

The Music Box

An International Magazine of Mechanical Music

Volume 15 Number 1

Spring 1991

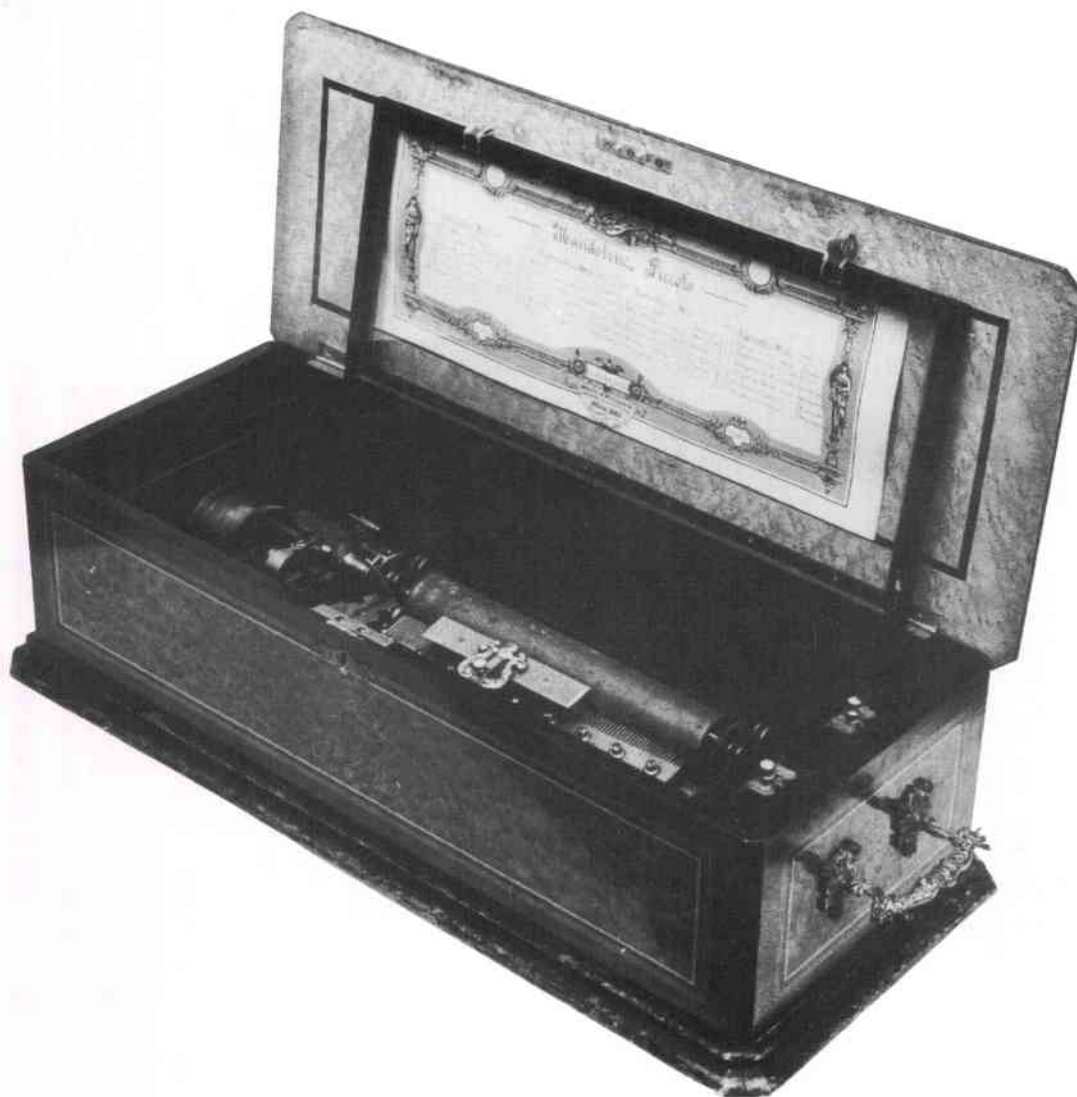
Edited by Graham Whitehead



Inside Restoration of Barrel Organ Barrels
Claude Marchal Museum

The Journal of the Musical Box Society of Great Britain

Price £4.00 (\$5.00 USA). Available free to members on subscription



*Interchangeable cylinder mandolin piccolo musical box by Mojon Manger with four six air cylinders - 33½ in. (85 cm.) wide, the cylinders 13 in. (33 cm.).
Also to be included: a Regina Corona self-changing disc musical box and a Mills Violano Virtuoso.*

Mechanical Music

Auction: London, 18 April at 2.00 p.m.

Viewing: 17 April 10.00 a.m. - 5.00 p.m.
18 April 9.00 a.m. - 12 noon.

Enquiries: Christopher Proudfoot on (071) 321 3272

Catalogues: (071) 321 3152

Entries are now invited for our sale on 25 July.



85 Old Brompton Road, London SW7 3LD
Tel: (071) 581 7611

CHRISTIE'S

The Musical Box Society of Great Britain

Autumn/Fall International Meeting Warwick/Leamington Spa 4/6th October 1991

Hotel package at: Garden Court Holiday Inn,
Olympus Avenue, Tachbrook Park,
Leamington Spa
Telephone: (0926) 425522

Bed and full breakfast Friday and Saturday nights. A very special rate, achieved by regular business arrangements with Ashorne Hall has been obtained. Only £45 per person for the two nights (anyone staying extra nights will be paying £35 per night).

Please make reservations for accommodation as soon as possible, to avoid disappointment. Contact the hotel direct, and make sure they understand that you are attending the Musical Box Society function, in order to qualify for the special Society rate. No deposit required.

Hotel Booking Form. Please return direct to the GARDEN COURT HOLIDAY INN, OLYMPUS AVENUE, TACHBROOK PARK, LEAMINGTON SPA.

Please reserve the following accommodation for me, for the nights of 4th and 5th October, 1991. I shall be attending the Musical Box Society function, for the special price of £22.50 per person per night, for two nights' bed and full breakfast.

No./type of rooms _____ No. in party _____

Name & Address _____

Tel: _____

Additional nights at £35 _____

Society Registration Form. Please return to: Alison Biden, "St. Giles Hilltop", Northbrook Close, Winchester, SO23 8JR.

Package A Registration Only. Covers Science Museum Friday, Nickelodeon tour Saturday and Sunday morning meeting and to cover meeting expenses. 12.50

Package B Package A + Ashorne Hall Saturday Evening. 27.50

Package C Package A & B + Medieval Banquet Friday 53.00

Coach Pass for transport to one or more events. 5.00

Sunday Afternoon Tour plus Charlecote House admission to Charlecote House £3.25 (free to members of National Trust). 4.50

No. required Total

Please select either Package A, B or C no variations are possible.

Select also Coach Pass and Sunday Afternoon tour if required.

Send application and full remittance to: Alison Biden, as soon as possible. Registration for Package B and C closes 30th June, 1991.

Cheque enclosed £ _____

Organ Grind Saturday morning.

* I will/will not be bringing an instrument (state type _____)

Autumn/Fall Meeting, 4 - 6th October, 1991.

Name _____

Address _____

No. attending _____

Tel: _____

Are you a hotel resident? _____

(Cheques payable to MBSGB)

* Delete as necessary



The Manor House

ADRIAN H. LITTLE

MUSIC BOX RESTORER

Music Box Comb Repairs to the Highest Standards

THE MANOR HOUSE, HALE VILLAGE, CHESHIRE L24 4AX
Telephone: 051-425 4408

COMB MANUFACTURE

Cylinder and Disc Music Box Combs made.
19⁵/₈" POLYPHON COMBS usually in stock.

COMB REPAIRS

Music Box Comb repairs, including TIPS, TEETH, RE-LEADING, CUTTING BACK, TUNING, STRAIGHTENING, RE-SOLDERING COMB TO BASES, DERUSTING.
Any other aspects of comb work.

CYLINDER RE-PINNING

Cylinder re-pinning of all sizes including repairs to damaged cylinders or arbors.
Over 2000 cylinder re-pins completed.

SPARE PARTS

Extensive range of spare parts.
POLYPHON DAMPERS and DAMPER RAILS for all sizes of machine. SPRINGS, COMB REPAIR SECTIONS, COMB STEEL, CASE WASHERS, COMB SCREWS, FELT ROSETTE WASHERS, TUNE SHEETS, ETC.

OVERHAULS

Anything from a complete overhaul to a replacement tip or tooth.

PART JOBS

Welcome.

Callers by appointment please.

URGENTLY REQUIRED:

Large Disc Machines, any condition, incomplete or empty cases. Badly damaged cylinder boxes with or without combs. Any musical box parts.





Nancy Fratti PANCHRONIA ANTIQUITIES



Offers You:

RESTORATION SUPPLIES:

The **ONLY** catalog specializing in your music box restoration needs! Governor jewels; damper wire in 7 sizes; tip wire; geneva stops; lid pictures; decals; reprints; paper goods; and much, much more!! 30 pg. fully illustrated catalog only \$5.00 (refundable).

TUNE CARDS:

Fully illustrated catalog of more than 82 different types of tune cards for cylinder boxes . . . both single and multi-colored (only \$3.50).

CASSETTE TAPES & COMPACT DISCS:

The **BEST** recordings of Musical Boxes ever produced! We offer you the ultimate in sound quality . . .
 * **DIGITALLY RECORDED** (state-of-the-art!) * **DOUBLE LENGTH** (a full hour long)
 * **DOLBY-B Noise Reduction** * **CHROMIUM TAPE** (the best you can use!)

"MUSIC BOX MELODIES"

Volume 1 - **CHRISTMAS**: 37 festive and traditional songs.

Volume 2 - **CLASSICAL**: over one hour of the classics. 54 tunes played on 12 boxes!

Volume 3 - **CLASSICAL**: more classics! 56 tunes played on 8 boxes!

Volume 4 - **RAGTIME, CAKEWALKS AND DIXIELAND**: over an hour of toe-tappin' tunes!

Volume 5 - **VICTORIAN ECHOES SERIES I**: featuring the exquisite Troll-Baker 10-bell, 10-cylinder box.
 Waltzes, Marches, classical and popular tunes. 60 tunes.

Volume 6 - **RELIGIOUS**: over 1 hour of inspired music (37 tunes).

Volume 7 - **RELIGIOUS**: over 30 more inspirational tunes!

SPECIAL!

Set of 7
TAPES
\$79.00
(save \$25.65!)
Air postage \$10.00

FREE COLOR POSTER with each album ordered!
 CASSETTE TAPES - \$14.95 COMPACT DISCS - \$18.95

Please add \$2.50 per order for postage.

DEALER INQUIRIES INVITED

Send your name to be put on our tape/CD mailing list.

SPECIAL!

Set of 7
CD's
\$99.00
(save \$33.65!)
Air postage \$10.00

Post Office Box 28
Whitehall, New York 12887, U.S.A.
518-282-9770 Fax: 282-9800

Specialist in
Antique Music Boxes and
Restoration Supplies.

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.**
- **HIGH QUALITY** - Snuff boxes, Singing bird boxes, Musical Watches, Automata Watches, etc.

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.

The Music Box

An International Magazine
of Mechanical Music

The Journal of the
Musical Box Society
of Great Britain.

Volume 15
Number 1
Spring 1991

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

President: Alan Wyatt

The Willows, 102 High Street, Landbeach,
Cambridge CB4 4DT.

Vice President: Ralph M. Heintz

725 University Avenue, Los Altos,
California, U.S.A.

Subscriptions Secretary: Ted Bowman

April Cottage, 24 The Slade, Clophill, Bedford MK45 4B2.

**To whom all subscriptions and subscription
enquiries should be addressed.**

Membership & Correspondence 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
and to whom all general correspondence
should be sent.**

Meetings Secretary: Alison Biden,

St Giles Hilltop, Northbrook Close, Winchester,
Hants SO23 8JR. Tel: 0962 61350.

Treasurer: Bob Holden,

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

Recording Secretary: John Phillips,

'Langley', Denmans Lane, Fontwell, West Sussex.
Tel: 0243 543830.

Auditor: Stephen Cockburn,

Marshall's Manor, Cuckfield, Sussex. Tel: 0444 455357.

Editor: Graham Whitehead,

Broadgate Printing Co. Ltd.
Crandal Road, Exhall, Coventry CV7 9NH. Tel: 0203 361800.

Archivist: Peter Howard,

9 Manor Close, Felpham, Bognor Regis PO22 7PN.

Auction Organiser: David Walch,

11 Harford Close, Bristol BS9 2QD.

Advertising Manager: Ted Brown,

207 Halfway Street, Sidcup, Kent DA15 8DE.
Tel: 081 300 6535.

Committee Members:

John Gresham, Westwood House, North Dalton,
Driffield, North Humberside. Tel: 037 781 248.

Reg Mayes, 171 Barnet Wood Lane, Ashtead,
Surrey K21 2LP. Tel: 03722 75977.

Christopher Proudfoot, c/o Christies,
South Kensington, London SW7 3JS. Tel: 071 581 7611.

Reg Waylett, 40 Station Approach, Hayes,
Bromley, Kent BR2 7EF. Tel: 081 462 1181.

Contents

Editor's Notes <i>Graham Whitehead</i>	4
Society Topics	4
Dates for your Diary	5
Newsdesk	6
Organ Grinders Chat <i>Geoff Alford</i>	8
The Restoration of a Set of Three Barrel Organ Barrels <i>John Powell</i>	10
The Swisscross Kit No. 20	12
The Musical Pocket Watch <i>Kenneth M. Goldman</i>	13
Venues with Mechanical Music - 9 Marchal Scout Museum	14
Musical Box Oddments - 48 <i>H. A. V. Bulleid</i>	16
Letters to the Editor	21
Classified	28

Front Cover:

"An old friend," from a painting by C. G. Hards.

