

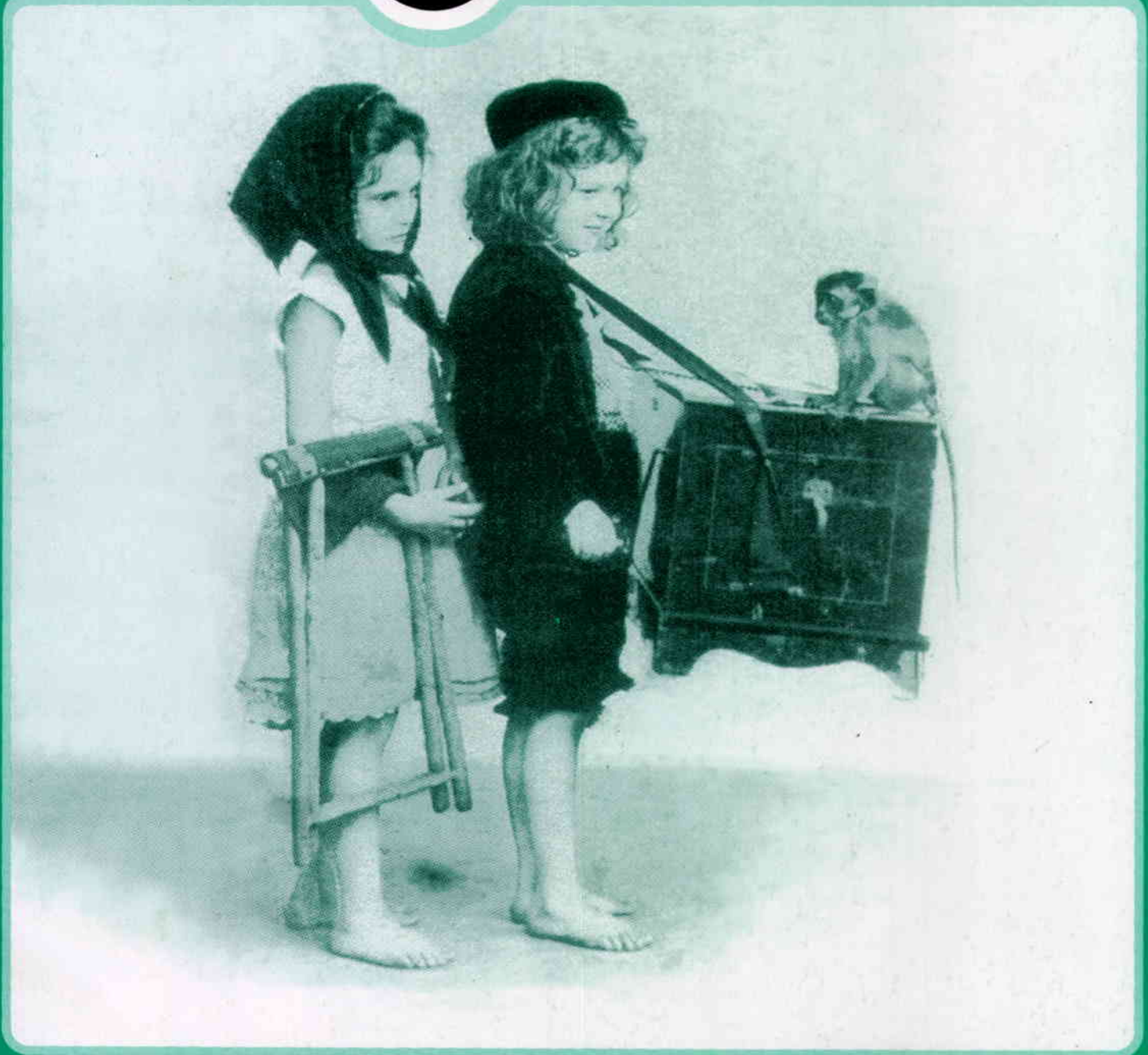
An International Magazine of Mechanical Music

