seat Grand Theatre of Science near Tunbridge Wells, Kent, as it was in 1896 after completion.

Musical Box Society of Great Britain

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Organ Grinders chat

by Geoff Alford



Guinness Book of Records

I always assumed that this weighty regular edition of factual record was a universal standard reference book, but I became aware that there must be more than one edition when I was shown a German copy by the late Richard Wolf, organ grinder and original organiser of the Berlin Festival. This was around 1983 and recorded Berlin as having achieved a record number of participating organs at their festival. I have recently received from the Spa town of Bad Grund, which is situated near the University town of Goettingen, news of a World Title Organ Grinding Marathon to take place on the 20th July 1990 to be conducted under Guinness Book of Records rules. In 1986 Peter Sahm of Bad Grund achieved a record of 44 hours 14 minutes in Hamburg with a Hofbauer organ - quite an endurance task even if a Microbox organ is easier to turn. However, this record was beaten in 1989 in East Berlin by professional organ grinder Rolf Becker of Halle with a total of no less than 48 hours playing on a barrel organ. This was probably the vintage Gebrueder Bruder street organ his father brought to the Linz Festival in 1989, a fine organ. Some might argue that listening to the same eight tunes for so long without going mad is an even greater achievement. I imagine that after such a test many owners would want to immediately re-pin the barrel! At least with a Micro organ there is a choice of up to a hundred tunes to provide variety.

The Marathon is open to all comers, but the main favourites must be Peter Sahm and Rolf Becker, if the present record is to be beaten. But whilst it will be recorded in the German Guinness Book, I doubt if it will appear in the English edition. As a 'Hobby-grinder' I have little personal en-

thusiasm for such marathon attempts, though I appreciate they have some publicity value - especially in Germany.

Cowley Organ Grind

For several years Mike and Christine Belcher have organised a 'grind' of McCarthy organs at Cowley as part of the Old Steamers T.E.C. Model Show there. As the number of McCarthy organ owners has grown, so the number taking part in the grind has increased. In 1990 Mike and Christine threw caution to the winds and invited a much wider variety of organs to take part in a more ambitious event. They must have very good contacts in high places for, despite a most unsuitable choice of date - March 17th - the weather could not have been better and we were bathed in warm sunshine with temperatures in the 20s, so there was an excellent turnout. One or two failed to make it. Maggie Morris was laid low with laryngitis (who can imagine a silent Maggie!) and we also had to restrict our attendance. It was interesting to see my old Hofbauer 20 note organ again being played by Christine Belcher, a little more weather-beaten now but otherwise O.K. Apart from the usual McCarthy organs present, Paul McCarthy had brought along his 40 note McCarthy which is not yet equipped with its full complement



Waldkirch organ builder Frederic Keller turns his 47 note organ 'De Poppenspaeler' Waldkirch Festival 24.6.90.

of pipework being two ranks short, and was assisted by Kevin Byrne. Fred Merrick was playing his Raffin R20/40z reed organ, which sounded so good I almost wished I hadn't parted with it, and Brian Munt was playing the powerful but sweetly voiced Fussell, also of 20 notes. In addition there were two of the new 21 note Trueman organs, one played by the builder himself, which are also proving very popular. It comes between the Raffin and Fussell organs in size, but plays book music instead of paper roll. Peter Watts organ was playing outside B & Q Store and Neptunus was later the location of the photo call when the day's grinding ceased. Some stayed over until Sunday to visit a local collection. All participants were provided with a copy of the Old Steamers journal 'The Smoke-box' and a plaque. The former I thought an excellent production, and I was reminded how fortunate enthusiasts are in this part of the world with so many excellent organs within easy range - unlike my rural Herefordshire (though I wouldn't swap it). Congratulations to Mike and Christine on a successful event and good luck for the future.

Neptunus

This organ has always fascinated me ever since I first saw it in the Somerset/Wiltshire area when first rallied in Britain in the 70's, so I hope the Editor will permit this wandering outside street organs.

The late A. D. Gardner of Dunkerton near Bath, was an active organ dealer who bought and rallied many unusual and outstanding organs. Such an organ was Neptunus, a large instrument which was purchased by him in 1970 and displayed as a 92 key Gavioli. The organ information card stated that it had played outside the Antwerp Zoo for 25 years. I liked its sound, which had a strong Mortier flavour, and the varied and extensive repertoire which included unique numbers for an organ in this country. The odd off-key piccolo caused the occasional shudder, but that was my sole complaint. After it was sold it disappeared

from my view for some years, eventually appearing at Stourpaine in the ownership of Corbin Brothers and partly restored by Aubrey's of Malmesbury. The key frame was causing problems so it didn't play. Shortly afterwards the organ was purchased by Peter Watts of Chipping Norton who is still the owner, and the name of Th. Mortier, Anvers replaced that of Gavioli of Paris on the front. The key size was now recorded as 90 instead of 92.

A. D. Gardner had recorded the organ building date as 1908, at which time reference books indicate that Mortier was repairing but not building organs. So if that date is correct then Neptunus would most likely have to have been built as a Gavioli. It is well documented that Mortier was no organ builder by trade, but a cafe proprietor from which he played and sold Gavioli organs which he then serviced. When he later started building his own organs a long wrangle ensued over breach of patents. Mortier operated wholly nationally so most of the Gaviolis he dealt in would have remained in Belgium and serviced by the firm for many years, and this would doubtless have included major restorations and changes in pipework to suit customer requirements. Certainly this would have applied to Neptunus with its long residence in Antwerp, so that it probably little resembles the organ that left the builders yard, whether that was in Paris or Antwerp. It is impossible to accurately date and learn much about many organs which have had so much replaced over the years. One would have thought a standard Mortier too quiet for outside the Zoo with its noisy location in the heart of Antwerp. Of course it is possible that A. D. Gardner himself adopted the name Gavioli and a fair organ scale to make the organ more saleable, but by that time Mortiers were becoming highly prized in Britain and there would appear to have little point in doing this. Perhaps someone from the Low Countries or the present owner can help piece together the whole story of Neptunus. I like to think that

this was one of the Gaviolis Mortier bought and sold from his cafe, maintaining it for many years, as it makes a nice story. This would more accurately perhaps make it a Mortier-Gavioli as some other organs are described, and perhaps this is the best compromise giving credit to both great builders.

Bacigalupo recovered

Last year I reported that a valuable Bacigalupo owned by Willi Feuerrigel of Winnigstedt had been stolen. I am delighted to be able to say that this has now been recovered. Once again it has been as a result of a dealer in mechanical instruments spotting it - in this instance Werner Baus of Fuldata. Some members may recall that Herr Baus formerly ran a Viennese Cafe from his home, and later a museum cum saleroom. It was here that I heard a fabulous unforgettable Hupfeld Helios IV orchestrion, at that time the pride of his collection.

The theft of street organs appears to be a growing phenomenon. Our sister Society the G.S.M. reports that a 20 pipe Carl Frei roll-playing organ built around 1960 has now been stolen from a flat in Stuttgart.

Franz Oehrlein

The Spring Journal of the G.S.M. reports on a visit to the automat

and organ building premises in Mainz. Interesting photos include one of his latest flute-playing automat. This shows the pipework mounted vertically both upwards and downwards on a metal frame in the chest position of the figure. This, in turn, is attached to the top of the base box containing most of the 'works', music system, etc. Music parts are head, eyes, arms, and fingers as well as the singing bird. The linkage system is so designed that finger positions match the notes being played. Bird and flute player play both individually and in unison. Truly the ingenuity of Franz Oehrlein knows no bounds.