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

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

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

Editors Notes

We seem to have entered a period of deep recession not just in England but worldwide. Personally as a printer and a tourist attraction proprietor, I have not suffered, but one only has to read the local papers and companies which would have appeared to be as safe as houses, are going down like a pack of cards.

But on the brighter side, the financial wizards are telling us there is a rainbow on the horizon. When you consider that the bank rate is falling, Spring is here and most important of all the war is over, then to me at least the future looks brighter rather than gloomy. But has the economic situation effected our investments in mechanical music? Those who have invested their money in bricks and mortar may still be finding that they have an asset which is not an asset after all.

News from the top auction houses seems to indicate that very little has changed in the buying habits of antiques or mechanical music. Whilst it can be assured that some sellers are not entering their items, believing that they may not get a good price in the present economic climate, the sale of a simple sewing machine which realised £3,500 at Christie's recently, a record price, indicates choice items as still in a sellers' market.

At Christie's latest mechanical music sale on 13th December 1990, disc boxes which have been selling strongly did not do quite so well, though this may have been due to the fact that many continental buyers were "snowed in". The weather did not effect the selling price of a Nicole Freres Grand-format Overture Box which also made a new record price for a cylinder box at £25,000. The box was in original condition and the inside had not seen the light of day for many years, the owners had taken it to Christie's locked with the key broken in the lock.

Phillips West One have reported increased interest and activity in their mechanical music sales which we hope to report on in future pages of Music Box. ■

SOCIETY TOPICS

FORTHCOMING MEETINGS

Autumn/Fall International Meeting

This meeting will be based at Ashorne Hall Nickelodeon, Nr Warwick and a full programme has already been printed in the Winter edition of Music Box. A minor change will be that the organ grind will now be held in Leamington Spa, the town in which the meeting hotel is located. This change has been made because the necessity of tying-up with a worthy charity who will be carrying out a collection in conjunction with our organ grind. On the 5th October the council have granted a permission for collection in Warwick for The Corp of Drums. In Leamington Spa 5th October will be the flag day of the National Society for the Prevention of Cruelty to Children. On receiving this information, I felt I had no alternative but to opt for the Leamington venue. The programme will now be as follows:-

Thursday evening - Early comers will meet in the bar of the Garden Court Holiday Inn.

Friday - Registration commences at 9.15am. Coaches leave at 10.15 for a Shakespearean tour visiting Ann Hathaways cottage and other Shakespearean properties. Arriving back at the hotel at 12.45. The coach leaves at 1.15pm prompt for a private viewing of the mechanical music collection at the Birmingham Science Museum. Access which is not normally available to the public will be made so that we may both see and hear this remarkable collection. We shall be returning to the hotel at 5.00pm and boarding the coach again at 7pm prompt for a private tour of the State Rooms at Warwick Castle, England's finest Medieval building. This will be followed by a Medieval banquet in the Undercroft.

Saturday - Organ grinders assemble in the foyer at 9.15 for transport to locations in the main street, The Parade, Leamington Spa and also to Warwick Castle where we shall also be playing. Transport will be available at 10.15 to take other participants to Warwick to see Lord Leicester

Hospital or alternatively to Leamington Spa to see the organ grinders or visiting local shops. Participants and organ grinders who will be picked up between 1 and 1.15pm and taken to Ashorne Hall to arrive by 1.30 where light lunch and refreshments will be available if required. On arrival the Eijsbouts Carillon will be playing and there will be a bring-and-buy mart in the main hall. Commencing 2pm visitors will be taken on a conducted tour of the Nickelodeon collection and to see other instruments assembled by local collectors. At 5.30 transport will be available to take participants back to the hotel but those wishing to stay on in readiness for the evening presentation may do so. The coach will return at 7.15pm for a carvery dinner and theatre presentation featuring the larger instruments which includes what is believed to be the world's largest Imhof & Mühle barrel organ with 450 pipes. Resident entertainers will be there to help the evening along including a silent film accompanied by our resident organist, Ken Stroud who has played the theatre organ for most of his life. Whilst he does not remember silent films, he certainly has acquired a masterly art of accompanying them.

Sunday - 10.15am Sunday morning will feature two talks by expert speakers, one American the other from England whose names will be announced shortly. This will take place in the hotel conference room, but should the meeting be fully subscribed, we may decide to hold these talks in Ashorne Hall, in which case transport will be provided. The meeting will finish at approximately 12.30pm on Sunday, but for those who wish to linger longer a trip to local houses of historical interest has been arranged. This will include tea at Charlecote House, one of the National Trust's finest Elizabethan mansions just a few miles away located near to Stratford-on-Avon. Please remember that the registration fees include one meal only which will be the Society dinner on Saturday evening. The hotel costs includes breakfast, English or Continental.

Numbers for this meeting are limited to 105, over 50 applications have already been received, registration is accepted on "first come" basis.

Visit South Lakeland in June.

Organiser: Jim Hall.

An extra meeting is being organised by MBSGB member Jim Hall, to register contact him direct on 0539-720111.

One-day meeting in Kendal, Saturday 29th June 1991 at Kirkland Hall near the Parish Church. Free car-parking around the building for users of the hall. There are plenty of cafes and pubs around for members to have lunch, also Bed and Breakfast places for any who wish to stay before or after the event.

The hall will be open from 9.30a.m. and activities will commence with a flea-market sale of mechanical music sale items, so please bring your surplus bits and pieces.

There will be a break for coffee on the premises followed by a lecture.

After lunch the programme will include three further speakers.

Speakers: Gordon Thwaites - With an Automatic Bell Change Ringing machine.

Adrian Little - Cylinder re-pinning and comb repairs.

It is possible that an evening programme may be arranged with buffet meal. ■

Notice of Annual General Meeting

The annual general meeting of the Musical Box Society of Great Britain will take place on Saturday, 8th June in the Tuke Common Room, Regent's College, Regent's Park, London. The AGM will follow the society auction and commences at approximately 4p.m.

Society Auction

The Society's annual auction will be held on Saturday, 8th June in the Tuke Common Room, Regent's College, Regent's Park, London. Auctioneer Christopher Proudfoot (by kind permission of Christie's, South Kensington). A great chance to sell and buy. Commission rates - Buyers premium 7.5%, Selling commission 7.5%.

**PLEASE NOTE
CHANGE OF DATE
FOR SUMMER
MEETING
NOW 8TH JUNE,
1991.**

Dates for your Diary

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 8th:-

Summer Meeting, London
As usual the Summer meeting will take place at the Regent's 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 previous page.

AWARD WINNING MUSEUM



KEITH HARDING'S World of Mechanical Music

**A UNIQUE ATTRACTION AS FEATURED ON
RADIO AND TELEVISION**

**A Museum of Antique Clocks, Musical Boxes, Automata and
Mechanical Musical Instruments.**

REGULAR TOURS AND DEMONSTRATIONS

**Entrance through Gift Shop, where Musical Dolls, Clowns,
Houses, Instruments, Records, Cassettes, Books
and Souvenirs are for Sale.**

**EUROPE'S LEADING RESTORER OF
CLOCKS AND MUSICAL BOXES
LARGE SELECTION OF ANTIQUE
MUSICAL BOXES FOR SALE**

**OPEN 7 days a week. 10:00 am - 6:00 pm
High Street, Northleach, Glos. GL54 3EU. Tel (0451) 60181**

NEWSDesk

First Italian Festival

A mechanical music exhibition entitled "Festival of the Barrel Organ" is being organised in Rimini, (Forli province), Italy for the second fortnight in August 1991.

The interest springs from the importance of maintaining and spreading the precious patrimony, still not much appreciated and well-known, if not, as far as Italy is concerned, completely disappeared.

All members who are interested in taking part in this Festival can get in touch by sending a presentation, informative material, pictures etc. to:

**1st Festival of the Barrel
Organ
Rimini, Italy
August 1991**

Promoter:
Studio Dell'Amore
Via Zeffirino RE, 2
47023 - Cesena (FO)
ITALY
Tel. (547) 22462
Fax. (547) 25895

One Step Nearer

The prospects for a new purpose-built home for the Musical Museum's collection of automatic musical instruments came one step nearer when Hounslow Council granted outline planning permission for a hotel development incorporating the Museum on the old Brentford gas works site.

Close to the existing crumbling old church which the Museum has occupied for 27 years, the new building will provide substantially improved exhibition space, storage and conservation areas, public facilities including an auditorium, and greater opportunities to expand the Museum's existing programme of concerts and special events.

It is planned that the new building will open in 1994. In the meantime the Museum will continue the regular demonstrations of the collection at its existing premises. It will be open April - October, Sat. & Sun. 2.00 - 5.00pm, with additional days in July and August.

Full details can be obtained from the Museum at 368 High Street, Brentford, Middlesex TW8 0BD.

*America's Golden
Gate Chapter
welcomes you to*

Come early to San Francisco and stay a while

Have you ever wanted a work of art sculptured in rainbow hues of Chocolate? Would you like to walk to some of the finest antique stores in San Francisco? Do you want to visit fabulous designer shops? How about having a hat made to order? Have you had the urge to spend the day shopping in discount outlets? Is Folk Art your passion or is Fine Art your thing? Will it be Jazz clubs or the Symphony?

We've got it all in San Francisco, so come to the "Laid back" 42nd Annual Meeting, August 27, thru September 1, 1991 and stroll through the lobby and look up at the ceiling, 19 stories away from you. Glance around at the tropical flowers as you approach the Hospitality Room. Look in on the display of music boxes, musical toys and mechanical machines and talk with someone new. Walk back to the lobby and relax and talk with a friend. Is it time for dinner? Then go ahead, look through a list of fine restaurants and take a friend to dinner. Take a tour, how about a workshop, dinner and dancing on the bay, lunch, a café latte, a walk, a nap?

When you've had enough of all this laid back business and want to see the serious side, how about visiting U.C. Berkeley to hear Dr. Larry Moe discuss and demonstrate the University's Collection of antique and modern organs.

Any questions? Call anyone in the Golden Gate Chapter: Marquerite and Marc Kaufman, Chairman (415) 851-5777, Elsie and George Jensen, Publicity (415) 968-8446; Jackie and Don Day, Registrar (415) 824-3898.

MUSICAL BOX SOCIETY INTERNATIONAL GOLDEN GATE CHAPTER

42ND ANNUAL MEETING

AUGUST 27 - SEPTEMBER 1, 1991
HYATT REGENCY
SAN FRANCISCO, CALIFORNIA

Chairman: Marc Kaufman (415) 851-5777
Registrars: Don and Jackie Day (415) 824-3898
Treasurer: Patty Marchal (916) 961-9389

"What a beautiful noise" from Jim's new home in Clonmel

By Eamonn Lacey

Reprinted with permission of the Nationalist & Munster Advertiser, Co. Tipperary, Eire.

The appearance of a tall elderly Englishman in a quiet Clonmel street has mystified locals. Ever since the arrival of the friendly bespectacled gentleman strange and beautiful noises have been emanating from No. 20 O'Neill Street, much to the amusement of pedestrians on their way to and from town.

"People are wondering what the hell I'm up to. I can assure them it's not in the least bit sinister," the new resident and music box restorer Jim Colley, told "The Nationalist."

As far as he is aware he is the only music box restorer in Ireland and his occupation of music box restorer is registered on his British passport.

He has converted the front of his new residence into a workshop where he spends hours playing his rare collection of music boxes and carefully restoring and repairing them for different people.

His craft consists of using numerous tools to tune the music boxes by repairing and restoring the pins on the cylinders and teeth on a steel comb. There can be up to 10000 minute pins on a 13" cylinder music box and these play off the teeth of a steel comb.

"You could spend hours looking

A once regular face at Society meetings was that of Jim Colley. A face sadly absent since his retirement and move to Eire. But has his retirement really meant retirement. This article that recently appeared in his local paper indicates not.

for one dud note. To identify which pin on the cylinder or what tooth is giving trouble, just to find one bugger of a note is a painstaking task," said Jim.

His music boxes go back to the 1830-40 and upwards all of which have been beautifully restored in their cabinets and kept in top working order by Jim.

He goes through an array of his favourite tunes and plays them for his captive audience.

"I don't put a value on the boxes. I like preserving the work of people from long ago who were a lot more cleverer than I am," said Jim.

Jim moved to Clonmel in February after touring the country looking for a suitable place to live. He first visited Ireland in 1987.

"I thought it was the nicest place I had ever been to and made up my mind to live here then. Clonmel suits me fine because it's flat and you have the most marvellous river and incredibly beautiful Suir Valley.

He likes living in O'Neill Street with a view from the back of his terraced house of St Mary's Church and the old town walls.

"It's like living in the country with the heart of the busy town only minutes away. The people are friendly and it's a perfect place to live.

Jim retired from his very successful music box business in Bristol to live in Clonmel. Initially he dealt in antiques at his outlet but since 1974 has specialised in music boxes.

He assured me that it was a viable and profitable business carrying out work for clients as far away as New Zealand, America, Switzerland, Germany and all European countries.

An extremely active member of music box societies in England ensured a steady flow of customers to Jim's shop in Bristol.

"Music boxes became a normal family possession in England and other countries from 1845 to 1890.

Peak production came around the middle of that time while the Irish economy was going through a particularly bad period which probably explains the shortage of music boxes in this country," said Jim.