Volume 16 Number 1

Spring 1993

Edited by Graham Whitehead

# The Music Box



**Inside**

**Register News**

**Mechanical Music in Switzerland & France**

**Letters of J. E. T. Clark**

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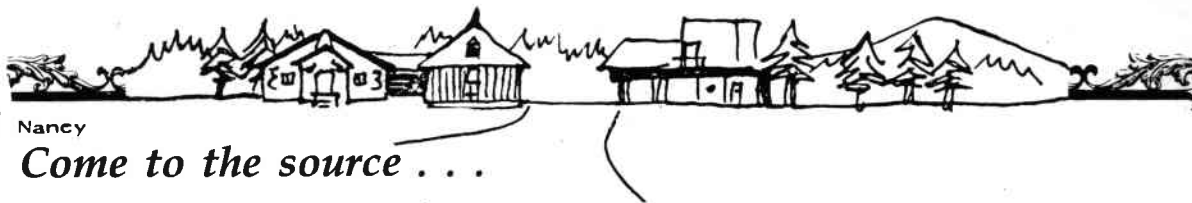
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Nancy

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# The Music Box

An International Magazine  
of Mechanical Music

The Journal of the  
Musical Box Society  
of Great Britain.

Volume 16  
Number 1  
Spring 1993

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The Editor welcomes articles, letters and other contributions for publication in the Journal. The Editor expressly reserves the right to amend or refuse any of the foregoing.

Any contribution is accepted on the understanding that its author is solely responsible for the opinions expressed in it and the publication of such contributions does not necessarily imply that any such opinions therein are those of the Society or its Editor.

The Society and its Editor are unable to accept and hereby disclaim any liability for the consequences of any inaccuracies, errors or omissions in such contributions. No representations, warranties or endorsements of any product or information contained herein are given or intended and full verification of all products and information appearing in this Journal must be sought from the appropriate contributor.

### Front Cover:

From a Victorian lithograph.

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



A sumptuous box of moulded and sculptured limewood, covered with a gilding of subtle shades of 23<sup>1</sup>/<sub>4</sub> carat gold leaf.

The interior of the box was decorated with delicate gilded flowers and the hinges were of gilded bronze moulded of the same decoration as the sculpture.

The cartel sublime harmony musical movement played four different tunes over a range of five octaves, each tune playing for about fifty seconds. The richness of the chords came from the double comb of a hundred and forty four notes, and the cylinder, which carried more than four thousand pins.

An exotic bird box ornamented with lapis lazuli and decorated with bands of nephrites, a variety of jade, which were edged with diamonds. Diamonds also surrounded the skeleton watch on the front of the piece, and the oval lid on top.

Four hundred and forty four fine quality diamonds weighing a total of 9.5 carats made this a most valuable and unusual piece.

As well as these rather exclusive fine art pieces, Paul showed us a wide variety of other more affordable pieces, including a fine interchangeable cylinder box with a changing seventy two note movement, a new miniature station box with a dancing doll and a changing seventy two note movement, as well as musical and automaton watches. He also described the "Revolver," which is a limited edition of fifty pieces, comprising a superb curved music box containing six cylinders, each of which plays four tunes, making twenty four tunes in total.

It did one's heart good to see and hear such beautiful, high quality items and to know that there is still a company in the music box world pursuing the highest standards of excellence.

Paul gave us a slide presentation, and also a video show, illustrating the production methods for Reuge Music boxes, and showing the factory where a hundred and ninety people are employed, and who are now known as the "Craftsmen of Dreams," which is how Reuge market themselves.

A number of members requested the opportunity to buy copies of the video, cassette/CD and book, which were all shown at the meeting, and these can be obtained from The Alexander Collections Limited, 20 Grove Farm Park, Northwood, Middlesex HA6 2BQ, telephone number 0923 836262.

Reuge Music products are stocked by a variety of retailers throughout the United Kingdom, and in London can be seen in Garrard, Fortnum and Mason, Harrods and selected branches of Chinacraft.

Our next speaker was Freddy Hill who reminded us that the day of this meeting was almost the day for the 30th anniversary - 1st December, 1962 of the founding of the Music Box Society of Great Britain by 30 people who were invited to attend a meeting at the Manderville Hotel, Manderville Place, London W1 by Cyril de Vere Green. Cyril was made secretary and John E. T. Clark President. In 1948 John was the first person to publish a book in the U.K. on musical boxes.

Freddy recalled going to 'Clarkie's' house in Malden, South West London with his workshop in the back of the house and the front room full of musical boxes. He came away from his visit with a 19<sup>5</sup>/<sub>8</sub> inch Polyphon (having been overhauled by John) for the sum of four shillings, (20p).

The main part of Freddy's talk was on English Church Barrel Pine Organs, his interest in these started well before the start of the Society. He saw his first one in a little church just north of Oxford, where he was told that there was only one other like it in this country. His subsequent investigation proved that this was not true - in fact he has produced a county by county list of these organs - which proves that there are at least 27 in existence.