Gustav Bruder

This year Waldkirch celebrates the 100th anniversary of the birth of one of the most outstanding of all arrangers of mechanical music. Gustav Bruder was born on September 1st 1890 - the son of musical instrument builder Max Bruder and great grandson of the dynasty founder, Ignaz Bruder. After leaving the Waldkirch Music School in 1907 he had a thorough grounding in organ building and music arranging and cutting with such family concerns as Gebrueder Bruder and Ignaz Bruder Soehne. When he eventually commenced arranging for orchestrion builders Gebrueder Weber this was quite



G. Perlee of Amsterdam Dutch street organ built by Carl Frei 'De Arabier' at Waldkirch Festival 23.6.90.

a challenge, for unlike the organs built by the various Bruder businesses, Weber instruments could be sold to a wide variety of locations - private houses, dance halls, concert halls even royal palaces - demanding a limitless range of music to suit every possible kind of audience. How well Gustav Bruder met the challenge can best be appreciated by listening to one of the few remaining Weber Maestro orchestrions. After 1931, he arranged for Gebrueder Bruder, but business was soon falling off and that firm closed in 1937. He died in his home town of Waldkirch on the 18th August 1971 in his 81st year.

Waldkirch 1990

You can guarantee to see some fascinating instruments at this festival which seems to have settled down to taking place at three yearly intervals. It has the attraction to draw out into the open a fascinating range of vintage organs as well as interesting new organs, which are of course a much cheaper proposition. 20 note fair organs have been built in Britain but never seemed to 'take off'. I have never before seen a roll-playing 20 note fair organ. Swiss builder Jan Bakker rectified this with his large trailer mounted and hand-turned instrument which had the sound of an organ with a much larger scale. The outsize wooden spools provided about 50 minutes playing time each and an automatic rewind system similar to that incorporated on some street organs (e.g. Edgar Werner organs) is utilised. This is clearly necessary to avoid the long delays which would otherwise be needed.

I had not encountered the Baden-Badener organ group before. They played and sang traditional German tunes, but there was nothing traditional about the larger of the two organs they played together. Both organs were built by Florian Tilgner, the larger with 173 pipes and twelve registers took him three years to build in his spare time. In addition it has no less than 25 bells - not a glockenspiel, or rod mounted bells as used on the 31 Raffin and 49 Pell, but real bells - operated with electronic assistance. Surely this must be the

largest German street organ ever in terms of pipework, etc. The roll playing organ had 36 notes I believe, but the builder tried to explain that this was doubled up in some manner the language barrier prevented me from understanding to 72 notes. The organ is surprisingly quiet for one with so much pipework and, if anything, the bells tend to drown the organ, but I did enjoy it, and the classical arrangements the builder seems to prefer when the organs are played alone.

Festivals this year are unique in that they permit the unrestricted participation of enthusiasts from Eastern European countries and at both Berlin and Waldkirch there was a substantial East German entry. Most novel was 'Puppen Doctor's Puppen Kiste' whose Punch and Judy style puppet theatre was an attraction I had not previously seen on the continent. The hand puppets appeared particularly professional and novel. Two organs, a 20 note Hofbauer and a small reed organ supported the act.

Undoubtedly one of the most shining entertainment talents we have in the street organ world today is Harry Dikmans of Rotterdam, working with his partner, known as Hardy, they have become better known as Bombas & Co. The imagination of his varied acts seem to know no bounds. A born showman, Mr. Bombas appeared first with Hardy in immaculate Prussian uniform playing his 31er Raffin supported by bass drums and Teufelsgeige. His surprise act in the Stadthalle on Saturday night was his sudden appearance as a midget clockwork organ grinder standing on a box which steadily traversed the room playing a Raffin reed organ. It was an outstanding success which had much of the audience on their feet clapping. At the end of the evening Mr. Bombas carried out a short cartoon sketching session from inside a box. All could see the amazingly perceptive drawings take shape on the 'screen' on the front of the box as they were rapidly drawn.

BERLIN as one of the main birthplaces of the street organ will always get well supported at an organ festival for that reason

alone. Although the Berlin Club organises an annual event for us members of modest proportions, the big event missed a year in 1989. So 1990 was extra large with 200 organs booked to take part. These included some outstanding instruments, many with Swiss owners but including a number of first-timers from East Germany. Despite the large turnout, organs were less visible during the festival around the Ku'damm. For one thing, a coach load of grinders and a lorry full of organs were transported into East Berlin on Friday to spend the day playing there. On Sunday the organs all assembled at the Brandenburg Gate to parade, for the first time, along Unter den Linden to the Palace of the Republic. The lack of public interest in East Berlin was in sharp contrast to the enthusiastic crowds lining the Ku'damm for the usual Saturday 'Abmarsch'. With all the organ pushing, this must have been the most exhausting organ festival ever, and not least for organisers Kurt and Christa Niemuth who seemed to cope virtually unaided. Hardly surprising therefore, that they say that this was their last. But is there anyone else with the commitment to grab the reins? A feature this year was the increased number of countries taking part - for the first time a Czech entrant and a substantial contingent from East Germany, all delighted to be free to take part at last. Brits were poorly represented at this festival, partly because of Waldkirch perhaps. My most enjoyable memory will be the midnight organ grind of about half a dozen organs near the Gedächtniskirche, supported by John Gleaves and myself happily turning Kurt's Holl and Bacigalupo organs.

When I first started scribbling for society magazines some years ago my main purpose was to spread the gospel of the small street organ. To let other similarly bewitched by the mechanical organ know that organ ownership was within most people's grasp and not just for the more affluent among us. Ten years ago there was little chance of seeing a modern street organ anywhere in Britain and to all intents and purposes there were no street

organs being built here. A possible exception was Alan Pell's 27 note organ which came, I believe in fair- or salon-organ form. I think it fair to say that my aim has now been achieved. The street organ is here to stay. But it was not achieved without opposition and I was amazed at the opposition my articles aroused. It seems to be a national characteristic that, whenever anyone proposes something 'new' there are two standing by ready to fight it tooth and nail. At times the opposition became quite vitriolic, individuals going to extraordinary lengths to try and frustrate what I was attempting. However, what I was writing was what many enthusiasts were wanting to hear and the voices of the objectors were gradually drowned as the numbers of small organ owners increased.

I think that the success of the German-type street organ (as opposed to the much larger and historically newer Dutch street organ) exceeded my expectations and I didn't really expect to see so many British builders entering the field. Alan Pell leads the field with a range of street organs, but is complemented by such names as Fussell, McCarthy, Savins and Trueman. Whilst the market on the Continent, particularly Germany and Switzerland, may be approaching saturation point, I believe that we still have quite a way to go. We have the added advantage, through coming to street organs later, of a much wider choice. Apart from British organs and the popular Raffin organs which dominate the foreign imports, there is a galaxy of other organs to choose from - Schmider, Schlemmer, Hofbauer, Erman, Goeckel, Oehrlein, Deleika, Hopp, Le Ludion, Bruns, Carl Frei, the list is almost endless. My one regret is the insistence of some builders in building only book-playing street organs instead of roll-playing organs. On the Continent the sight of a book-playing street organ is extremely rare - and for good reason. The street organ is designed to be trolley pushed, and if you end up with the music taking up more space than the organ you have a problem. Another effect is a shortage of British popular music for roll-

playing organs. I think that builders will eventually have to come to terms with building roll organs as the customer finds them much more practical and insists on them. Meanwhile some music producers will have missed the boat by ignoring this demand.