"While there are some boxes in this country and I know of some very good ones in Dublin, there are very few here compared to England."

He came across a good few Irish people in England who were members of various music box societies. He believes there would be people in this country with an interest in music boxes.

"Maybe with a bit of work and pressure we could get one going here. Who knows."



Music box restorer Jim Colley is pictured at work in his converted workshop in O'Neill Street.

Organ Grinders chat

by Geoff Alford



ERIC V. COCKAYNE, who died last November, is a loss to the field of mechanical music which is irreplaceable and his going must sadden all who knew him. His book *The Fair Organ* became a standard reference work internationally and encouraged many with no knowledge of mechanical organ construction to try their hand at building an organ. The commentaries which he introduced at the late Charles Hart's St. Albans Museum made it, for me at least, No. 1 among organ museums. Regrettably his books are out of print and it is to be hoped that some enterprising publisher will have the initiative to rectify this. Fortunately the museum is well positioned geographically to attract voluntary workers for the Trust.

STREET ORGAN GRAPHICS have of late attracted the attention of a number of organ society editors, especially as cover illustrations. The German Organ Friends Club (C.D.D.) have gone one better by publishing in December a special edition 'Die Drehorgel in der Graphic.' This comprises a selection of illustrations made available by the Showmens Museum in Essen and dating from the last half of the 19th century. With photography still in its infancy such illustrations provide an invaluable insight into the life of the period. Even allowing for artistic licence drawings made at the time must have a great deal of accuracy credibility, and certainly more than contemporary work. I was surprised to find that some twenty of the 50 illustrations originated in Britain. Most of these are cartoons for which we have to thank the satirical magazine *Punch*. The quality of a number of these is mediocre. By contrast, the remaining pictures appear to be serious attempts by the artist to accurately represent a scene or event and as such it should be more trustworthy than the cartoon. Interestingly most of the pictures (and all of the British ones) depict portable instruments. In other words they are strap carried rather than trolley mounted. One exception is the 1865 illustration 'The 'Nobleman' organ grinder now

on a tour of the Irish Provinces." This amazingly accurately duplicates a photograph reproduced by Arthur Ord-Hume on page 251 of *The Barrel Organ* - the only changes being location and audience. It is virtually certain that the artist copied the photo and invented the public. As Mr. Ord-Hume points out, it was unusual for so small an organ to be carried on a donkey cart. But that such an arrangement has its advantages is evidenced in modern times by Ursula Blohmeier of Osnabruck. The donkey provides an irresistible attraction to children and more time is spent in giving them rides than in turning the organ. Perhaps the Nobleman also cottoned on to this!

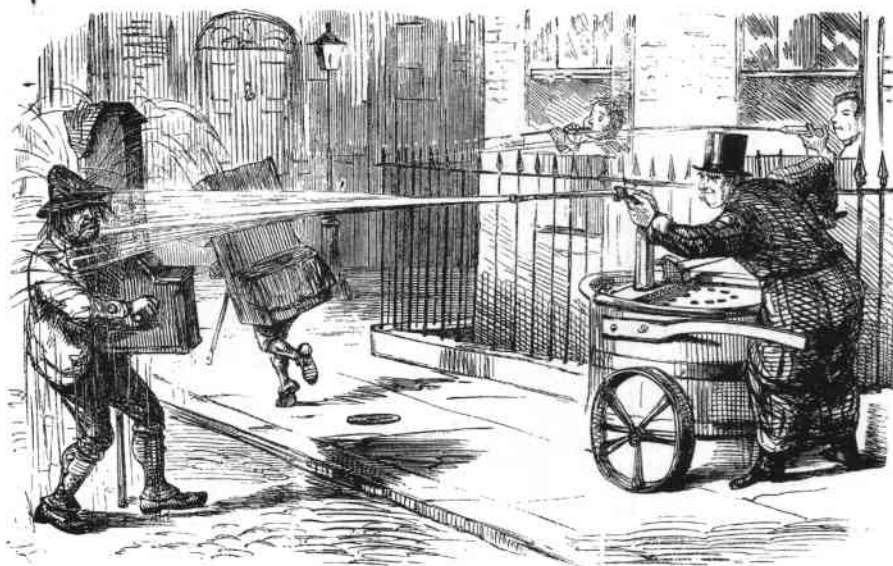
Most of the *Punch* cartoons are attacks on the organ grinding fraternity who are all clearly drawn as foreigners, sometimes named as Italian and accompanied by such references as 'The Polish Organ Nuisance' 'The Organ Fiends,' 'Clearing the Streets,' 'Out with the foreign ruffian and his barrel organ,' and so on. All this indicates that at that time (1857-1890) organ grinders were subject to a great deal of harassment and at least some of this was founded on a strong prejudice of foreign nationals which reached parliamentary levels. When one recalls the various comments made by several MPs in recent months - their prejudices showing through at a weak moment - one wonders how far we have advanced in the last 100 years.

The great majority of the non-British illustrations depict pipe or reed organs. There is a significant difference with the British cartoons. The different shape of most of these 'organs' makes it certain that they were in fact stringed instruments and not organs at all, probably manufactured in Spain, Italy or France. They may best be described as portable barrel-operated vertical pianos. I have only seen and heard one on the street, but from that experience I can understand their unpopularity. Perhaps it was from this small beginning that in England the barrel piano became generally known as a barrel organ, in a similar way that the fair organ got frequently called a steam organ. These cartoons go some way towards answering a question I have frequently posed - why were street organs never popular in this country? It is true that there was some antipathy towards the street organ even in Germany, where

most organ production eventually centred. This is evidenced by the derogatory term *Leierkasten*, which was applied to it by some persons. But being virtually surrounded by foreign countries made it less likely that prejudice would reach the same level as here at home. Having answered one question we are now presented with others. Was our prejudice against foreigners backed up by the establishment? Did the parliamentary Bill of Mr. Bass (of Brewery fame) ever become law, and if so, how did it affect the organ grinder?

In contrast to the British cartoons, the foreign illustrations picture the street organ in a much more sympathetic light and occasionally even in a romantic mood. Often it is pictured in association with a *Kasperle* (*Punch* and *Judy*) or other entertainment. The location is usually a show, fair or carnival. I was particularly interested in the Antwerp waterfront cafe graphic. The organ grinder provides music for the two ladies of pleasure to dance to while the coloured clientele, presumably seamen, listen and enjoy their beer. Not so very different a scene to that I experienced some years ago at the same spot. A *De Cap* cafe organ replaced the street organ and the patrons were white, though mainly dock workers and seamen.

HOW TO TRANSPORT YOUR ORGAN - The strap, the peg, the stand and the trolley - over the years they have all played their part. In the 19th century illustrations referred to above you will see all methods employed. All, that is, with the exception of the trolley. I cannot recall seeing a genuine illustration of that period showing an organ on a cart. Why? The answer to that question is given in the Winter edition of the *Berlin Club's* magazine. We often grumble about the state of our roads today, but in the 19th century they were pretty indescribable. This would have made it very difficult to push a cart with small wheels. There is, however, a more important reason. At the entrance gates to most towns, on river bridges, indeed at various points along highways, road tolls would be charged on wheeled transport whilst pedestrians would normally have free access. So it became important that the organ grinder should shoulder his organ and carry a stool as he wended his way from town to town and from country to country, just as the clock-



FATHERFAMILIAS TRIES THE COLD WATER CURE IN A CASE OF ORGAN GRINDING.

making journeymen travelled on foot from the Black Forest to Russia. Small wonder that life expectancy then was much shorter and people aged much quicker. After the turn of the century the dog cart was to gain importance as a form of transport with the disappearance of road tolls.

THE 45 NOTE TRUMPET STREET ORGAN has only been built in comparatively small numbers in modern times. A major reason for this is the cost of such organs which limits the market. Another reason is that the number of organ builders capable of constructing quality trumpets is very limited indeed. That there is a demand for such instruments is shown by the popularity of the Raffin R31/103 which has 19 trumpets. However, building a more complex traditional 45 note organ is a year's work for an experienced builder which would seem to make it more profitable to build smaller organs in greater quantity with simpler design characteristics. Despite this, an organ builder does on occasion surface who is prepared to accept the challenge. Alan Pell started to build one of these instruments over two years ago and he has at last managed to complete two models to his own satisfaction. One of these is now owned by member Dorothy Robinson who has expressed herself as being delighted with the results of Alan's efforts. Normal pipe disposition of this organ includes violins, cellos and piccolos on melody, nine bourdon accompaniment, four bass notes and fourteen trumpets on countermelody with fourteen bourdons. This versatility is increased by manual registers for melody

ranks and for the trumpets on counter melody. I look forward to seeing and hearing this first British trumpet street organ and learning to what extent it departs from the Bacigalupo System.

ORGAN FESTIVALS. Writing this column at the end of the old year I was pleased to learn that Llandrindod Wells Victorian Festival Committee have given the go ahead for their 5th Street Organ Festival on the August Bank Holiday weekend (August 23/25) though a decision has yet to be made on numbers. As usual, enthusiasts who would like to enjoy an organ weekend without actually officially participating will be welcome.

Unfortunately a big question mark hangs over the Cowley Organ Day in 1991. This event which was part of the Model Exhibition, was starting to take-off in 1990. However there would seem to be on-one prepared to organise it this year. It would be a pity if it were to die for lack of an organiser..

Alternating with Berlin, 1991 is Thun Festival year. For members holidaying in Switzerland on July 11/14 this event is a must. Here you will see a greater number of vintage organs than can be seen anywhere else, for it is well supported by organ owners from other countries. Additionally a good number of modern organ builders usually take part, from France and Germany as well as the host country. Organs are of an exceptionally high standard, playing goes on until the early hours of Sunday, and if you have a pocket full of Swiss Francs anything is possible. Outline Programme:

Thursday 11.7.91
Arrival/Family evening including meal.
Friday 12.7.91
Unrestricted organ playing.
Saturday 13.7.91
Boat trip around Thun Lake.
Evening of Clowns and . . .
Sunday 14.7.91
Organ Procession.

ORGAN FESTIVALS IN 1991

March 23/24
Collector's Market, Ruedesheim-am-Rhein.

April 1
Assen Organ Festival, Northern Holland.

May 4
Braunschweig Organ Meeting.

May 9/12
7. Linz am Rhein Organ Festival.

May 31 to June 2
Carouge Organ Festival, Switzerland.

June 8/9
Salon de Province Organ Festival, France.

July 5/7
Berlin 'Organ Party'.

July 5/7
19. Hannover Organ Festival, Germany.

July 11/14
7. Thun Organ Festival, Switzerland.

July 20/21
Lower Saxony Land Show, Bremervoerde, Germany.

July 26/28
3. Bavarian Organ Festival, Neunburg, Germany.

September 20/22
Dijon Organ Festival, France.

September 20/22
Castelmoron Sur Lot, France.

August 23/25
5. Llandrindod Wells Int. Street Organ Festival, Wales.

October 11/13
2. Wesel Organ Meeting, Germany.

ORGAN BADGES. To mark the growing popularity of the Llandrindod Wells Street Organ Festival an enamel badge was produced in 1990. In black, gold, white and red it depicts an organ grinder and the words Llandrindod Organ Festival. Members who were not present last year can obtain these badges from the writer. The price is £3 each including postage.

The Restoration of a Set of Three Barrel Organ Barrels

by John Powell

Two or three years ago, I was fortunate enough to become the owner of a substantial black forest organ playing long-case clock. It didn't work of course, but that feature of items of mechanical music ceased to be of significance long ago. The organ is 36 key, 2 of which operate a stop change linkage and there are 4 ranks of wooden pipes, each with its own stop slider. Two of these ranks are operated by bridges on the barrels and the overall width of the organ framework is approximately 27". The wooden framed clock movement is housed within this framework and there are three interchangeable barrels for the organ. Two of these barrels are housed in a separate box. There are eight tunes per barrel but as the organ is not yet playable, the music remains unidentified. The overall height (over the tallest organ pipe) is 8' 4". The organ sits on top of a wide mahogany trunk which is 5' 3" high. The face of the clock which is attached to the front of the organ case is a painted iron sheet displaying the royal coat of arms with the 10" dia. clock dial as the centrepiece. It is thought that the clock may have been shown at the Crystal Palace industrial exhibition of 1851 but I have not yet verified this.

General Condition

The most significant damage has been caused by woodworm. The sides of the organ case and clock trunk being mahogany, have survived with little damage. The rest of the organ framework and components being beech have all suffered badly. The barrels which are thought to be of sycamore are severely affected, with some areas having become nearly detached by the voracious beetle larvae. Large areas of pinning were insecure due to the multiplicity of tunnels surrounding the pins and bridges below the surface. It has also survived a fire which has burnt several edges of the organ section and reduced the tops of some of the exposed organ pipes. The extent of the damage has fortunately not been excessive and will not be difficult to deal with.

The clock itself has a beech frame and appears to be complete with all parts being original and components generally in good condition. Some of the framework has had brass reinforcing plates added to strengthen worn damaged sections.

The organ mechanism appeared very strange when acquired, and has taken a long time to work out. Two of

the three main wheels have been crudely replaced at some time and the remaining linkage has been replaced by a Heath Robinson-like creation which doesn't appear to have ever worked as the maker intended.

Miscellaneous attachments included a brass cupboard door knob, a bedspring to pressurise the bellows, a Friedland door bell and a nicely made counter balance weight and arm pivoted on the framework which may or may not be original. The mahogany side frame of the organ had been varnished some time before several of the attachments had been lost, and the outline of these can still be seen. All wheel and pinion axles are original even though two wheels have been replaced, but cams and pinholes remaining show that the stop/start and warning arrangements would have been very similar to the clock striking linkage. Most holes and bearings have now been accounted for and replacements will be made in keeping with the clock and original organ components.