The talk ranged over a period since organs have existed, some 2000 years. Although the mediaeval organs were totally different from those of today. There was a very famous one in Winchester Cathedral, built by Wulston in 963; it needed 70 strong men to work the bellows, it had over 40 pipes and was extremely loud.

The earliest reference to a barrel church organ in Europe was in 1502, it is at Salzburg Castle; its barrel is over 4ft long and is set with nine tunes, it was last repinned in 1893. Handel, Haydn, Mozart and many great composers wrote music for the barrel organ.

In 1599 Queen Elizabeth I presented the Sultan Mohammed III of Turkey with a large barrel/flute organ clock. It was built by Thomas Dallen who installed it in Turkey; the clock was 12<sup>1</sup>/<sub>2</sub> ft high. Dallen also built the first finger organs for Cambridge and Durham Cathedrals.

The first book on the construction of barrel organs was written in 1650 by Kersher, a German Professor of Physics, working in Rome. A book on

the marking and pinning of barrels appeared in 1775 by Basdos.

In England, throughout the eighteenth century, church musical and liturgical standards were allowed to decline, in 1831 Dr. Arnold a principal proponent for church reform (in the same year the Oxford Movement was formed to achieve the same end) resulted in the removal of the bands of indifferent, if not ill-disciplined instrumentalists; from the gallery at the west end of the churches, a barrel organ would be put there in their place. These barrel organs proved to be popular until they in turn were replaced by 'finger' organs or harmoniums.

In 1840 Bevington & Sons advertised that they could supply church barrel organs from their Soho works at the following prices:- 3 stops at 54 Guineas; 4 stops at 65 Guineas; 5 stops at 78 Guineas; 6 stops at 96 Guineas; 7 stops at 120 Guineas; each built in two to three months.

In a remote part of Essex, at Sheland, in the tiny church of King Charles the Martyr, survives today in the gallery a Bryceson church barrel organ, which was installed in 1820, and has been in constant use since. It has three barrels, 12 tunes on each, 3ft 1<sup>1</sup>/<sub>4</sub> inches in length and 7 inches diameter, it has 31 keys with 6 stops. Robert Armstrong operated the organ for fifty years, until 1935. The full glory of the organ was never achieved despite the organ having 6 stops, he had the same 2 stops out for years "I am not one for fiddling about with the stops" he would say.

In the 18th and 19th centuries German design of organs were about 150 years in advance of English designs; such as the introduction pedalboards. The working pressure was usually 1<sup>1</sup>/<sub>2</sub> - 2<sup>1</sup>/<sub>2</sub> inches water gauge; during the middle of the 19th century these were raised to 6 - 9 inches resulting in the decline of the sweetness of tone. Modern organs have reverted to 1<sup>1</sup>/<sub>2</sub> - 2<sup>1</sup>/<sub>2</sub> inches.

England had several great barrel organ builders who were found located mainly around the Soho district of London. In addition to those already mentioned Bryceson, Clementi, Bevington and Flight and Robson were perhaps one of the greatest as they built a combined barrel and finger organ. They had five keyboards; 45 stops; 1900 pipes; plus barrels - it took five years to build one during 1812 to 1818.

Freddy ended his fascinating talk by showing us some slides and playing some tapes of the items that he had been talking about - what a fund of information he is. ■