Music

Which leads neatly to the music situation for street organs. There are a growing number of 31 note organs in Britain, rightly popular for their musical capability, both Raffin and Pell organs using the same scale. Although many years newer than the 20 note organs, the available music list is far more orientated to the British user with the 31 scale, particularly with the higher numbers available from the Raffin Orgelbau list. anyone buying a '31' therefore should start at the end and work forwards! Latest rolls include super arrangements of such well known tunes as Hello Dolly, Zorba's Dance, American Patrol, Spanish Eyes, Dancing Fingers, Swingin' Safari, and In the Mood. If these arrangements originate in the Raffin stable then they are to be congratulated for their choice of tune as well as the quality of the arrangement, emphasising again the international nature of the street organ. For the serious minded the list has always contained a high 'classical' content with a choice from Bach to Offenbach!

By comparison with the 31 note music list the 20 note list has always tended to disappoint with its emphasis on music of German origin - though this is, of course, historically understandable. One roll which I can highly recommend, however, is the new No. 72, two of the four tunes being well-known. My problem is that the German titles are not, I am sure, the same as the British ones when translated (Play me an old melody and Evening on the Heath). The quality of the arrangement of the first tune is better than I would have thought possible on 20 note scale.

I am always exhorting people to 'try before you buy' when considering additions to their repertoire. Not very long ago I received a new music list from an unknown supplier and found myself strongly tempted by the

tune selection on one or two rolls to buy blind. Had I been short of music I might well have succumbed. When deciding against, it usually means you do not know whether your decision was right or not, however I was sharing a pitch in Berlin this year when my companion produced three music rolls which he had just purchased on spec and which turned out to be from this particular supplier. We both listened with interest. Every arrangement was flawed, some mildly others quite seriously, and I breathed a sigh of relief that I had not given way to temptation and wasted my money.

Franklin H. Foley writes from Ontario to point out my schoolboy howler in the Autumn Music Box. Cor Anjema and Piebe Boomsma had, as Dutchmen, returned from Canada where De Hagenaar resides, not Holland as stated. Mr. Foley reports that the organ is working 'just great' and goes on to report an incident. "We took the organ on the invitation of the City of Ottawa to play at a reception for the Mayor of The Hague and his wife where we entertained over 600 guests. The Mayor's wife just could not understand how De Hagenaar was there to play for them.... at first we told the Dutch guests it had been flown over for the occasion.... then we confessed!!"

Judging by the warm remarks made by a number of participants and visiting enthusiasts the 4th Llandrindod Wells Street Organ Festival seems to have been the best so far. Certainly the organ content was planned to beat previous events - a greater variety of organ types, more fair organs and seven countries represented. But this was affected by the record number who had to withdraw just beforehand, mainly for health reasons, and two Continental entries failed to materialise. With more people applying to take part, replacement was not too difficult numerically. But these were organs already represented so variety was reduced. Most people are extremely good about letting organisers know in good time that they cannot attend, but the odd ones who just don't turn up create serious problems. There were other hiccups too of a minor nature. Kurt Niemuth had forgotten to

bring the handle for his Holl trumpet barrel organ to the considerable disappointment of many. Unlike the modern organs with their 'push on' handles, barrel organ handles are threaded so cannot be turned in a reverse direction. Also during the week-end Kurt's 26 note Niemuth organ suffered minor cyphering problems through the heat (in common with some other organs) so he wouldn't play it. However, that still left his Scottish chamber organ with a barrel containing tunes that nobody could recognise. Among withdrawals were entries from East Germany, Austria and France, which decimated the overseas content. Two of the four fair organs also could not attend but Colin Bullock's Bruder and Ron Armstrongs Limonaire were greatly appreciated.

Paul McCathy's 40 note organ is something in the nature of an experimental instrument, and it is good that organ builders are prepared to experiment. Rather on the large side for a street organ we were all able to enjoy it in the Metropole Hotel on Saturday evening when it was played by the builder and Kevin Byrne, who shared the turning with operating the manual registers. Kevin's special arrangements for the organ were most enjoyable. After several years of nagging, 'Big Balbo' Sundergeld had at last managed to find time to come, and had brought with him the organiser of the Castelmoron sur Lot organ festival, Prof. Emilie Garrigues, whose Swiss-built Erman organ is well-suited for her singing delightful French songs. Balbo is one of those larger than life characters that help to make a festival and his 26 keyless Schuhbauer organ provided another organ type not previously seen in Britain. The 19 trumpet version of the 31 note Raffin organ is becoming extremely popular and there are at least four in Britain, of which two, owned by Ron Bowyer and David Swan appeared in the Festival.

With two other 31 note Raffins, not to mention the similar 31 keyless Pell organs, there were plenty of opportunities for duets. The Suter family (Raffin R31/84) were handing out Swiss flags and, occasionally, delicious 'lebkuchen.'

Although the organ festival

officially commences on Friday, the Thursday mid-day Pub Grind had proved so popular in 1989 that it was repeated this year. The Bridge End Inn at Howey just outside Llandrindod was the chosen venue and once again eight organs were present for this pre-festival warm-up including Ron Bowyer, Fred Walker (20er Raffin), Brian Munt (20er Fussell), Les Deaville (reed organ), Trevor Taylor (21er Trueman), Big Balbo and Emilie Garrigues. Fortunately it was a warm sunny day so the occasion, refreshed by beer and pub lunches, was most enjoyable.

An organ slide show was again provided by Dick Jolly on the Friday evening at the Commodore, supplemented this year by an experimental Name that Tune competition - organ music on a wide variety of instruments. Not surprisingly it was won by music teacher Kevin Byrne, but only by a short head. The annual organ procession had a longer route than previously, starting at the Grand Pavilion and proceeding via Spa Road, Temple Street and Middleton Street to the bandstand and police halted the traffic for the parade to proceed along the main road led by the organs of Kurt Niemuth and Ron Bowyer. This year there was also an award for the most suitably dressed organ grinder(s) which was won by Michael and Christine Belcher (20er McCathy). With building works in the Grand Pavilion area it was necessary to find a different location for the Sunday Photo Call and for this purpose the Victorian railway station proved most suitable and the footbridge an ideal vantage position for the numerous amateur photographers. Organs competed with a much greater variety of street entertainers this year, a number of them most imaginative and humorous. One of these groups closed their performances over the week with a 'Ban the Festival' demonstration complete with placards. At the time of writing the Victorian Festival Committee have yet to meet to decide whether there will be another organ festival in 1991. It would be nice to think that it can continue as I know of no other organ festival in Britain that so closely resembles

those on the Continent and it is growing so much in popularity.

In 1990 it was necessary to refuse about ten organ owners who applied to take part so that the town would not be 'over-organned' and so antagonise the public. Fortunately those who still came responded to my appeal not to bring their organs with one exception. Colin Middle turned up un-announced and proceeded to take part, despite being approached, with two organs supplied by the Dutch dealers W. M. Kelders with whom he is associated.

Mr. Kelders deals in new street organs in this country as well as Holland, the latest being Deleika organs. Externally these organs can appear identical to the established Raffin models and many people, including purchasers of the organs, have been deluded in this way. Internally, however, the organs are of a different standard and whilst Raffin organs have a long record of reliability, these new 'look-alikes' have yet to be proved. The patents covering traditional building methods have long since expired and it is common practice for builders to copy ideas from others, especially if they are successful! Reputable builders are usually sufficiently proud of their products that they wish them to be instantly recognisable and not thought to have been built by someone else. There have always been organ dealers of course, but operating in the second hand market. The profit margins of builders does not encourage them to operate through middlemen. So a dealer selling new street organs would need to inflate the price well above the price a customer would normally pay the builder direct in order to make it worth his while. Any other action would probably be illegal. There is also the question of what happens if a fault develops on an organ bought through a dealer as, technically, it is no longer a new organ. I am always happy to try to assist members in the area of buying direct from a Continental builder (SAE please).