The Organ Barrels

It was the condition of the barrels which gave most cause for concern, as there did not appear to be a straightforward procedure that would ensure that the pins and bridges were firmly retained in their correct positions. The barrels seemed to be the linch-pin of the overall restoration in that however good the rest of the organ was, poor barrel condition would not produce a satisfactory result. If the organ had been produced as an exhibition piece, then the music pinned may be of significant interest, so I decided that whatever the cost in time, it would be worthwhile to return them to a condition such that they would play as well as possible.

Examination of the barrels in their "as bought" condition showed that at least some areas would have to have the pins taken out to repair or replace the barrel wood. I would, therefore, need some means of recording the pin positions to allow them to be replaced precisely in their original locations.

Some years ago I made a device for recording the pin positions of musical box cylinders and for other related purposes, which I have found to be consistent in recording and allows accurate reproduction if used carefully. This device was brought out of retirement and adapted to take the 22" long 5³/₄" dia. barrel. The principle of operation is that, by gearing, the

circumference of the cylinder can be expanded to approximately 11' onto a length of computer paper. This allows a short length on the barrel to be shown as a much longer length on the paper. The accuracy is maintained when reversing the procedure in working from the paper to relocating pins into the barrel. Having proved that a pin location could be re-established accurately when lost, the next stage was considered.

It became obvious that, as substantial repairs were necessary, a complete record of all pin and bridge positions would be necessary. This was done for each of the eight tunes on the three barrels, two tunes being accommodated on each length of paper. Whilst doing this, it was discovered that all pins and bridges appeared to be present and none (except for one small area on one barrel) were completely lost. Many were bent and broken and the few doubtful ones were noted on the chart for reference if required when eventually played. The success of this part of the operation was put down partly to the care that had been taken of the barrels before I acquired them, and also that woodworm insisted on going round the brass leaving a thin uneaten section round each pin, preventing it from dropping out. It was also obvious that it would not be easy to straighten bent pins without withdrawing them due to the softness of some of the wood. This led to the decision to remove all pins and bridges allowing these to be straightened more easily and making repair work on the barrel easier also.

It was necessary to identify and record all different types and sizes of bridges and pins to ensure that they were replaced correctly. It was found that there were about four common bridge lengths, although there were a few longer ones requiring a pin support in the middle of the span. There are three widths of single pins, one 0.021" thick with a chamfered end, one 0.025" thick with a square end, and one folded over for a double thickness made from the 0.021" thick strip.

I have found a few round pins and also some half round, but I think these may have been later replacements. I have put back the half round ones but replaced the round pins with standard section pins, as these were steel and had been cut from domestic pins. All pins and bridges had been made from round brass wire rolled to thickness with rounded edges. The key change sloping bridges were made from thicker material, although

many of these had been broke and replaced by a variety of bits and pieces.

As an insurance against errors which are difficult to correct after the event. I kept pins and bridges for each key and tune in separate packets (8 x 36 packets for each barrel). Before removing each ring of pins etc. I re-checked these with my chart to ensure that I had recorded each one, and that I had correctly identified it. Some corrections were found necessary.

Barrel Construction

One of the barrels was in good condition and could have been used after a relatively small amount of work. The condition of the other two was very bad and worse. Having removed the pins and bridges from the very bad one, some thought was given to soundness of barrel end fixings and the drive end of the worse one was found to be loose.

This was carefully pulled out and the barrel found to be made from a single log, the photographs showing details of this. It came as a bit of a surprise as I had always imagined these to have been constructed by glueing strips together. Subsequent dimensional checks showed that distortion was small and consistent between all three barrels, there being about 0.015" to 0.020" shrinkage in radius at the unsupported centre. The barrels had been formed concentrically with the growth rings and the wood was free from discontinuities other than very minor ones. The fit of the end into the barrel being a combination of taper plug and dovetail was of very good quality workmanship.

A nice finishing touch to the barrels was the insertion of a $\frac{3}{8}$ " diameter lead plug in the non-drive end to statically balance them, although the effectiveness of this had been lost due to the woodworm damage.

The replacement of the end was critical regarding the alignment of the tune location grooves to the pins and bridges on the barrel. A further requirement was that it had to be the same as the other two to maintain the interchangeability function. A gauge was made up which reproduced the organ key positions. This located on the barrel axle and was adjustable for height over the barrel surface and longitudinally from the location grooves. The gauge was set to the optimum position for the other two barrels and the end put back to this setting. The lathe was used as an aid to maintaining alignment of both ends whilst the glue was hardening.

Barrel Repair

After trying several wood fillers, Plastic Padding appeared most appropriate. It comes in three colours and is a two-mix resin material which cures fairly

rapidly. It has a wood-like consistency which cuts, files and sandpapers well. It is micro-porous which takes strain and most importantly can be pierced by the barrel pins and bridges without cracking or separating, even at the filler/wood interface.

I wanted to finish up with a solid surface all over which meant that any soft areas had to be dug out and cut back to sound wood. This was a time consuming job chasing sub-surface tunnels and meant testing the surface at very close intervals. One good thing about near surface tunnels is that when cleared of dust, they form a very good key for the filler. Previously filled flight holes were drilled out for uniformity and to provide access for the wood hardener to be used later. Having got down to a sound surface, the barrel was liberally painted with a wood hardener to solidify remaining dust and provide a sound base on which to attach the filler. Liquid going down the pin and bridge holes strengthened the inner surface and also made the fit that little bit tighter when replacing pins and bridges.

I made up a syringe to inject the filler into worm holes under pressure which spread it well into the sub-surface. My first attempt at filling was not very successful. Having mixed a quantity of filler, charged the syringe and filled two or three holes, suddenly came to a stop as the filler set solid in the syringe. A 'phone call to the Plastic Padding agent brought forth a bottle of inhibitor and I can now empty the syringe before the filler starts to go off. In most areas, the profiling of the filler can be matched to adjacent wood, but more care had to be exercised where large areas of filler were necessary. When filling had been completed, the lead balance weight was taken out, the hole filled and the barrel surface finished with a red mahogany stain. Two coats of garnet french polish were then painted on which brought it back to very nearly the original colour.

Trade Label and Interchangeability

All three barrels had a B. Muckle trade label but there was only one which could be read. It is hoped to preserve that one but two have to be replaced. An enlarged copy of the original was produced, firstly by drawing out a section of the rather ornate border. This was duplicated by Xerox and a full border made up. The latter was drawn inside the border in the style of the original and the whole reduced in several stages, finishing with the exact size of the original. After two coats of french polish, it looked very much like the original and was then glued to the barrel in the same position.

Before pins and bridges were put back, some thought was given to

compensating for distortion of the barrel wood. A full set of concentricity measurements was taken of the repaired one and the two other barrels still with pins in. Measurements were taken at eight positions round the circumference and longitudinally, at each end, the key frame wheel track and four immediate positions. These readings were taken when the barrels were rotated about their axles as they would in their playing positions. As the keyframe followed variations in the track eccentricity, readings were adjusted to compensate for this. The average variations for each circle of figures for all barrels was worked out and individual figures compared to these averages.

The key settings can be set to this average figure which left relatively small variations to be accounted for. It was found that all heights could be brought within plus or minus 0.005" of a mean height by setting selected areas of pins and bridges plus five, plus ten, minus five and minus ten thousandths of an inch from the mean height. Five different-depth gauges were made to suit these and the radius of the barrel and the non-standard areas marked out using pins in suitable holes outlined by cotton thread.

The method of re-establishing bridge and pin positions which have been lost by filling was to make up a spring loaded chisel-edged plunger to make a start for the insertion of the pin. This was aligned for each ring of pins to existing pin holes which ensured maximum accuracy in maintaining the original locations.

Putting the pins and bridges back was straightforward, although a little tedious. After each two tunes were put back, these were aligned to the key-frame gauge to ensure that they were in their correct playing position in relation to the keyframe.

All that remained to finish off after repinning was to statically balance the barrel by making up a suitable length of $\frac{3}{8}$ " lead round, drilling a hole in the barrel end plug at the appropriate place, and driving in the lead plug as was the original arrangement. As the barrel ends and the large pipe ends had been covered with hand-made random pattern coloured paper, I wanted to reproduce this for completeness. Having done the rounds of Leeds bookbinders and found several papers that were not quite appropriate, but would have done if nothing better was available, I finally found a sheet of what appears to be an exact match to the original from a shop in York. At the time of writing, I have completed the filling of the second barrel ready for repinning and the third and easiest will follow on.

I hope it will not be too long before the completed organ will be heard at one of our meetings. ■

The Swisscross Kit No. 20

Mike Tucker of Australia, sends photographs of a recent acquisition - the Swisscross do-it-yourself kit No. 20. The first photo shows the label on the top of the cardboard box which contains the kit. The second photo shows the actual contents of the kit.

The wooden box is ready to be polished, but no varnish etc. is supplied. Everything else is supplied, down to a tube of glue and the tacks for attaching the hinges, lock and brass stripping.

The chamfered wooden strips all fit together somewhat like a jigsaw puzzle, and provide a recess for the musical movement. There is a wooden cover for the movement recess.

The movement is a small Reuge one, playing "Swedish Rhapsody".

One wonders if there was a saving in purchasing a kit rather than a finished product or if the aim was simply to attract the do-it-yourself exponent? I would feel confident that the latter was the real aim.

Mike says, the kit will remain in its original state and he will devote his energy to somewhat larger "do-it-yourself" music box building/re-building.

SWISSCROSS LTD.,
202, TULSE HILL,
LONDON, S.W.2

Assembly Instructions. Kit No. 20

Firstly fix the movement to the bottom of the box with screws provided into the base of the movement. Pass the piece of wire down the small hole to be made in the side of the box, looping this round the brake lever, a small piece to be left protruding above the side of the box for the lid to depress.

The $3\frac{1}{2}$ " x $3\frac{1}{2}$ " piece to be glued to the floor, and the remaining bevelled pieces will complete the lining. Rounded edges should be placed uppermost. The remaining three small pieces will house the movement.

Lastly the decorative brass work should be fixed after the box has been polished as desired.



Photograph 1.



Photograph 2.

The Musical Pocket Watch

Kenneth M. Goldman

Some of the earliest forms of mechanical music are in the very small objects such as snuff boxes, pocket watches, etc. This form of mechanical music is very rarely seen by MBSI members as there seems to be a different group of people who collect them, a different set of reference books and a lacking of general information. The wonderful talk given by Frank Metzger at the recent MBSI meeting in Teaneck, New Jersey, entitled *Small, Precious & Rare* gave most of us a good look at these wonderful objects.

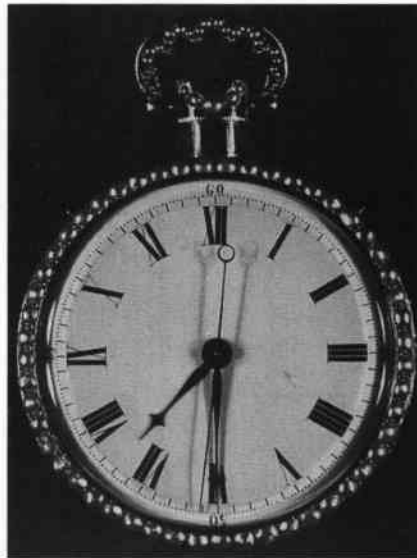
For the last few years, I have been gathering information about these items and I must say, it hasn't been easy. The reference books are long out of print and the few European museums that have some on exhibit are far off the beaten path. However, with a good deal of determination and time, I have recently gotten a much better understanding of these very fine and very rare objects.



An enlarged view of the interior mechanism with the musical movement visible. This is a "sur plateau" mechanism with a 22 tooth comb. The music plays on the hour or by sliding a band on the edge of the case.

The watch illustrated here is a gold floral enamel pearl set quarter repeating musical watch. It is signed on the top plate "P & M" which is probably for the firm of Piguet & Meylan. This Geneva firm was started by Isaac Daniel Piguet and Philippe Samuel Meylan during the time of 1811 to 1828.

They produced some of the very finest in complex watches, musical and automata snuff boxes, etc. Their work is among the very top of all makers of these objects. During their time, a man of great means visited the shop and was quite fascinated with their work. He bought a great many pieces and ordered them shipped back to his homeland of Australia. Unfortunately,



The face of the watch has pearls around the border with white enamel dial with Roman numerals and blued steel hands.



The back is finely painted enamel with a floral bouquet. Also, note the enamel and pearl set bow at the top of the watch. Similar to the front, there are pearls around the border.



Inside the back cover is the A "cuvette" or inner cover. This is enamelled as well with 3 holes for setting the time, winding the watch, and winding the music.

Unfortunately, the boat was lost at sea! But back to the watch. The repeater mechanism is activated by depressing the top pendant. The gongs are for the hours and then the quarter hours. There is a lever for silent/music as the watch will play a tune on the hour when the lever is activated. Otherwise, the music can be played by means of a slide on the band or outer edge of the watch. There is a single tune on the musical movement.

I do hope to be able to present more in the way of these wonderful pieces in future articles. If any member has any information or pieces similar to this, I would be most interested in hearing from them. These pieces have remained hidden and out of sight for much too long.

I can be reached at P.O. Box 1477, Boston, Mass. 02104 U.S.A.



The interior mechanism of the watch shows very fine engraving. This was commonly done for watches for the Chinese market.