## NEWSDESK

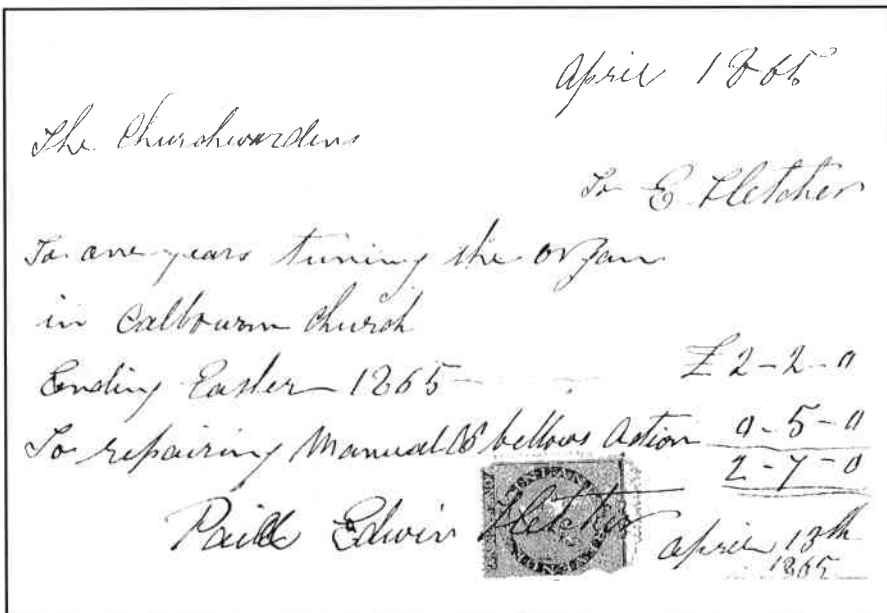
# Barrel organ exhibition

"Barrel Organ Memories: The Work of Canon Wintle of Lawshall" is the title of a fascinating exhibition of late Victorian barrel organs and barrel pianos reconditioned by local people during the time of the depression, which is open to the public free of charge at Moyse's Hall Local History Museum, Bury St. Edmunds, from February 6 to April 18, inclusive.

The museum, contained in the only surviving Norman town house in the Borough of St. Edmundsbury, is open from 10am until 5pm from Monday to Saturday, and from 2pm to 5pm on Sundays. ■

**HAVE YOU PAID  
YOUR 1993  
SUBSCRIPTION  
YET?**

## An interesting receipt from the Isle of Wight



A receipt for 'one year's tuning the organ in Calbourne Church' and 'repairing manual and bellows action' in 1865.

Calbourne is a very small picturesque village in the mid west of the Isle of Wight, it has a Mill and a Winkle Street. How cheap prices were in 1865 for such big work!



**Little Brother** - A juvenile version of the robot elephant reviewed in Volume 15, Number 6 of the Music Box.

# Elephant Sale

The elephant theme continues . . . Following the article in Music Box, Volume 15, Number 7, "The Robot Walking Elephant," musical box member Jon Gresham was surprised by a coincidence of an advertisement in Worlds Fair for a mechanical elephant ride. Unfortunately it turned out that the animal in question was a juvenile version,

*Advert from "Worlds Fair"*

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W10209

more with the proportions of a giant cuddly toy than the stature of the real thing. Nevertheless, the elephant theme continues. ■

# URGENT REMINDER

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Mr. R. Haiseldon,  
28 Beckingham Road,  
Guildford,  
Surrey,  
GU2 6BN.

Subscription rates appear on Page 26 and also on the Subscription Form enclosed for your convenience.



# Register News

The Register is in a period of consolidation. Since the publication of the Ami-Rivenc records, some reorganisation of that data and Bremond material has been undertaken. Corrections have been made.

Checks on the Register have exposed few errors to date and all these have been minor. Not one case of a double entry has occurred! A test to compare the frequency of repeat numbers produced only 28 instances of matching numbers. This was out of a total of 2300 records. In the case of repeat numbers there was no duplication of makers.

One feature of a computer is its ability to sort information without getting tired or making mistakes. This has proved useful when members submitted a name and a serial number that looked suspect.

One box originally thought to be an Ullman, turned out to be a Mojon Manger. In this instance by noting the date of the latest tune, checking the serial number and other features and then comparing the results with Mojon Manger data proved the pedigree absolutely.

Another case came to light when a Langdorff was submitted with such a high serial number that the box could not possibly be from that maker. In this instance, the box has been listed under Unknown with a memo, "once thought to be Langdorff." Of course the Register identification number stays with the box.

Anthony Bulleid and the Registrar have been working together for some time, each supplying the other with information and advice. This cooperation has been invaluable and

proved the truth of the old adage, "two heads are better than one." To be able to continue research, both require as much help as possible.

If a great mass of data is put into a computer file, then in time, using the computers ability to sort "what/if" situations, we ought to be able to double our present knowledge and accurately catalogue seventy five percent of all boxes.

It can be done. Please help by sending in details of all your boxes to:-

The Registrar  
c/o G. Worswick,  
108-110 Station Road,  
Bardney,  
Lincoln LN3 5UF

*The Registrar.*

## The Musical Box Register

### BERGUER ET FILS

Most likely Berguer et Fils were importers or agents for musical boxes rather than being man-

ufacturers. There was a Berguer working with Allez between the years 1820 and 1840, but it is uncertain if there was any connection between the two.