I suppose that quite a few enterprising owners of mechanical instruments have, at some time or another, heard an attractive arrangement and adapted it

for their own instrument. Others have copied books which are no longer available for their own use. Whatever the legalities may be of this I find the moral aspect quite acceptable. In any case it is happening all the time and would be impossible to control. It is a far cry from the person who deliberately copies the arrangements of others with a view to selling them for profit. There is no moral defence for such activity which, if encouraged, could cause the demise of new music arrangements. If anyone has received a 20 note music list from Mr. Kelders they will notice that all the rolls can be married up against the music lists of reputable firms such as Carl Heinz Hofbauer, Josef Raffin and Peter Watts - to name a few of the better known sources. Peter Watts has told me that the copying of his music arrangements has discouraged him from producing any new 20 note arrangements, although existing arrangements will still be available.

The Berlin Organfriends Club is a comparatively young organisation with a fairly modest membership though it embraces nationals from a number of Countries. As a fairly new member I have received only a few copies of their magazine but this year's issues reflect considerable credit on the Editorial team. The Autumn edition contains articles on ballad-singing (which was very common in Germany), organ construction and the history of Cocchi, Bacigalupo and Graffigna. It is interesting to ponder what would have happened had Giovanni Bacigalupo I stayed in London after spending two years learning the music arranging and barrel pinning business with Anselmo Frati instead of moving to Berlin to start his organ repair workshop around 1870. And if Frati had not also followed him in moving to Berlin in 1873. Would London perhaps have become the spiritual home of the street organ? somehow I doubt it. These two were later joined by John Cocchi, an arranger, and the innkeeper and organ renter Graffigna and in 1891 the famous partnership was formed.

In the same issue some background light is shed on the internationally famous tune Lilli Marleen which is included in the repertoire of many an organ. I suppose that most like me were under the impression that it was a German soldiers song from the last War that the Allies pinched as their own. Well, soldiers song it certainly is, but its history goes back much further. It was written in 1915 by Hans Leip, a Guardsman, based on his memories of the Big City in 1900 and the main entrance of the Kaserne with its gas lantern. But it took the popular German singer Lala Andersen (though not, I believe, a German national) to bring the melody to the attention of the public. In 1931 she sang it in the Cabaret der Komiker on the Ku'damm where it was a resounding success. The article records that the fame of the tune then spread across the World, but my first recollection, as a wartime radio addict, of hearing the tune was around 1942 and I was under the impression that the 8th Army picked it up from the Africa Korps. The author prefers to hear the famous song on a trumpet organ, but the best version I have heard is on a Hofbauer Micro-Box organ. This includes a change of beat and tempo which gives it a real boost. Hans Leip died in 1983. ■

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DOWN: 2. Musical; 3. Reeds; 4. Casting; 5. Nippers; 6. Repin; 7. Aeolian; 8. Panharmonicon; 9. Endless screws; 14. Snail; 15. Epics; 19. Edifice; 20. Leander; 21. Adipose; 22. Novello; 25. Motet; 26. Motel.

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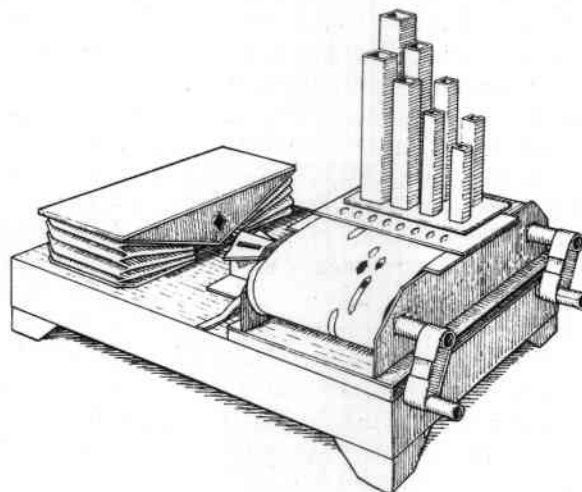
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Musical Box Oddments

by H. A. V. Bulleid

Number 47

Tune arrangers were at work right from the 17th century, mainly adapting song music for various musical instruments and orchestral music for the piano and its antecedents. Eminent arrangers included Bach and Liszt. Presumably composers of lesser eminence could be equally good arrangers - and the work might inspire their own composing or adapting. By the early 19th century there was extensive know-how about arranging which explains why such excellent arrangements are generally heard on the earliest musical boxes.

Bucalossi

Three members of the comparatively gifted Bucalossi family settled in England around 1865; they were Brigade, a musical director and producer; Ernest (1859-1933), a prolific composer best known for his operetta *La Gitana* (1886) and his *Grasshopper* dance (1905); and by far the best known of the trio Procida Bucalossi who was prolific at composing and arranging and adapting. His first comic opera, *Pom* (London, 1876), was fairly successful but annoyed *The Times* who commented "Its only merit is in the music for which Signor Bucalossi is not so much responsible as are Offenbach and Lecocq." However, he scored a considerable success with *Les Manteaux Noirs* in 1882 and got by with *Delia* (1889) and *Br. George* (1892). Both Procida and Ernest also composed masses of song and dance tunes so accurate attribution is practically impossible; but the waltz *My Queen*

noted in Fig. 2 is by Procida while Ernest has his *Careless Cuckoos* on Polyphon 50705.

As an arranger Procida Bucalossi adapted current popular opera tunes for quadrilles and other dances, and he must have made quite an impression because in the Welte Organ catalogue of music rolls in about 1895 he is credited as the composer of several waltzes including *The Mikado* and *The Gondoliers*.

Running Buffet

Several of the later makers produced "buffet" style musical boxes, including Ami Rivenc and Langdorff in Geneva and several in Ste. Croix. They appeared in the late 1880s when bedplates commonly had three screw holes for direct mounting on blocks in their cases, so it was no problem to up-end the case and replace the lid with two front doors. Most buffet cases were made higher than strictly necessary, to give a length to height ratio of about 4 to 3, otherwise they had a decidedly squat appearance as noted on Langdorff 24003 (1890) which was 23 in. wide but only 10½ in. high. Many buffets had plain tops, but some sported a low fence around front and sides with corner finials rather like those 9 inch BHA disc machines known as the "smoker's cabinet." Vertical and sloped mounting of cylinder movements was also common in slot machines for public use.

The buffet machine shown in Fig. 1 is by Mojon, Manger serial 28441 and is slightly unusual both for its six bells and for having the tune sheet inscribed "buffet." Though the French word was in common use for a cupboard it could also mean a small organ, which may have led to its musical box adoption.