Venues with Mechanical Music - 9

MARCHAL SCOUT MUSEUM

Es a la Ligne, CH 1453 Bullet

Bullet is in Switzerland, in the north of the Canton of Vaud, 7km from the French frontier at an altitude of 1200m. The so-called "Balcony of Jura" is well worth making a detour for, the view is magnificent, it is one of the finest you can see, and is almost 360°. To the south is the "Massif du Mont Blanc" and Lake Geneva. To the east there is the chain of the Swiss Alps and the Lake of Neuchatel. To the north and west, the chain of the "Monts du Jura", with in particular the "Chaseron" at a height of 1509m. In winter, of course, you can ski (also ski touring), and in summer the walks are absolutely beautiful.

Bullet is 500km from Paris, within half an hour's drive from Pontarlier, an hour and a quarter from Geneva, three quarters of an hour from Lausanne and Neuchatel, and ten minutes from Sainte Croix.

The Marchal Scout Museum displays:

Mechanical Musical instruments in good working order.

Souvenirs relating to the Automobile.

Pictures showing the Shroud of Turin.

And, above all, Scout documents such as books, badges, scarves and various objects - The three large rooms of the Museum bear the names of those who greatly influenced the Scout life of its proprietor Claude P. Marchal, they are: P. Pinard-Legry (France), Harry Thorsen (U.S.A.) and Walter Grob (Switzerland).

The Museum owns about ten scout statues and statuettes, Scout automatons, for example Baden-Powell writing "Scouting for Boys", a Girl Guide whistling Scout calls, Sergeant Goodyear on his bicycle delivering a letter during the Siege of Mafeking. A fourth automaton is being made at Michel Bertrand's workshop in Bullet: it is a Wolf Cub holding a bird in his hand and teaching it how to sing. We can also see a mechanical piece, quite interesting, which was used to teach Semaphore signalling to the Boy Scouts. You can also see uniforms of Wolf Cubs, Boy Scouts, Rover Scouts, Scout Leaders and Girl Guides from many countries. The Museum is always looking for other uniforms to complete their collection.

The Museum is also in possession of old Scout toys and games - building blocks, lead, plastic and cardboard figurines, parlour games of dice, such as the game of goose, card games similar to that of "Happy families", cardboard cut-out Scout scenes, puzzles, bingos, games of skill... and so on. Visitors may start the street organs in motion - particularly those

playing Scout tunes, and accompany them with their own songs.

Scout postcards are regularly published by the Museum. Not so long ago a series of 10 postcards was issued forming a puzzle and representing a Boy Scout of the year 1914 in the centre of ten different Scout scenes. Scout postcard enthusiasts can see cards from every country, by special request. Information regarding listings of the postcards from the World Jamborees of 1937 in the Netherlands and of 1947 in France can be obtained, others are under study.

The visitor will notice a great number of posters and placards, particularly of P. Joubert, Marton and Norman Rockwell, the Museum is especially proud of possessing originals by P. Joubert and other Scout artists.

The main aim of the Museum is not the keeping of Scout records, it does have a few filed however. It owns, amongst others, letters from important Scout personalities, and in particular two originals from Baden-Powell. Do you know that there are Scout cine-cameras and cameras? You will see some in the Museum.

The Museum's library contains many books which are distributed in three main sections:

1. Scout novels and semi-Scout books such as those published in the series "Signe de Piste".
2. Technical Scout books in French, and some in English.
3. Books of Scout and juvenile songs from many countries.

All the books are recorded on computer, the Museum can provide listing by authors, titles, illustrators, publishers and publishing towns.

In order to produce an inventory as complete as possible of all Scout books published in the French language, the Museum also includes in its listing books that it does not possess, and which it is looking for.

If ever you do have a Scout library for disposal, please get in touch with the Museum which will be very grateful to you.

The computer has in its memory a great number of badges dated from every country, cloth and metal badges, also plastic ones. They are badges issued on the occasion of local, regional, national or international events such as camps, anniversaries and Jamborees.

The Museum is particularly interested in World Jamborees and looks out for all that refers to them, including paper ephemera and souvenirs of all kinds. Special listings have been made of these.

There are also numerous metal hat and beret badges - should you have any ideas about displaying them, please be kind enough to let us know.

The Museum collects photos, slides and video-films, but has not yet made up its mind about them. Your suggestions will once again be most welcome. It owns Scout tapes and records, without nevertheless, having specialised in this field, but wishes to increase its collection. It would be pleased to know whether listings have already been made on this subject.

Scout philatelists may see, by special request, stamps, covers, postmarks, vignettes, cigarette cards... The philatelic collection ceases from the 1960's.

Laszlo Nagy, who was for over 25 years the General Secretary of the World Scout Bureau in Geneva, and who has recently retired (he did deserve it) made Claude and Solange Marchal, Baden-Powell Companions, a gift of 150 or so souvenirs from his numerous journeys throughout the World of Scouting. We warmly thank him for this.

Contacts with Scout Museums in Europe and America permit us to state that the Marchal Scout Museum is one of the most important.

Visits to this private Museum are free, but it is advisable to fix an appointment in advance.

From France call: 19.41.24.613426

From Switzerland call: (024) 613426.

The Museum can give information regarding accommodation, hotels, lodging and camping.

To add to its collection, the Museum buys and exchanges, all offers will be quickly acknowledged.

Of course, readers of "The Music Box" are heartily welcomed! They can see and hear dozens of fine music boxes; a revolver, a 2½ hours playing one, railway station one with a curtain; singing birds, snuff boxes, street and home organs, Orchestrelle, Weber Unika, US Pianolin, Welte Mignon, Hupfeld Violina, Dusart-Raismes Orchestrion, nine automatons playing in an orchestra above an organ with four registers, Magic Organa Hohner with drum and cymbals, Black Forest automata clock, Bertrand's girl cyclist automata, the largest Symphonion disc box, automatic Polyphon, Harmonia disc box, Libellion card music box, Jacquer-Droz or Maillander clock with singing bird, Swedish church Harmonium, car musical horns and several other mechanical music items - Also some old Swiss farm instruments and a complete collection of the 1st August emblems (National Swiss Feast). ■



MUSÉE SCOUT MARCHAL

To safeguard the history of the Scout movement. Pour la sauvegarde de l'histoire du Scoutisme



This museum is dedicated to Pierre Pinard-Legty, Harry Thorsen and Walter Grotz.



MUSÉE SCOUT MARCHAL

The Marchal Scout Museum purchases or exchanges all objects (badges, flags, accessories, pieces of uniforms, etc.) and all documents (postcards, magazines, books, etc.) relating the Scout movement. All objects and museum documents are computerised.

Le Musée Scout Marchal achète ou échange tous objets (insignes, fanions, accessoires, pièces d'uniformes, etc.) et tous documents (cartes postales, revues, livres, etc.) se rapportant au Scoutisme. Les collections sont listées sur ordinateur.



Visits by appointment only. Please contact Claude P. Marchal, "B. P. Fellow" at the following address:

Pour visiter, prendre rendez-vous avec Claude P. Marchal, "Compagnon B. P.", à l'adresse ci-dessous:



Flags and badges rooms. The museum owns thousands of objects and documents from all over the world. Salles des drapeaux, fanions et insignes. Le musée compte des milliers d'objets et documents de tous pays.

Automatons and barrel-organs room. Some of the exhibits play Scout tunes.

Salie des automates et orgues de barbarie dont plusieurs jouent des airs scouts.



Musical Box Oddments

by H. A. V. Bulleid

Number 48

A wide selection was offered by the tune sheet of Fig. 1, on Ami Rivenc serial 38398, probably made in 1888. Tune 2 is from the 1823 song cycle *Schöne Mullerin* by Schubert. Tune 3 is a spirited gavotte, not uncommon on musical boxes of this period, by Cibulka (sometimes written Czibulka) - a hard to trace composer. Tune 4 was composed and sung in 1886 by the Music Hall artist Charles Coborn. Tune 5 is lost among a welter of *Dorothys*. Tune 6 has come out in several versions since its original composition by Londoner Harry Carey in about 1710. It was switched to another tune in 1790. This version does not sound anything like Gracie Fields. That fellow Carey also wrote a ballad-opera in 1720 entitled *A Wonder - or, The Honest Yorkshireman*.

Late six-inch cylinder boxes

Back in the 1890s many owners of commonplace musical boxes must have boasted that "mine plays more tunes than yours." You even hear quantity of tunes being praised at auction viewings to-day. It must have been a major reason for the masses of six inch cylinder boxes turned out with up to twelve tunes and thereby only about thirty comb teeth.

When the makers found sales were brisk for these movements, especially in larger cases and when enhanced (in appearance at least) with three bells, musical quality sometimes went distinctly downhill. This has led to a widespread condemnation of 6 inch

3-bell boxes, and some corresponding suspicion about all late six inch boxes, which is often unfair.

Moreover, cylinder boxes which get in the news tend to be the larger and more elaborate types, rather crowding out the smaller jobs unless they are earlies or of intriguingly obscure origin. These late period smaller boxes often had a rather hard life, always known to be of modest value, and overtaken very soon by disc or gramophone and then subject to neglect or reckless attention - of which one sees gruesome examples.

Fig. 2 shows a typical good quality late six inch 6-air box made by Ami Rivenc about 1889, serial 38618. It has a 57-tooth comb and the cylinder diameter is $1\frac{3}{4}$ inch giving $5\frac{1}{2}$ inches circumference. Ideal playing time is about 55 seconds per cylinder revolution, so tunes last about 53 seconds and surface speed is a tenth of an inch per second. This was the standard maintained by the best makers, here enriched by a generous helping of 3802 cylinder pins, average 633 per tune. This gives twelve notes per tune per second; and since the tunes are very well arranged it puts the movement in the top class for musical quality.

As Fig. 2 shows, the case is not over-size, being $13\frac{1}{2}$ by $8\frac{1}{4}$ inches. The resulting size of the base, the sounding board, is $12\frac{1}{4}$ by 7 so its periphery is $38\frac{1}{2}$ inches which gives adequate sound radiation down to frequencies of 165Hz. It covers all except the four lowest notes of the comb, namely *a*, *b*, *c* and *d* whose frequencies are respectively 108, 121, 128 and 144Hz.

Fig. 3 shows the comb before repair, with a few missing bass end tips and, unusually, a missing lead weight - the last one at the treble end. Teeth 15 and



Fig. 1. Multi-coloured $9\frac{1}{2}$ by $5\frac{3}{4}$ inch Ami Rivenc tune sheet for serial 38398. Registered design, litho by C. Knusli, Zurich.

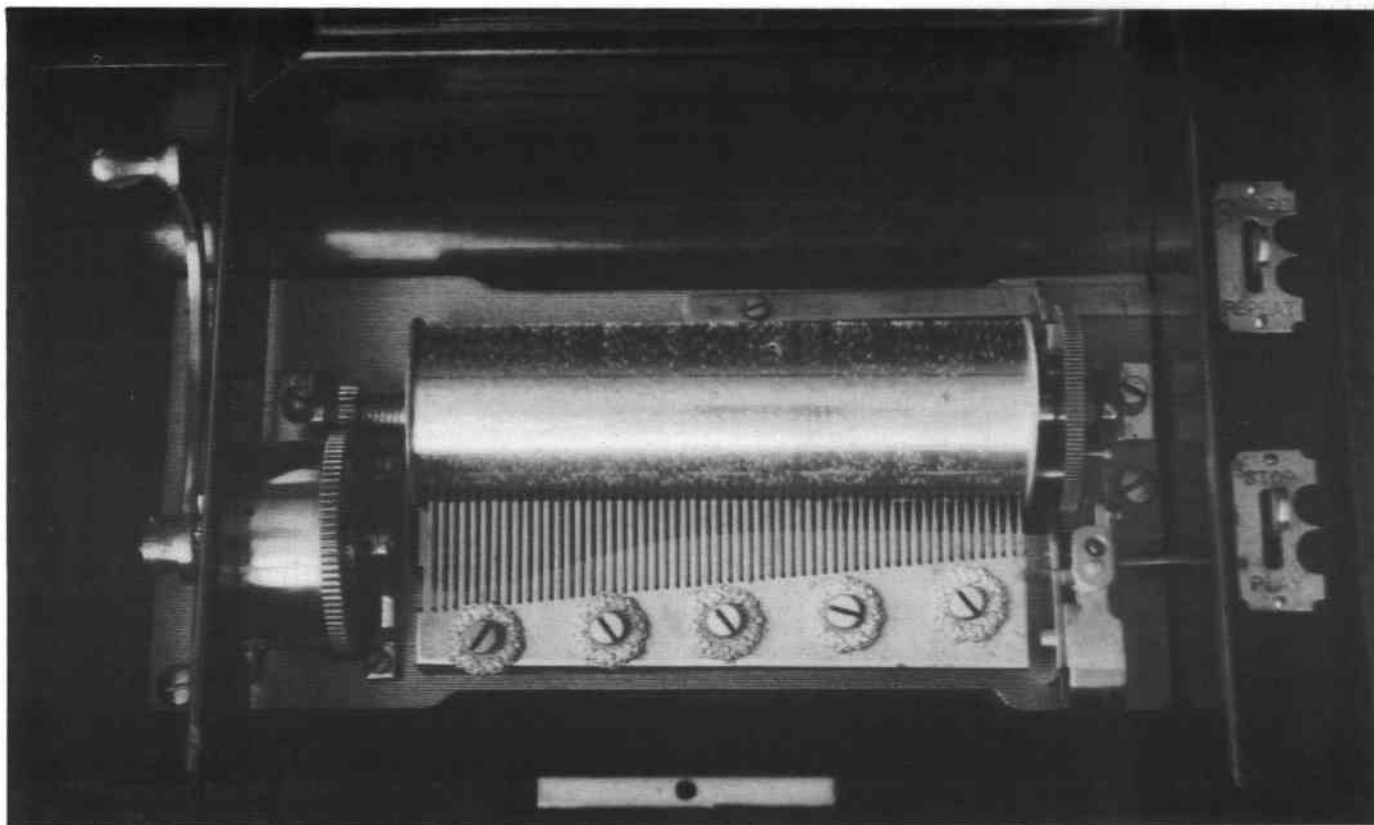


Fig. 2. Typical six inch 6-air box by Ami Rivenc for agent Dawkins with brass rosette comb washers, serial 38618.