Only one Berguer box has been noted to date. This box is reliably dated 1863 and is a keywind.

*8/92. v. 1.*

Name	T/C * = Yes	S/N	G/N	Comments	Reg/No.
Berguer et Fils.	-	11139	0	? air	R-81

### JEAN BILLON - HALLER

This firm was first established in 1862 and based in Geneva making blanks, combs and springs. Comb blanks marked "SBI" came about with Billon's association with Louis Isaac to form Society Billon et Isaac. These blanks were used by many makers including Bremond.

Later his son Jean Billon Jnr.

took over the business. In 1880 he married Emilie Haller and in accordance with the tradition of the time changed the name to Billon - Haller.

His trade mark was a butterfly with open wings. "J" was stamped on the left wing and "B" on the right wing. Between 1890 and 1895, he patented various improvements for cylinder movements including a

safety check device.

Billon Haller won an award in the 1896 National Exhibition in Geneva. Afterwards he patented improvements to disc machines and commenced making Gloria and Polymnia disc boxes.

The business continued until 1904, Haller living on until 1935.

*8/92. v. 1.*

Name	T/C * = Yes	S/N	G/N	Comments	Reg/No.
Billon Haller	-	630	0	Interchange Harp/Harmonie	R-82

### M. BORDIER

Bordier worked in Geneva between the years 1815 and 1830. He is noted as being a maker of excellent quality

small musical movements. Some of these movements have sectional combs, but by no means all. His movements are often found in

ormolu clock bases, snuff boxes and automata.

*8/92. v. 1.*

Name	T/C * = Yes	S/N	G/N	Comments	Reg/No.
Bordier M.	-	1251	0	2 air. Snuffbox/Automata	R-2166
Bordier M.	-	1503	0	3 air. Snuffbox	R-2022
Bordier M.	*	1509	0	3 air. Snuffbox	R-2087
Bordier M.	*	13619	963	3 air. Snuffbox	R-1950
Bordier M.	-	23412	9435	2 air. Snuffbox	R-83

**F. A. BOURQUIN**

Bourquin was an agent for Langdorff boxes. Two other Bourquin's have

been noted. Arrigone Bourquin and Co were based in Paris and Gustav Bourquin worked in L'Auberson.

Again it is not known if any were related or worked with each other.  
8/92. v. 1.

Name	T/C * = Yes	S/N	G/N	Comments	Reg/No.
Bourquin F. H.	—	2597	0	4 air. Keywind	R-1377
Bourquin F. H.	—	2627	176	4 air. Keywind. Made 1846	R-1472
Bourquin F. H.	—	2628	0	6 air. Forte/P. Key/Wind	R-1883

**B. A. BREMOND**

In the year 1858 at the age of twenty four, Baltiste Antoine Bremond entered into a partnership with Theodore Greiner, an established musical box maker in Geneva. Bremond would no doubt have been the junior partner and at that time was described as being a merchant.

One year later, the young Bremond married the daughter of David Langdorff, an event that no doubt forged some sort of cooperation between the two families. Five years on and just one after the birth of his

son, Bremond now aged thirty, broke his partnership with Greiner. After six years in the musical box industry and no doubt encouraged by the Langdorff's, Bremond commenced making musical boxes on his own. This was the start of a business that manufactured musical boxes of faultless quality. Not only were the movements excellent, but Bremond seems to have insisted on fitting them into very well made cases. The maintenance of such very high standards may well have contributed to the firms bankruptcy in 1902. Even so, the firm continued

until 1913. Bremond himself lived on until 1925 having achieved the ripe old age of ninety one!

There can be little doubt Bremond did not have the output of some of the other major Swiss and French manufacturers. He used a number of different styles of tune card and did not always put his name on the card. The following list of Bremond boxes takes note of this by listing as Bremond and B. A. Bremond. Those with initials are indisputably Bremond.

8/92. V. 1.