The case is of conventional construction, but what would normally be the back and front are

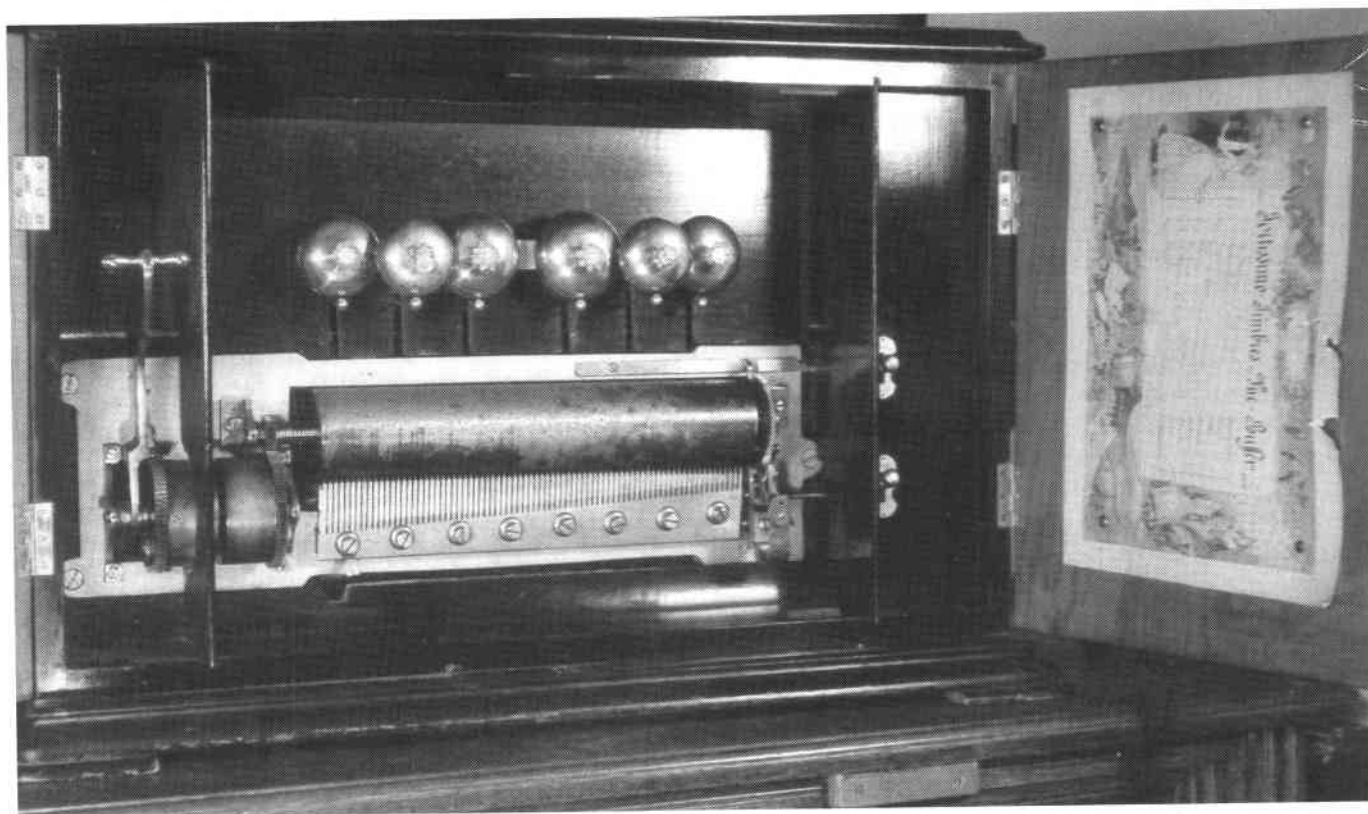


Fig. 1. Typical standard 11 inch 8-air Mojon, Manger movement with six bells in Buffet set-up, serial 28441. Glass lid removed for clarity. Overall dimensions 25 by 16½ by 8½ inches.



Fig. 2. Multicoloured 11½ by 8 inch tune sheet for serial 28441. Registered design, exclusive to Mojon, Manger. Minor misspellings, including Bucalossi.

furnished respectively with an over-hanging top and the usual type of podium. Both are rather casually secured, so if you lift the buffet by the edges of its top it may "come away in your hand." For this reason folding brass handles are fitted to the sides which are veneered to match the doors. The glass lid is hinged to the winder section partition. The back is covered by a panel 23½ by 14 inches, lightly secured by panel pins. It hides what looks like the bottom of a conventional case but slightly reduces the radiation efficiency of the shut-in sounding board. The left door is secured by one of those flush-mounted bolts and has a dummy key-hole escutcheon to match the real thing on the right door.

Fig. 2 shows the tune sheet; with its original wide margins it was fitted sideways on the right door, but after repair and slimming it fitted right way up on the left door - and concealed a nasty crack. The latest tune is from *The Yeomen of the Guard* (1888) and the box was probably made in 1890. The only nickel-plated items are the winder, control levers, and a polished metal strip holding the bells. As on other Mojon, Manger movements, there are oil-holes in the spring and cylinder bearing brackets and the governor jewel plate, all looking rather silly on their sides.

All cylinder and governor components are stamped 48 and all spring components 24, both numbers also stamped on the bass edge of the bedplate. The comb base has foundry-cast F, presumably Fornachon. Serial 28441 is stamped on the base end cylinder

bearing bracket. Gear ratio, endless to cylinder, is 1820 to 1, about the middle of the contemporary range.

Winding the double spring is by a twin-knobbed lever which may have proved too tempting to some beefy winder because I found both springs torn at their barrel ends, see Fig. 3. It must have taken a very strong arm and a fairly weak brain to break through both sets of Geneva stops and then go on to wreck the springs. Luckily they all seem quite happy after repair.

The first six teeth of the 11 inch 78-tooth comb operate the bell strikers, and the design permits easy uncoupling of the bell links, as shown in Fig. 4. For setting up the mechanism and bells after cleaning it is important to have firm supports for the bedplate; 3-inch lengths of wood about 1½ inch square can be fixed with the existing bedplate screws - below the bedplate for general work and above the bedplate for turning upside down to work on the bell mechanism. Final setting of the bell strikers must be done with the mechanism fixed vertically, because their weight falls away from the bells whereas it falls towards them in the normal horizontal mounting of conventional bell boxes. Perhaps for this reason the strikers here are unadorned to reduce weight and instead coloured enamel decorations are added to the nuts securing the bells.

The musical performance of serial 28441 is very good, and the bells are not over-used. With the well-fitting partitions and glass lid, the sound of the bells

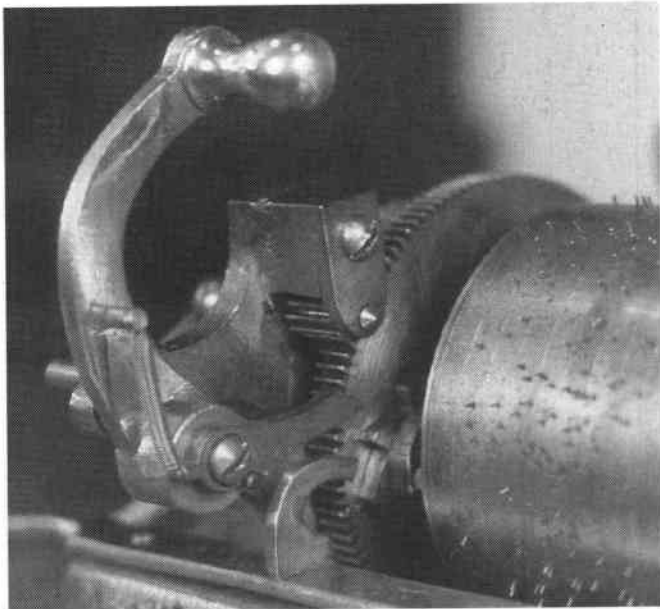


Fig. 5. The tune selector finger, which engages the snail cam and advances it one tune each time it is pulled forward, is held against its locating peg by the small tension spring fixed to the side of the selector lever. A step on the underside of the lever pushes the tune change lever into the repeat position. The safety check is driven by the pinion here seen meshing with the great wheel.

type of centrifugal safety check, consisting of a ball-weighted shaft held in by a very light spring for normal running such that it can fly outwards and foul one of the two stop bars if the cylinder speeds up. The gear ratio, great wheel to safety check pinion, is 12 to 1, and a few tests (without comb!) convinced me that the cylinder could expect to be stopped within half a turn of the pinion, representing a mere quarter of an inch around the cylinder surface. No damage would result - unless an unwise operator decided to release the jam by unscrewing the bracket. Ouch.