16 are tuned to $a = 440\text{Hz}$. Their relative stiffness is 200 compared with 190 on Nicole 44458 mentioned below. In addition to three soldered dampers done by a previous restorer who failed to extract the damper pins, there are nine soldered dampers, on teeth 36 to 44, making feather dampers unnecessary and thereby providing a real touch of class. The highest tooth needing a damper is indicated by a scratched arrow on the brass base; top treble dampers should not be omitted, though elderly restorers like myself can scarcely hear the resulting high frequency fizzing noise from these teeth.

The cylinder of serial 38618 was a borderline case for re-pinning but I was glad to have done it; it made the music absolutely complete, allowed the pin count, enabled me to report that the drilling was very accurate, and produced what may be a rarity - a gadget fixed inside the treble end cap to provide a cavity for the drive bar, see Fig. 4.

The movement has a single blank number, 4, stamped on the bass edge of the bedplate and on almost all components of the spring, cylinder and governor assemblies. On some the stamp is damaged as shown in Fig. 5. It is important not to confuse such damaged strikes with possible personal marks made by some of the earlier craftsmen.

The case of serial 38618 has fine rosewood veneer on the lid with triple stringing and a small leaf-patterned central inlay.

The acid test for these smaller boxes is to set them up in fair competition with a standard good quality box such as a 13 inch eight air Nicole. By fair competition I mean both standing on similar surfaces and playing the same tune at the same speed. Unfortunately serial 38618 had lost its tune sheet, which was probably like Fig. 1; but its tune 2 is

Bonnie Dundee which is also tune 2 on Nicole Gamme 2615. So I was able to stage the first competition between Nicole 44458 (96 teeth) and the Rivenc (57 teeth), and duly asked a string of referees to give their verdicts. About a quarter were not sure, but three quarters definitely preferred Nicole. Then came the tricky part, to assess "how nearly as good" was the Rivenc. After much discussion the average opinion came out at 85%. I had cheated slightly by mounting the Rivenc in a case with $17\frac{1}{2}$ by $9\frac{1}{2}$ inch sounding board which radiated all the low notes effectively.

Assuming for safety that the Rivenc was only "80% as good as the Nicole," that implies they would be equally good if the Nicole teeth were reduced to 80%, making it a 77-tooth comb. So this would then be equal to the 57 teeth of the Rivenc. Therefore the Nicole is under-using about twenty teeth. Of course this is a rather crude comparison, but it certainly underlines the improved tooth utilization by Rivenc.

Try again. Tune 4 on the Rivenc is *I have a song to sing, O* from *The Yeomen of the Guard* (1888) which also appeared as tune 7 on the Mojon Manger serial 28441, Buffet style, mentioned in Oddments 47, with 72 comb teeth plus six for bells. In this contest, bells excluded, all praised the fruitier melody of the Buffet with its comparatively huge $22\frac{1}{2}$ by 13 inch sounding board, but nearly a quarter preferred the Rivenc, mainly on account of its considerably better tune arrangement.

These competitions between two quite different boxes can be very entertaining and revealing. Many listeners particularly enjoy the very precise notes from not-too-complex boxes. Well worth a try when tunes match, though there may be a disappointed loser.

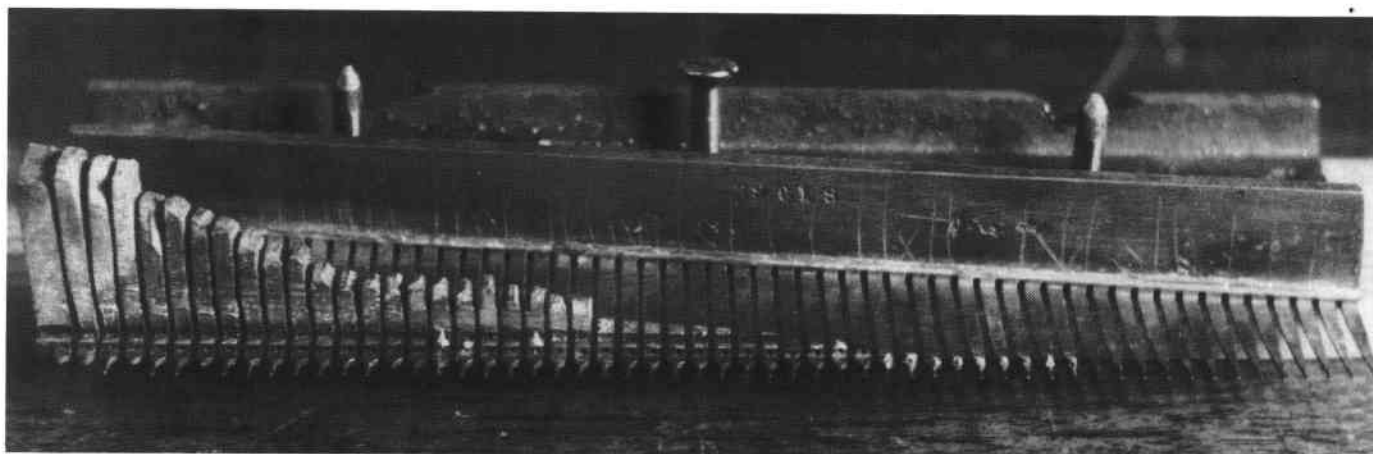


Fig. 3. Comb of serial 38618 showing tuner's marks on brass base and nine soldered dampers at the treble end.

Cost effective combs

Long after steel dampers became standard makers remained cautious about shortening the interval before a tooth was played again, and also cautious about overworking dampers - not wishing to debase quality. The result was that more teeth were used than strictly necessary.

This seems to have persisted until the 1870s when increasing pressure on costs led to a decided reduction in under-used teeth, allowing equal musical quality from fewer teeth or shorter cylinders. Ami Rivenc serial 38618 may be a rather extreme example with its 3802 pins, but it is a fact that no teeth are under-employed and the bass and treble ends are fully utilized. Conversely the 13 inch standard eight air Nicole boxes have several teeth played by only a handful of pins, and many pairs of teeth where a single tooth would serve.

Nicole never departed from this generous allocation of comb teeth which reduces faults from failing dampers and involves a longer case with better

sound radiation of the bass teeth. It also facilitated Nicole's continuing use of early tune arrangements, which they sometimes re-grouped under a new Gamme number and which necessitated the same number of teeth. Sometimes they were even more lavish with teeth, using up to 126 on some 12-air two-per-turn boxes performing straightforward tunes. All this could be labelled either "striving to maintain quality" or "lack of cost consciousness" and it probably led to their early demise. Other makers were quicker to exploit comb teeth more effectively.

So it is not such a great surprise that the busy 57 teeth of Rivenc 38618 playing *Bonnie Dundee* came fairly close to matching the 96 teeth of Nicole 44458.

The 3-bell version

Naturally Rivenc also made the fashionable and popular 3-bell boxes, and an example at the superior (6-air) end of the scale is serial 38398 whose tune sheet is shown in Fig. 1, and mechanism in Fig. 6. The case is larger than it need be, at 15½ by 10¼ inches, done by widening the two end partitions as can be seen in comparing it with Fig. 2. The advantage is a larger sounding board of periphery 46½ inches which allows effective sound radiation down to *c* below middle *c*, frequency 128Hz. But the lowest note on this comb is *g* two below middle *c*, frequency 96Hz and the next lowest note, the fifth tooth (after the three bell teeth) is tuned to *d* below middle *c*,



Fig. 4. Treble end cap of serial 38618 showing knurled edge, grooves cut to clear pins near the end of the cylinder, and zinc shield to leave space in the cement for the drive bar. The tapped hole for the snail cam follower is perilously close to the cylinder.

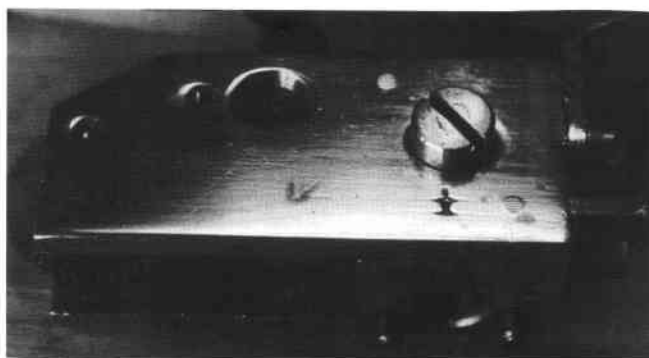


Fig. 5. The damaged figure 4 stamp applied to the governor base and to the side cover which has been needlessly and excessively polished by some restorer. This has impaired the two oil sinks, exposed the lower steel dowel, and worsened the effect of the damaged figure 4.

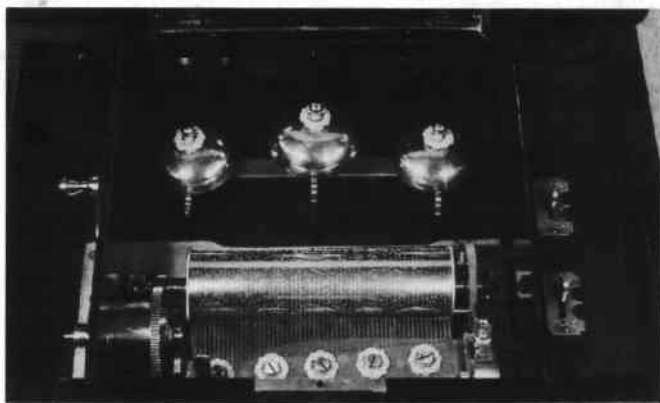


Fig. 6. Rivenc six inch 6-air three bell serial 38398 with the usual enlarged case, plain bell strikers, and rosette washers spreading to cap the bells.

frequency 144Hz and is therefore amply radiated.

The case is also 2¼ inches higher so it is considerably more impressive, for anyone impressed by size; and with bells and larger sounding board it certainly packs slightly more punch.

Fig. 7 shows the comb, with an astonishing 17 soldered dampers, on teeth 28 to 44. The *a* teeth are again numbers 15 and 16, and most corresponding teeth on the two combs are tuned to the same pitch. So it is surprising that the damper pin holders were ground away eight teeth earlier on this comb than on serial 38618. The stamped figures of the serial numbers on the two combs are quite different, as are the tuner's marks on the comb base, so it is clear that these combs were tuned by different hands. General comb quality and tooth stiffness are practically identical on these two combs. The boxes only differ on account of their sizes, the bells, and their tune arrangements. I find the bells seem to diminish the effect of the lowest bass notes, which may explain why three of those used on 38618 are omitted on 38398. Though well tuned and applied, three bells are inevitably disappointing after hearing a six-bell box.

The blank numbers for serial 38398 are 11 on spring components and 37 on cylinder and governor, both also on bass edge of bedplate. The veneered case lid has triple stringing with the admirable central inlay shown in Fig. 8.

As expected, there are many identical components in these two six inch movements which are separated by only 320 serial numbers, probably three or four months. These components include . . .

Cylinders with knurled endcaps nearly 2" dia. so the cylinder can be placed on a flat surface without risk of damaging the pins. Also quite decorative but annoying for pin grinding and raking.

Governors with winged lion on cock; and ratio, cylinder to endless, 1 to 1575.

Spring and winder assemblies.

"Dawkins" brass rosette washers on comb screws.

Tune change levers and control levers - the play/stop levers with sprung detent and the change/repeat lever travel limited by pins. Both with scalloped escutcheons.



Fig. 7. Comb of serial 38398 with tuning marks, seventeen soldered dampers, and vertical line of dots - a convention for indicating the last tooth needing a damper.

All this adds to the mystery of why most of these items had to be stamped with blank numbers, and why these numbers should be different for identical components on these two movements.

Cylinder dots

Sherlock Holmes was right again when he remarked to Watson early in *A Scandal in Bohemia* "You see but you do not observe." I have seen sundry L'Épée cylinders for nearly twenty years, but I have only just observed that they have a second distinguishing characteristic in addition to their track widths being .018" - and one that can be seen at a glance! Namely, that the lining-up dots are not on the track lines round the cylinder but between them, usually on the tune just past halfway, for example tune 5 on an eight-air box.

I think I am right in saying both this is unique to L'Épée and that all other makers place the dots on the track lines; but we have to keep reminding ourselves that no one has ever seen even one per cent of the output of any maker except Nicole who flooded the English market. However, it seems fairly safe to say that one group of makers always placed these dots on the first tune - notably Baker-Troll, Langdorff, Mermod, PVF - whereas others always placed them on the last tune - notably Bremond, Conchon, Mojon Manger, Nicole, Rivenc.

The L'Épée placing is technically sound as it halves any cumulative error in the pricking operation, assuming pricking started on the dot tune. This is probably why it was not applied to 4-air boxes, judging from the rather scant evidence of eight inch 4-air key-winds serial 4067 and 6873 where the lines and dots are on the first tune.