Name	T/C * = Yes	S/N	G/N	Comments	Reg/No.
Bremond	—	512	0	8 air. L/wind	R-1752
Bremond	*	1007	250	4 air. Hymn box. L/W	R-2086
Bremond	*	1319	0	6 air. Hidden D & B box	R-1852
Bremond	*	2726	8	6 air. Lever wind	R-2085
Bremond	—	2951	0	? air Inter (6 cyl) L/W	R-1473
Bremond	*	3088	0	6 air 9 bell box	R-85
Bremond	—	3394	0	8 air Hymn box	R-86
Bremond	—	3945	0	6 air	R-87
Bremond	—	4330	0	Hidden Drum/Bell box	R-88
Bremond	—	5809	0	15 key Organ Box	R-89
Bremond	*	6329	0	10 air Orches. 16 key orgn	R-90
Bremond	—	6653	0	6 air Hidden D/B + castnt	R-91
Bremond	—	6702	0	? air Bells in vue. L/W	R-1474
Bremond	—	6705	0	4 air. L/wind	R-1720
Bremond	—	7213	0	8 air Drum + 6 bell box	R-92
Bremond	*	7222	0	4 Overture 2 per turn	R-93
Bremond	*	7569	0	6 air. Forte/P Lever wind	R-1916
Bremond	*	7645	167	6 air. Forte-P. L/wind	R-1753
Bremond	—	7937	0	6 air	R-1721
Bremond	*	8368	0	10 air 6 bell box	R-94
Bremond	—	8444	0	6 air. L/wind	R-95
Bremond	*	9886	0	12 air. L/wind	R-1853
Bremond	—	9991	0	6 air. L/wind	R-97
Bremond	—	10160	0	? air Organocleide	R-98
Bremond	*	10578	677	6 air Hidden Drum & bell	R-99
Bremond	—	11042	0	8 air H/Drum & 6 bell box	R-100
Bremond	*	12505	0	6 air. L/wind	R-1722
Bremond	*	12584	0	6 air. Hidden D & Bell L/W	R-1475
Bremond	—	13167	0	12 air 9 bell box	R-103
Bremond	—	13179	0	8 air	R-104
Bremond	—	13457	0	6 air. Hidden D & Bell	R-105
Bremond	—	13696	0	6 air 16 key Organ box	R-106

Name	T/C * = Yes	S/N	G/N	Comments	Reg/No.
Bremond	—	13781	0	8 air	R-107
Bremond	—	13848	0	10 air 16 note organ box	R-108
Bremond	—	13875	0	8 air	R-109
Bremond	—	14753	0	8 air. L/wind	R-110
Bremond	*	14801	0	8 air. Drum, bell + cast.	R-1723
Bremond	—	14864	0	12 air Drum & 6 bell L/W	R-1480
Bremond	*	16078	0	8 air 6 bell box	R-111
Bremond	—	16149	0	4 air.	R-1840
Bremond	*	16455	0	4 air. L/wind	R-1724
Bremond	*	16742	394	6 air. Mandolin (?)	R-112
Bremond	*	17614	0	8 air 10 bell box	R-113
Bremond	*	18272	0	6 air. Sublime Har. Picc.	R-1903
Bremond	—	18860	0	6 air. Drum + 6 bell	R-114
Bremond	—	19376	0	8 air Hidden D/Bell box	R-116
Bremond	—	20257	0	8 air	R-1837
Bremond	—	20289	0	10 air 9 bell box	R-118
Bremond	*	20407	317	8 air. Hidden D & B. L/Wd	R-1994
Bremond	—	20474	0	6 air S/H Harp Tremolo	R-1476
Bremond	—	21191	0	6 air	R-119
Bremond	*	21678	1439	6 air Mandolin box	R-120
Bremond	—	22283	0	8 air. L/wind	R-121
Bremond	—	22952	0	10 air 9 bell box	R-123
Bremond	*	23102	138	8 air 14 note organ box	R-124
Bremond	—	23178	0	8 air. 6 bells	R-1839
Bremond	—	23471	0	10 air	R-125
Bremond	—	23722	0	6 air Hymn Box	R-127
Bremond	—	25186	0	6 air	R-128
Bremond	*	25662	0	4 air. L/wind	R-129
Bremond	*	25979	311	6 air Sublime/H. L/wind	R-1919
Bremond	—	27190	0	10 air. L/Wind	R-1477
Bremond	—	27194	0	6 air Mandolin	R-130
Bremond	—	27614	228	10 air. L/wind	R-131
Bremond	—	27715	0	6 air Mandolin-Piccolo	R-132
Bremond	—	28552	0	8 air	R-133
Bremond	—	36585	0	8 air Drum & Bell box	R-136
Bremond	—	36808	9156	8 air 6 bell box	R-137
Bremond	*	37216	27984	12 air	R-138
Bremond	—	39326	0	6 air. Flute voix celeste	R-1838
Bremond B. A.	—	658	561	6 air	R-139
Bremond B. A.	*	2220	0	3 air. Mandoline. L/Wind	R-1622
Bremond B. A.	—	6009	0	? air	R-140
Bremond B. A.	—	8322	0	? air. Lever wind	R-1311
Bremond B. A.	—	8873	0	8 air. 6 bell drum + Cast	R-1378
Bremond B. A.	—	9773	0	8 air	R-142
Bremond B. A.	*	9865	0	10 air 6 bell box	R-143
Bremond B. A.	—	10596	0	8 air lever wind	R-144
Bremond B. A.	—	11200	0	6 air. Mandoline L/wind	R-2095
Bremond B. A.	—	11756	0	? air. Inter 7 bell	R-1312
Bremond B. A.	—	12287	0	6 air 4 cyl Rechange	R-145
Bremond B. A.	*	12521	0	6 air 6 bell box	R-101
Bremond B. A.	—	12531	0	8 air Mandolin box	R-102
Bremond B. A.	*	14074	270	6 air. L/wind	R-146
Bremond B. A.	*	14472	0	8 air. L/wind	R-147
Bremond B. A.	*	17010	0	6 air. Lever wind	R-2043
Bremond B. A.	*	17169	0	8 air Mandolin Harp	R-148
Bremond B. A.	—	17792	0	? air	R-149
Bremond B. A.	*	17963	0	8 air Mandolin Harp Exprs	R-150
Bremond B. A.	—	19304	0	10 air. Inter 36 key orgn	R-2133
Bremond B. A.	—	19608	0	? air. Lever wind	R-1379
Bremond B. A.	*	19623	0	6 air Organocliede box	R-151
Bremond B. A.	*	20592	488	6 air. L/wind	R-152
Bremond B. A.	—	21066	0	4 air Interchange	R-153
Bremond B. A.	—	21503	0	12 air 9 bell box	R-154
Bremond B. A.	*	37154	9292	8 air. L/Wind	R-155
Bremond B. A.	*	37641	0	10 air 9 bell box	R-156