It is rather surprising how few of these excellent devices were fitted. It seems that there was no great demand for tune selectors even on 12-air boxes; and, excepting Mermod and Baker-Troll, safety checks only became common on interchangeables.

Re-dampering

The often recommended re-dampering procedure is to remove a pin, remove old damper remnants, insert the new damper wire, and replace the pin - all, so to speak, in one operation. This works if the damper pins are all in good nick, and easily extracted, and if all the holes are easily cleared of damper debris. I tried it once or twice but decided, long ago, never again; almost always, I found, there were a few pins too battered to re-use, and one or two impossible to extract so needing to be drilled out. Also there always seemed to be bits of old dampers wedged in some holes and wearying to remove.

Under such all-too-common circumstances I now always extract all the pins whose dampers I intend to replace before cleaning (and where necessary repairing) the comb. The only problem is, how to store the pins in correct order until needed. I do it by

punching a line of $\frac{1}{8}$ inch (3mm) holes in a strip of thick white card about $\frac{3}{4}$ inch wide. I get in about six holes per inch, so three strips five inches long stuck to a piece of hardboard 6 by 3 inches will house 90 pins. Paint the board surface white so the pins are easily seen. I find it worth numbering the holes to ensure all pins getting back to their correct tooth.

It pays to have the pins as clean as possible, so after extraction I rub them between finger-tip and a bit of newsprint before parking in their numbered slots. Then, using a pair of very fine-nosed 4 inch pliers and a viewing lens of about four inch focal length, it is easy to grip the thick end of each pin and hold it securely on a hardwood surface for filing off any burrs raised in previous use. This needs a dead smooth Swiss file, anything coarser will drag the pin out of the pliers. I also file a flat (or restore the existing flat) on at least the leading three quarters of the pin - more if the pins are not entering far enough, as may happen if you are using wider or thicker damper wire.

I replace any missing or excessively damaged pins at this stage, using brass wire of diameter equal to or slightly less than the hole diameter. By far the most commonly needed wire size is Imperial Standard Gauge No. 24, which is .022" (.56mm) diameter. With the wire protruding an eighth of an inch from a small pin vice, I file it cone-shaped over a sixteenth of an inch to nearly a point and then file a small flat and finally cut off to length - to match its neighbours, usually about $\frac{3}{32}$ of an inch ($2\frac{1}{2}$ mm). The small flat should extend nearly but not quite to the thick end. Use the same dead smooth file.

Some makers and restorers cut off the pins to length after insertion, but I find this too tricky - and hopeless on fine combs. Also these are often the pins whose thick ends are so mis-shapen that they have to be dressed before re-use.

The two great advantages in this method of re-

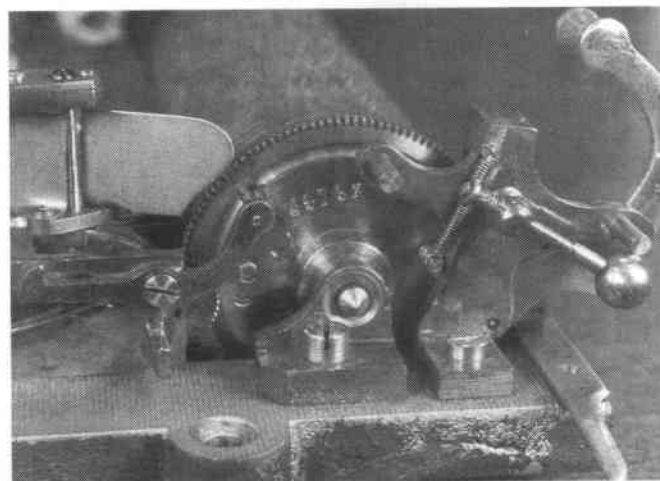


Fig. 6. The centrifugal safety check is here seen in the STOP position with spring compressed and ball weight jammed against one of the two stop bars. The tension spring seen behind the safety check shaft holds the tune selector lever in the disengaged position. Serial 49793 is stamped on the great wheel with G and mysterious double Z. Blank number 37 can be seen on the bedplate edge just below the cylinder bearing and with T on the governor block.



Fig. 7. Bass lead of Langdorff serial 13013, made in 1861.

dampering, in addition to improved comb cleaning with pins out of the way, are that all the pins needed are instantly available and that every pin enters easily and wedges securely.

Degreasing

Instructions for gluing and soldering exhort one to be sure the surfaces to be joined are clean and free from grease. After cleaning a comb with petrol or white spirit a slight oily or greasy residue remains and I recently sought technical advice on the best readily-available solvent to remove this unwanted residue. The answer was Thawpit. This renowned household stain-remover was withdrawn from the market a few years ago because it could cause poisonous fumes; but the boffins have now devised a safe re-formulation as Trichloroethane - it is still called Thawpit, needless to say.

I always use white spirit for soaking a comb to clean it; the oily residue is desirable all over the comb unless soldering has to be done, in which case . . . Thawpit.

Musical Box Oddments

Now, twelve years on, I admit I was slightly miffed when the then Editor, a man of knowledge and resource, could think of no better title than "Musical Box Oddments" when I offered him a series of oddments about musical boxes. But here at last are three genuine illustrated mystery oddments . . .

Fig. 7 shows the bass lead of 8 inch 4-air standard Langdorff serial 13013. How can we discover the meaning of the mark accompanying the gamme number and date . . . it could be the mark of a tuner or finisher, surely not just a doodle.

Fig. 8 shows part of the back of the tune sheet belonging to Metert and Langdorff 8 inch 4-air Forte Piano serial 5807, G194/51. Could the writer really be Ami Rivenc? He was born 15:5:1837 and the box was made in the middle of 1851 so he would have been a 14-year-old apprentice.

Fig. 9 shows the bottom right hand corner of one style of Ami Rivenc's multi-coloured tune sheets. This suggests two mysteries, both of which are sure to be solved, (1) was this remarkable horseman

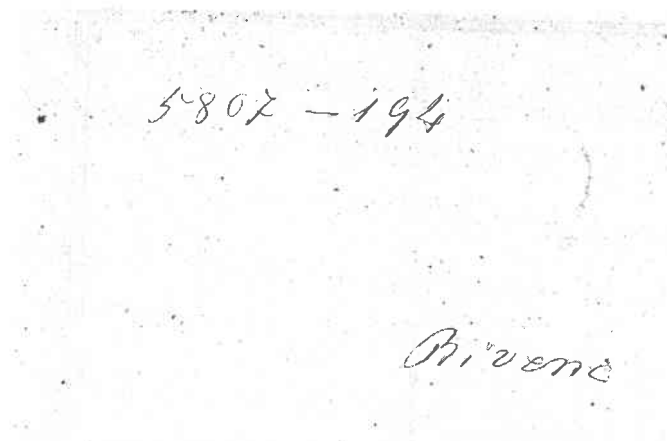


Fig. 8. Writing found on the back of Metert and Langdorff tune sheet for serial 5807, made in 1851; spotted and kindly sent in by Mr. Goldhoorn of Utrecht. Langdorff serial numbers known to have been made in 1851 range from 5602 to 6157.

really on top of the Brunswick Memorial when first built, and if so what happened to it? (2) what tune sheets were used by Ami Rivenc before the memorial was built in 1874?

Still going strong

The survival rate of cylinder musical boxes would have been far lower if the Victorians had allowed their children free access. One is reminded of this by a laconic note amid the January 5th 1884 entry in the diary of the novelist B. L. Farjeon . . . "Gave the children half-an-hour with the musical box." One of these children was Eleanor Farjeon; in her book *A Nursery in the Nineties* she records . . .