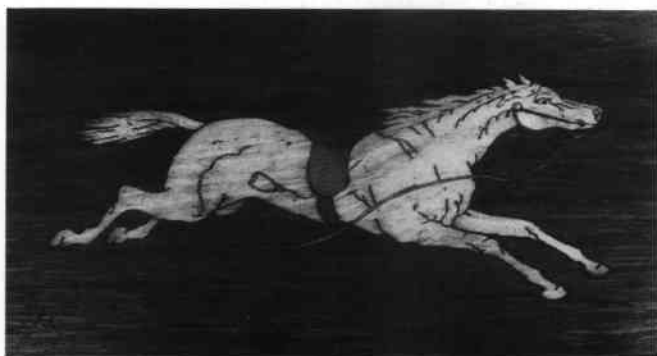


Fig. 8. Bonus with a three-bell box. Riderless horse in elegant marquetry design on Rivenc 38398.

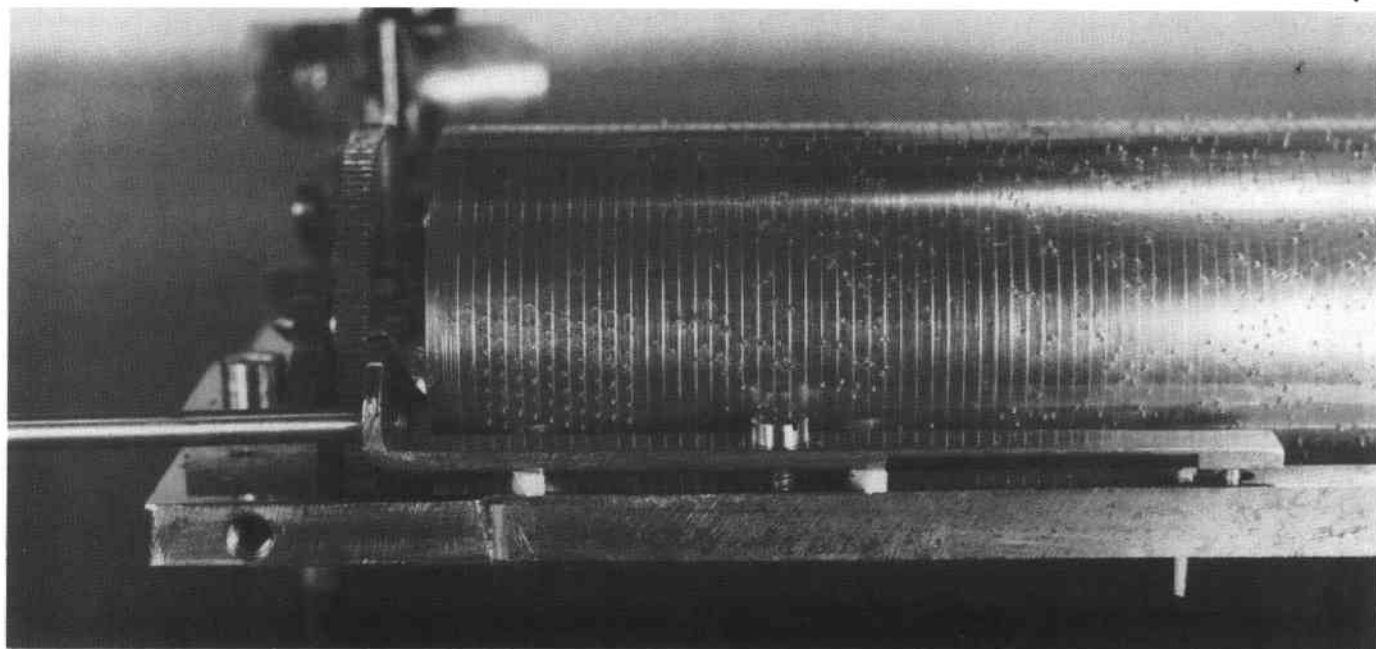


Fig. 9. Typical key-wind tune change lever here modified for lever wind on Langdorff serial 13013 made in 1861. I raised it on matchsticks to show the now disused operating pin which has wisely been retained to prevent the end of the lever accidentally touching the cylinder. Beside it is the peg over which the thinned and shaped end of the lever is sprung and firmly located in its two positions.

Tune Change Lever

When a design change meets with instant public approval manufacturers naturally rush to implement it on their products. A classic example was the total change from key to lever wind about 1860. There were doubtless sundry critics of the change, including the key makers, and of course there were the usual problems of key-wind components no longer wanted but not to be wasted. Among these were the tune change levers which were modified by screwing an extension rod into the finger, as shown in Fig. 9.

In the key-wind set-up the tune change lever is pivoted at its centre, generally about $2\frac{1}{2}$ inches from both the finger and the pin engaged by the lever under the bedplate. So its overall length is about five inches and both ends have the same arc of movement, about an eighth of an inch, say 3mm.

With lever wind it was simple to increase the length from pivot to finger, in order to reduce angularity and thereby reduce the danger of the finger either touching the great wheel or moving to the edge of the snail cam teeth. Lengths of $3\frac{1}{2}$ inches soon became common, with up to 4 inches adopted by Nicole and $4\frac{1}{2}$ by PVF. Exceptions were boxes with cylinders six inches and less where lengths of $2\frac{3}{4}$ inches were common, presumably for neatness.

The placing of the control lever partition relative to the bedplate was fairly consistent, generally giving a distance of two inches from the finger to the change/repeat control lever. So for example with a 4 inch pivot length the movement at the control lever would be one and a half times the finger movement of an eighth of an inch, *i.e.* three sixteenths, say 5mm. The control lever pivots are at or near centre, so the effective movement to operate the lever is a bit under a quarter of an inch. The notches in the brass control lever panels on many Nicole and some

other makes limit these levers to about $\frac{3}{16}$ " travel. Similarly, the double stop dowelled to the edge of the bedplate in later L'Epée boxes limits travel to about 5mm - and also usefully allows some adjustment to the height of the finger above the bedplate, upon which the timing of the tune change depends.

Changeover details and dates

Although hinged glass lids were already established on many key-wound boxes, it took a year or two - probably the years 1860 and 1861 - before the standard arrangement of a glass lid fitted between two partitions was fully established. I think it was merely a love of neat symmetry that introduced a partition at the lever end; it was omitted on many boxes during the transition, for example lever-wound Langdorff 13013 made in 1861, and its absence enabled you to lift the glass lid from the left side without needing a lifter.

An extension of this idea was to cut a semi-circular notch near the front of the control lever partition, so a finger could reach in to lift the lid. This was done by Bremond and I have also seen it on Ducommun Girod serial 4849, six airs 11 inch cylinder, which has a cast iron bedplate and was probably made about 1870; but most makers, including these two, simply attached a folded piece of velveteen ribbon under the front of the glass lid frame.

There are puzzling anomalies about modified key-wind components seen on lever wind boxes. For example Nicole serial 41573 (11 inch cylinder, six airs mandolin) has a key-wind type of tune change lever, modified as shown in Fig. 9. So either there was a very large surplus of these components or serial 41573 was made not later than 1862 - thereby adding to the evidence that Nicole production finished a few years before 1880. ■

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.

Aeolian Organ roll catalogue

Kevin McElhone writes from 159, Beatrice Road, Kettering, Northants NN16 9QR.

The Aeolian Organ roll catalogue is now completed with only 158 titles missing out of about 7,000. I am currently getting the books printed and bound up. They are available in two ways:-

Either as a set of four separate books.

Part 1 - General information and list of instruments.

Part 2 - Numerical listing by roll number.

Part 3 - Alphabetical by Title.

Part 4 - Alphabetical by composer.

These books have been bound on A4 size and I would wish to sell them as a set of four for £35.

Also, for museums and those with a limited budget I can provide computer listings on continuous paper at £20 for copies of parts 2, 3, and 4. (i.e. for the three).

Postage is not included in the

above prices but will hopefully be about £3 by parcel post due to the weight of 400 pages of print.

SUMMARY OF FINDINGS

Total number of rolls 7,390.

Number of missing titles only 158.

The top ten composers of rolls were:-

Wagner	172
Beethoven	125
Gourod	107
Mendelssohn	101
Tchaikowsky	94
Victor Herbert	79
Mozart	72
Verdi	67
Bach	87
Handel	61

I find this rather interesting in that only Victor Herbert was a composer of "popular" music, the others being more serious with most of their compositions.

I have visited people all over the U.K. and have had lists of roll collections from private collectors and museums in France, Netherlands, USA and Australia. There are details of 83 Orchestrelles in the book and I am hoping to top the 100 mark in the next couple of months. The commonest veneer first used was mahogany and the most popular model of instrument must have been the model "V" which was nearly 25% of those in existence today.

Aeolian issued catalogues from 1905 until 1931 and the prices of the rolls were from 2/6d to 8/- in July 1905 rising to 5/- to 10/- (small to large size) in 1920 and falling again to 3/- to 5/6d in June 1931 which is the latest list I have traced. Rolls were price coded A-small, B-medium, C-large and therefore it was easy to change the price of all rolls being sold. Some catalogues were very large, the 1905 one contained 5,057 titles and some were very small - the July 1912 one contained only 79 titles.

Of the 83 instruments traced 37 are playing today, most have been restored, but some are still living on "borrowed time" on the original pneumatics.

I have also listed all the "Playtime" rolls made by Laguna up until 1985 as many collectors I have contacted want to hear more modern tunes.

I am still looking to get originals on photo-copies of Aeolian adverts, many are found in an antiques magazine called the CONNOISSEUR published between 1900 and 1920.

I am also having 400 brand new music rolls copied from more original Aeolian rolls so if you are interested, please write to me or telephone 0536-523988.

I am grateful for the many people who have helped with this project and now that the book is completed I am wondering what I could list next, which has not already been done. Any suggestions please? ■

Day meeting

Jim Hall writes from Kendal, Cumbria.

I have been approached by a few members about the possibility of me running another meeting in the locality. With this in mind, I am organising a day meeting at Kendal, on Saturday 29th June, further details in the next Journal, when finalised. ■

Have you paid your subscription yet?

Please remember that your subscriptions should now be sent to Ted Bowman, April Cottage, 24 The Slade, Clophill, Bedford, MK45 4BT.

AEOLIAN 58 NOTE MUSIC		AS AT 30/11/90			
ROLL NO	TITLE ON BOX	COMMENTS	COMPOSER	CODE	
61572	EVER THINE WALTZES		MARSH A.L.	S	
61574	CHAMIT DU BERGER		DE COLAS	S	
61576	IN THE SHADOW OF THE PYRAMID	MRS BLACK IS BACK.	BALL ERNEST R.	S	
61578	ONE LITTLE SOLDIER MAN		MORET NEIL	S	
61580	DIMMY GREEN		KELLY HARRY	S	
61582	DAME DE PIGLE LA	POTPOURRI.	TSCHAIKOWSKY	S	
61584	CONCERTO (ORGAN)	NO.5, KEY F.	ARR FOR 4 HANDS BY E.LANDER.	S	
61586	FORBIDDEN LAND SELECTION.	ENSEMBLE ACT II., TOURING ROUND,	ARR W.T.BEST	S	
	FORBIDDEN LAND SELECTION.	WHEN MY BROTHER BEATS THE BIG BASS DRUM,	ON PITY ME.	S	
	FORBIDDEN LAND SELECTION.	LOVE AT FIRST SIGHT, I'M A POTENTATE,	I SEE MY PICTURE IN YOUR EYE,	S	
	FORBIDDEN LAND SELECTION.	THREE MATOS AND A MINN, THE LHASA CLIMBS	AY WANT TO GO BACK TO SWEDEN,	S	
	EDGES OF LOVE WALTZES		ARR BY HILDING ANDERSON	S	
61588	SUITE MIGNON	CARNIVAL VENITION. FLORINDO.		S	
61590	FANTASIA ON DUKE ST	KEY OF F.		S	
61594	GOD SAVE THE QUEEN, OP.57.			W	
61596	BOARD WALK	PARADE, MARCH & TWO STEP.		S	
61598	STAR MEDLEY OVERTURE.	LISTEN TO THE BIG BRASS BAND.	IN DREAMLAND. KATE KEARNEY.	S	
	STAR MEDLEY OVERTURE.	IF I SHOULD. IN A BIRCH CHANCE.	YOU'RE THE FLOWER OF MY HEART.	S	
	STAR MEDLEY OVERTURE.	SWEET ADELPHINE. GOOD-BYE LITTLE GIRL.	ARR BY WILLIAM C.D'HAENE.	S	
61600	CONCERT OVERTURE	IN E. FLAT		Y	
61602	TWO ROSES SELECTION	FINALE, ACT I. ROSE MARIE.	JACK IN THE BOX. AIRY, MARY.	S	
	TWO ROSES SELECTION	JUST THREE WORDS. BATTLE ON THE TILES.	THERE'S NOTHING I WOULDN'T DO.	S	
	TWO ROSES SELECTION	SIMPLE DIDDLE. WHAT MAY A LONESTOCK	MAIDEN DO? ARR CHAS J.ROBERTS.	S	
61604	HUMPTY DUMPTY	MEXICO.		S	
61606	ASBINTHE PRAIRIE.	IT HAPPENED IN NORDLAND.		S	
61608	IN THE DINGLE DOUGLE DELL.			S	
61610	GRAND SONATA OP.22	E FLAT. FIRST MOVEMENT.	ALLEGRO CON BRIO	S	
61612	GRAND SONATA OP.22	E FLAT. SECOND MOVEMENT.	ANDANTE ESPRESSIVO.	S	
61614	GRAND SONATA OP.22	E FLAT. THIRD MOVEMENT.	SCHERZO.	S	
61616	GRAND SONATA OP.22	E FLAT. FINALE. ALLEGRO PRESTOSO.		S	
61618	COON BANSHIE	IT HAPPENED IN NORDLAND		S	
61620	HUMPTY DUMPTY	SMED & DIMMY		S	
61622	HIGGLEDY-PIGGLEDY SELECTION.	FOR YOU KIDNEY. GAY PRAIRIE.	LOVESOME. WANCY CLANCY.	S	
	HIGGLEDY-PIGGLEDY SELECTION.	GREAT BIG GIRL LIKE ME.	BIG INDIAN & HIS LITTLE MAID.	S	
	HIGGLEDY-PIGGLEDY SELECTION.	GAME OF LOVE.	ARR THED BENDIX	S	
61624	MA DAPHNE SLE.	BANDNESS FIDOLESTIOS.		S	
61626	LAST ROSE OF SUMMER, OP.59.			S	
61628	STAR SPANGLED BANNER	CONCERT VARIATIONS, OP.25 BY DUDLEY BUCK		S	
61630	FANTASIA SELECTION.	ENTRANCE OF FANTASIA, GONDAN VS CASKBALK,	DARBY AND JOAN,	S	
	FANTASIA SELECTION.	LITTLE ALMOND EYES, GIRL AT THE HELM,	JUST MY STYLE,	S	
	FANTASIA SELECTION.	DROP IN ON ME AT LUNCHTIME, FAREWELL WALTZ	WHAT WOULD MRS GRUNDY SAY?	S	
61632	LOVE'S LOTTERY SELECTION.	PRELUDE. WHAT ART THOU.	BLARNEY OF KILLARNEY.	S	
	LOVE'S LOTTERY SELECTION.	VILLAGE REDUITS. HONEYMOON.	TEMPTATION. SPANISH GRANDEE.	S	
	LOVE'S LOTTERY SELECTION.	SWEET THOUGHTS OF HOME.	FOLLOW THE FLAG.	S	
	LOVE'S LOTTERY SELECTION.	SHE IS THE RIGHT GIRL, RIGHT FOR YOUR	MONEY, O!	S	
61634	RUSTIC MARCH			S	
61636	DIMMY	POTPOURRI.		S	
61638	SUITE ROMANTIQUE OP.31. KEY A.	NO.1. VISIONS.		S	
61640	SUITE ROMANTIQUE OP.31. KEY A.	NO.2. ALBUDE.		S	
61642	SUITE ROMANTIQUE OP.31. KEY A.	NO.3. TRIOMPHALE D'AMOUR.		S	
61644	SUITE ROMANTIQUE OP.31. KEY A.	NO.4. PETE NUPITALE.		S	
61646	LITTLE JOHNNY JONES	SELECTION.		S	

GRAHAM WEBB

Author of The Cylinder Musical Box Handbook., The Disc Musical Box Handbook

celebrates his *THIRTIETH YEAR*



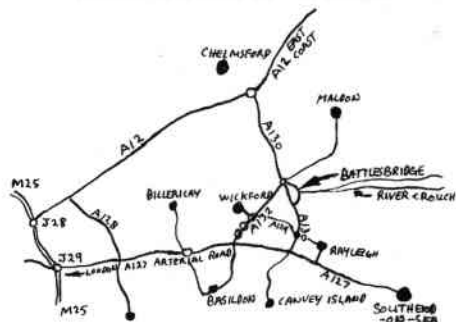
*in the service of
Mechanical Music*

59 SHIP STREET, BRIGHTON, SUSSEX BN1 1AE, ENGLAND
Telephone and Facsimile 0273 - 21803

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 2pm.

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!)



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)

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 SO24 9AG**

THE PAPER ORGAN KIT

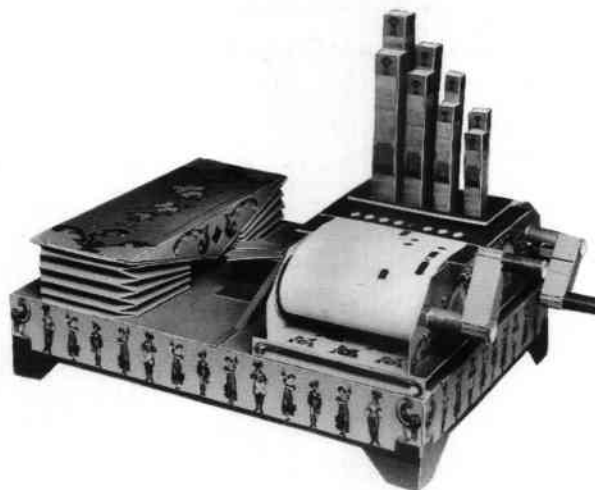
Winner of the BBC Paper Engineering Competition

This highly original mechanical organ is
assembled entirely from outlined and cut-
out card with easy-to-follow instructions.

A music roll, to demonstrate the musical
qualities of the organ, is included in the kit.
Your own melodies can be cut out on blank
music rolls by following clear instructions.

44 metres of blank paper roll, enough for
22 melodies, is supplied with the kit.

The completed organ is decorated with
pictures of traditional organs.



Send your order with Cheque or Postal Order to:

PAPER ORGAN KIT

Benjamin Hurdle

14 Oxford Street, Kingsdown, Bristol BS2 8HH, UK

Name

Address

..... Tel No.

Please send me.....PAPER ORGAN KIT(S)

Total Cost.....

Cheques and Postal Orders made out to Benjamin Hurdle

Prices of ORGAN KIT:

UK & EUROPE £25.45/USA & CANADA £29.63

NEW ZEALAND & AUSTRALIA £34.83/JAPAN £32.03

Payment to be made in Sterling and drawn on UK bank.
inclusive of air mail and packaging



JACK DONOVAN

93, PORTOBELLO ROAD,

LONDON, W.11.

Telephone

01 - 727 - 1485

Specialist in
Mechanical Music

Automata

Singing Birds

Music Boxes

Polyphons

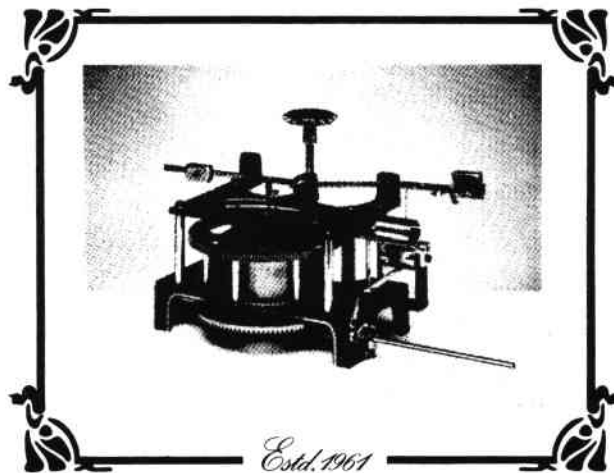
Juvenalia

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

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).



CYLINDER AND DISC BOX REPAIR AND RESTORATION

Services offered include:-

- ★ Cylinder re-pinning – no limitation to size.
- ★ Pins can be raked (angled) if required.
- ★ Eccentric or worn cylinder pins re-ground true to cylinder pivots
- ★ All manner of comb work.



- ★ Cutting back. Re-tuning.
- ★ Re-leading and Tuning.
- ★ Re-facing star wheels.
- ★ Setting up and adjusting gantries.
- ★ Motor repairs.

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 75p plus £75. 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.

Special-Auction "Old Technology"

After our successful sale of Mechanical Music Instruments on 1 December '90 with more than 90% sales quota we're looking for our next spring sale for pretentious items and entire collections of

"Mechanical Music"

- Music Automata • Organs • Musical Disc and Cylinder boxes • Orchestrions
- Phonographs • Gramophones • ...and all other interesting mechanical music instruments.

Call us, if you've something for sale. We're happy to advise you.

Consignments are welcome at any time.

Overseas please ask for "Easy Shipping Instructions"

Results of our last specialist auction:



Phonograph C.G., 1903
£ 875.-/\$ 1,720.-



Marotte, c. 1900
£ 635.-/\$ 1,250.-



Pathe "Le Gaulois" (red), 1900
£ 875.-/\$ 1,720.-



Gramophone "Eternola Portablon", c. 1910
£ 950.-/\$ 1,875.-



Polyphon, c. 1900
£ 5,160.-/\$ 10,150.-



Cylinder box "Heller", c. 1885
£ 1,390.-/\$ 2,735.-



Musical Automata with
2 mechanical Jumeau dolls, c. 1890
£ 15,085.-/\$ 29,665.-



Edison Standard Phonograph, c. 1905
£ 1,390.-/\$ 2,735.-



After extensive Study, Research and Development we have produced a machine that can copy
ALL DISCS for ALL MAKES of MACHINE:

we can now offer this unique DISC-CUTTING SERVICE world-wide.

For the first time, GUARANTEED, PERFECT DISCS, from 4" to 34" can be supplied (projection and projection-less - for Music Boxes and Disc Orchestrions).

The Computer Numerically Controlled machinery can produce copies of discs with the highest possible accuracy, both in terms of radial and angular positioning. It is totally adaptable and can even rectify non-standard discs. The discs are made from the correct quality steel, are attractively finished and are supplied in individual heavy-duty P.V.C. covers.

A GUARANTEED, EFFICIENT SERVICE - AT COMPETITIVE PRICES

SEND S.A.E. FOR PRICES, LISTS ETC.

Contact Clive or Lester Jones at The Mechanical Music Collection,
Church Road, Portfield, CHICHESTER, West Sussex PO19 4HN.

Telephone: (0243) 785421 or 372646

QUALITY INSTRUMENTS DESERVE 'RENAISSANCE' DISCS

(All types of Musical Box restoration undertaken).

Classified Advertisements

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:- 7th April 1991.

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,
Ted Brown, 207 Halfway Street,
Sidcup, Kent DA15 8DE.
Tel: 081-300 6535

FOR SALE

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

Ampico Grand, duo art upright, Aeolian Orchestrelle organ with rolls, 58 note, 65 and 88 note, Ampico and duo art rolls. 65 note push up. **15⁵/₈ 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, 3 Beechwood Grove, Barrhead, Glasgow, Scotland G78 2JH. Tel: 041 881 0304.

A lot of fine totally restored musical boxes, organs, etc. All types. Very keen prices. Visit me. You are welcome. Leo Cohen, Luxemburg. Tel: 010-352-34-80-57.

Phonograph - Music Box - Automated Music Show. Sunday April 28th, 8am - 4pm. Holiday Inn North, near Newark International Airport, USA. This show is the largest and most important one-day show and sale of its type in the United States with over 100 participating dealers. Room discounts and free airport pick-up for motel guests, or by car Exit 14 New Jersey Turnpike, West to Service Road. Details: Lynn Bilton, Box 25007, Chicago, Illinois 60625, USA.

"Cylinder Musical Box Design and Repair"

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

IMHOF AND MUKLE

54 Note Barrel Piano.
Two barrels - Base note gravity dampers.
Nice selection of tunes.
Terry France,
0243 Chichester 265946.

WANTED

Symphonion Gambrinas, 27" Regina Autochanger, also 24¹/₂" 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.

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. Musikinstrumente, Jubiläumsweg 10, 064 43 35 59. CH-5036 Oberentfelden.

Works of a Polyphon 24.5" possibly to be restored or incomplete. I am ready to pay well for it. Leo Cohen, Luxemburg. Tel: 010-352-35-80-57.

Wanted. Case for Polyphon, using 40cm (15¹/₂") discs. Any condition of interest. Music for "The Dolcine", uses probably bands of 7.5cm width. A few 19⁵/₈" Polyphon discs. Write to: Tom Valle, Lindebergaasen 3B, 1071 Oslo 10, Norway.

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. Upright disc boxes, table disc boxes, cylinder boxes, also rare items, barrel organs and orchestrions. Buying complete collections; offers with pictures to: Hanspeter Kyburz, Jubiläumsweg 10, 5036 Oberentfelden, Switzerland.

STOLEN

8 Air Mandoline Tremolo
Zither Cylinder Box.
Serial No. 20227.
Cylinder approx. 13"
French polished case with
Mother of Pearl inlay and
carrying handles.

Contact:
Mrs. Jarman
0322 554008

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.

RATES FOR DISPLAY ADVERTS IN 1991

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:

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 10⁵/₈" x 7¹/₈" (270mm x 180mm), Half page 10⁵/₈" x 3¹/₂" (270mm x 88mm) or 7¹/₈" x 5⁵/₁₆" (180mm x 135mm), Quarter page 5⁵/₁₆" x 3¹/₂" (135mm x 88mm).

Full page only £125

£45

£285

£45

Wanted

Articles for
publication in the
"Music Box"

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

Address your correspondence to:

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



JOHN COWDEROY

The Musical Box Centre

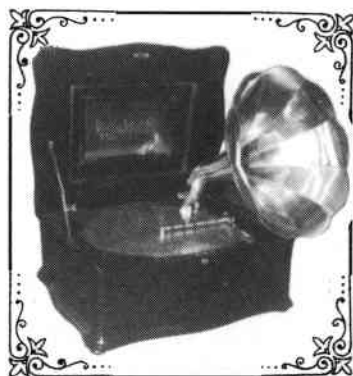
**SPECIALISTS IN THE RESTORATION
OF
MUSICAL BOXES AND CLOCKS**



***We buy and sell -
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