Mama draws the rosewood box from under the sofa, lifts the lid, sets it playing . . . the tune from *Maritana*, the Polish Mazurka, the lovely Strauss Waltz . . . round and round they prick, the sweet, thin, glass-cased tunes, and round and round we dance till the musical box runs down.

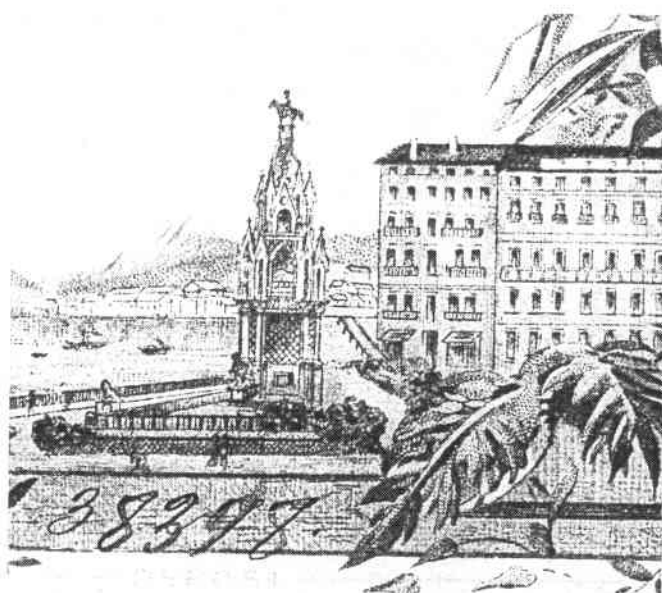


Fig. 9. Lofty horseman seen on Ami Rivenc tune sheets, here on 6 inch 6-air 3-bell serial 38398 and noted also on 17½ inch 12-air serial 40138.

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.

Genealogy

Ian S. Clark writes from 27, Clarendon Road, Worthing, Sussex BN14 8PU:-

I am writing to you to help fill a gap in my family history file I am compiling on the Clark family.

I am interested to know if any of your readers might have any information, photos, or bills relating to any musical instruments purchased from a store in Great Dover Street, London, known as A. H. Clark & Sons. The store opened in London in 1903 and sold imported musical instruments and eventually occupied premises 121-127.

I believe it was the first store to sell Polyphons and Gramophones in this country.

Any information will be of great assistance to myself and I would welcome the chance to photocopy any old bills of sale, etc.

Not listed

Tom Valle writes from Oslo, Norway:-

Last week I was given a Polyphon, using the 15½" discs, without the case, but with 23 discs.

I looked these up in the list in Mr. Webb's book, and found that the following were not listed:

10505 Weiber Marsch, a. "Die lustige Witwe" (F. Lehar).

1726 Valsen. Norwegisch. (Title not possible to read. A Norwegian waltz. I may be able to identify it later).

1651 Brautfahrt am Hardangerfjord-Brudefaerden i Hardanger. (H. Kjerulf).

1652 Der Sennerin Sonntag-

Saeterjentens Söntag. (O. Bull) Norsk sang.

100581 La vie Parisienne. Quadrille. (J. Offenbach).

1516 Unter Skovens Traeer. (P. Würck).

1059 Dorfschwalben aus Oesterreich. Walzer. (J. Strauss). Another title on this cat. number.

.....? Caprice Mazurka. (Number not possible to read).

1640 I Dalom. Polska. (On back: 1640- 7.10) (Title means: "In the Valley").

Missing copies

Michael J. Ryder writes from The Musical Museum, Brentford, Middlesex:-

While going through the Museum's archives we noticed that we were missing the following copies of the Journal, and wondered if any of your members who had any surplus copies could send them to us.

Vol. 1	complete	1962-63
Vol. 2	1, 2, 3	
Vol. 5	1	
Vol. 8	3, 5	
Vol. 10	7	
Vol. 12	6	
Vol. 13	8	

Many thanks for any help you can give us.

The De Hagenaar is still in Canada

Franklin H. Foley writes from Ontario, Canada.

I am writing in connection with the Autumn/Fall 1990 issue of "The Music Box" under the heading - "Organ Grinders Chat" by Geoff Alford. On page 190 at the top of the third column he mentions about being pleased to see Cor Anjema and Piebe Boomsma recently returned from Holland where they had been working on the 90 key Carl Frei - De Hagenaar, etc. I think this should have read - recently returned from Canada . . I had Cor and Piebe over for 2 weeks in the early

Spring to go over the organ for me and we had a great time. I mention this, as I would not like to give the impression that DE HAGENAAR is NOT in Canada . .

The organ is indeed working just great and we also had the pleasure of entertaining Rein Schenk and his wife Alice from Zeis (Rein is a director on the KVD board) Holland, and we drove down to the organ rally in Fremont, Ohio. While Rein was visiting, we took the organ at the invitation of the City of Ottawa to play at a reception for the mayor of The Hague and his wife where we entertained over 600 guests. The mayor's wife just could not understand how DE HAGENAAR was there to play for them . . at first we told the Dutch guests it had been flown over for the occasion . . then we confessed!!

Autumn meeting

It was nice to meet new friends and old at the Bournemouth get together in September, but I will think twice about embarking on a 7½ hour journey again for a bit of an organ grind. On the Sunday morning, I thought it was a bit much, being charged £2 per head at Brian Etches Museum, when the normal charge was 75p for O.A.P's. I have visited Keith Harding's Museum with the Society, and we were not charged anything, also to Graham Whitehead's Napton Museum with the Society, and again on the occasion of a Leamington organ grind, where a splendid buffet was put on by Mrs. Whitehead, and there was no charge each time. An organ museum in Brussels, who specially opened for us, and Jon Gresham's Museum are others which come to mind where we were privileged to visit at no charge. I am all for being advised in advance as to what other expenses are involved at the meetings, other than the £6 registration fee.

We must expect commercial operations to levy some form of charge for Society visits, even if only a nominal charge to cover their expenses. Such costs are usually covered by the registration fee. Ed.

Old photographs

Mr. C. W. Cramp writes from Horsham, West Sussex:-

I did not know these photos were in

existence until a few weeks ago.

My Uncle, Alfred Cramp, had this shop at 37 London Road, in East Grinstead where also my great-

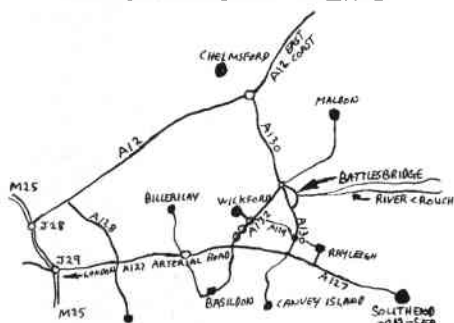
grandfather, Mr. Thomas Cramp, used to live. The date of the photo's is about 1910 and show the exterior and the interior of the shop at that time.



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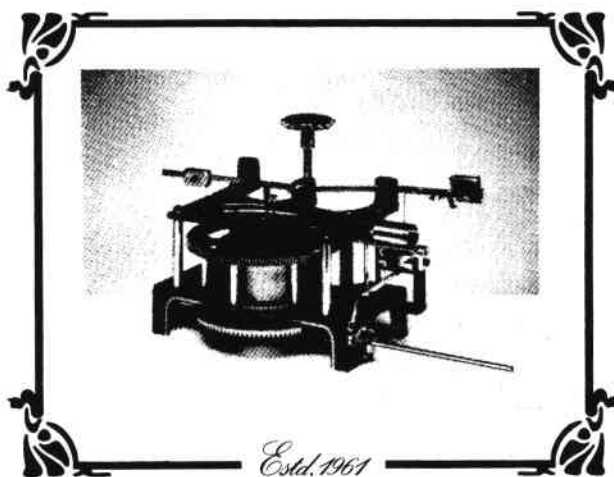
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Minimum cost each advertisement £3.
Non-Members: 22p per word.
(bold type 10p per word extra).
Minimum cost each advertisement £6.

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

CASH WITH ORDER PLEASE TO:
Advertising Manager,
Ted Brown, 207 Halfway Street,
Sidecup, Kent DA15 8DE.
Tel: 081-300 6535

FOR SALE

Pell 25 Note Keyless Street Organ. Hand cranked, 2 sliders and 35 pipes. Rubber wheeled trolley with storage box for music rolls. Approximately 250 metres of music on spools. Waterproof cover and detachable decorated front with band master figure, £3,250. Tel. No: 0539-720111.

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

Church organ parts. Mainly Victorian by Forster and Andrews. Two pipe chests, 2-manual keyboard, centrifugal blower in chest, various pipes, associated trackerwork and furniture. Sorry, no pedalboard. David Gall, 0590 (Lymington) 22169.

Ampico Grand, Steck duo art upright, Weber 88 note upright with thermodist, Aeolian Orchestrelle organ with rolls, 58 note and 116 note organ rolls 65 and 88 note, Ampico and duo art rolls. 65 note push up. **15% Polyphon**, with 16 discs fully restored and repolished. **72 key Leach** organ with 1 hour of cardboard music. Expression pianola. Enquiries and offers to Roger Brooks, 14 Grampian Way, Barrhead, Glasgow G78 2DL, Scotland. Tel: 041 881 4074.

"Cylinder Musical Box Design and Repair"

by our contributor **H.A.V. Bulleid** - £11.70 post paid from Artmusic Publishing Company, 31 Perry Hill, London SE6 4LF.

WELTE MIGNON Feurich Keyless Reproducing Piano Circa 1908. Light oak with brass ornamentation. Unrestored 12 rolls.

Phillips Pianella
Piano-Mandolin Cafe Piano
Light oak case with lights
45 Multi-tune rolls, unrestored

*Sensible offers and details
0736-756129 evenings.*

FOR SALE

20 keyless roll-operated fair organ, 20 keyless roll-operated Hofbauer organ, 36 key Dutch street organ (book operated), 42 key Riemers bros. fair organ (book operated), 52 key Dutch street organ (book operated), 65 key Bekcx street organ (book operated), 73 key Decap street organ (book operated).

Recently, we've got the dealership of the Deleika German fair/street organs (20-31 keyless roll operated organs).

Also we deliver Organ book punch machines in 3 sizes, blank cardboard and masters in our standard scales so you can produce your own organ books. Delivery of complete playing books of our standard scales is also possible. If in doubt, please ask for more information. All organs are allowed to be exported out of the Netherlands.

W. M. Kelders - Fair organs
Haagsestraat 2 - P.O. Box 105
5430 AC Cuyh - Holland
Phone: 08850-12205

WANTED

Symphonion Gambrinas, 27" Regina auto-changer, also 24 1/2" Polyphon discs "My Austria" and "Over the Waves". Any large disc machines. Mark Singleton 03917 78640.

14 note Clariona and Melodia rolls required, Ted Brown 081-300-6535.

Musical Automata. Enlarging collection. Top prices. 815 Moraga Drive, Los Angeles, CA 90049 (213) 471-3000 Mr. Levy.

Deadline Dates for Display Advertising Copy

7th April; 7th July;
7th October; 7th February

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

Posting of magazine:
27th February; 27th April;
7th August; 7th November

Wanted good cylinder & disc music boxes, barrel organs, Symphonia, Celestina & other organettes, singing birds, Gramophones & phonographs, also rare items. Offers with pictures to: HANSPETER KYBURZ mech. Musik-instrumente, Jubiläumsweg 10, 064 43 35 59. CH-5036 Oberentfelden.

Wanted. Wall hanging disc machine up to diam. 30 cent. and mechanism for a disc machine up to 40 centimeter diameter discs, (have an empty case). Write to: Nitschke, Steinbreite 55 Hannover, West Germany.

Complete or incomplete motor for 13 1/4" periphery drive symphonion, J. P. Pettit, Great Coopers Farmhouse, The Green, Chelmsford Road, Battles Bridge, Essex SS11 7RE. Phone: 0268 763500.

Leo Cohen from Luxemburg pays a lot for a working Polyphon 62.5 cm, even broken or incomplete, having himself the empty case.

Leo Cohen
42 Rue Andethana
L-6970 OBERANVEN
Luxemburg G.D.
Tel: 010-352-34.80.57

Gramophonia

Gramophones, Phonographs and mechanical curios bought and sold.

Good selection of machines and spares.

Jill and Gerry Edwards,
Epping Antique Galleries.
High St, Epping, Essex.

Closed Wednesdays and Sundays

RATES FOR DISPLAY ADVERTS IN 1990

SPECIAL POSITIONS (offered as available).

Outside back cover
One additional colour to match front page
Full colour

8 x 6 colour photograph

Inside covers: Full page £110, Half page £60

POSITIONS INSIDE JOURNAL (as available)

Full page £82, Half page £48, Quarter page £30, Eighth page £20

5cm box in classified area £17, 3cm box in classified area £12

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 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:

Four or more consecutive insertions with differing copy:

Two or more full page advertisements in the same edition:

Full page only £125

£45

£285

£45

Area rate less 10%

Area rate less 5%

Area rate less 10%

MECHANICAL DATA type area:-

Full page 10 1/8" x 7 1/8" (270mm x 180mm), Half page 10 1/8" x 3 1/2" (270mm x 88mm) or 7 1/8" x 5 1/8" (180mm x 135mm), Quarter page 5 1/8" x 3 1/2" (135mm x 88mm).

WANTED

Barrel Pianos/Organs,
working or not, parts and carts.

Please telephone:
Alan Wyatt on (0223) 860332.

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.



JOHN COWDEROY

The Musical Box Centre

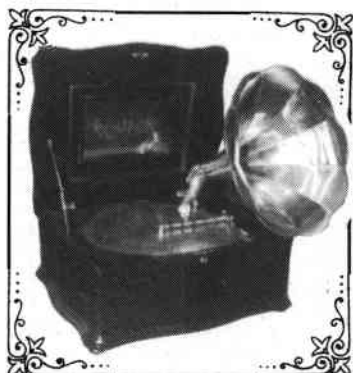
**SPECIALISTS IN THE RESTORATION
OF
MUSICAL BOXES AND CLOCKS**



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CYLINDER MUSICAL
BOXES, CLOCKS,
DISC MACHINES,
OLD AND RECUT DISCS
- Large Showroom**

**FRIENDLY FAMILY
RUN BUSINESS**
— ♦ —
**PERSONAL SERVICE
ASSURED**

**EXPERT PACKING AND
DELIVERY ARRANGED -
ANYWHERE
WORLDWIDE**



JOHN COWDEROY

The Musical Box Centre
42 South Street Eastbourne
East Sussex BN21 4XB
Tel: 0323 20058 (Day)
0323 504590 (Evenings)
Fax: 0323 410163



Shelagh Berryman

**ANTIQUE
MUSIC BOXES
CLOCKS**

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



Looking for something special ?

You're almost sure to find it when you pay us a visit in Wells. We carry a comprehensive range of cylinder and disc musical boxes, carriage, bracket and Long Case clocks, all backed by our own restoration workshops. Displayed in a veritable Alladins cave of antiques, both elegant and unusual, whether you require a Georgian table or an antique snuff box, we may be able to assist you !

Call in for our professional advice and a demonstration; we will be pleased to help you.



Shipping Service ★ Valuations ★ Restoration