## Organ Grinders chat

by Geoff Alford



TENNIS ELBOW is an extremely painful condition which is not confined to the elbow and it is usually brought on by strain. Organ grinding is an extremely relaxing occupation I find (as it should be) so I was quite surprised to learn that a number of organ owners, some of long standing, others relatively new, suffer from this. It is possible to have an injection to cure the condition, but a lot of people refuse this, and in any case it is not always successful. The condition will go of its own accord in time if given a chance but it can take months rather than days or weeks. I find that my ageing joints benefit from a good organ grind, but then I try not to overdo these spells and of course we are not all built the same.

If one is prone to attacks of tennis elbow there are some things that can be done to reduce the chance of it coming on. First of all one must be relaxed, and that means that the organ must be at the right height to permit comfortable turning. If there are two of you of different height turning the same organ this may necessitate making some height adjustment. The simplest method is for the shorter to have a platform on which to stand. Having an assistant does enable one to have regular breaks and roll-playing organs also provide a short break when re-winding (although I do that right-handed also!). The organ builder can help by making his organs easy to turn and at a slow speed. This doesn't help with new organs which can be particularly hard at first and with considerable back pressure when compressing the bellows. A wheel instead of a handle can iron out these 'bumps' but they also call for more energy according to how heavy the wheel. Years of tension in a particular employment results in body wear of which one may be unaware until a street organ is purchased. The damage has been done and the best that can be done is to

compromise and do what is possible. It may be that an unusual stance at the organ may be more comfortable for these people.

Dutch street organs are much bigger and so considerably harder to turn. But the larger 'mangle' wheel does more readily permit a variety of positions and turning by either or both hands. In the latter case the left hand on the rim alternates with the right hand on the handle. Although left handed myself I find turning with the left hand extremely awkward and only use it briefly to give the right arm a break and a chance to recover some energy. I have tried facing the right when turning left-handed, as on the Dutch organs, but that didn't seem to help much. Perhaps I will get the knack in another ten years.

ULM ORGAN FESTIVAL was my last organ event of 1992 and like many parts of Europe in October it suffered from very mixed weather. A warm sunny morning on the first day was followed by biting winds on the second which drove most grinders to seek shelter in any shop recess. Ulm is a large but mainly beautiful city on the Danube, which river we nearly drove into on one dark and dirty night. It appears to be a popular event among the organ fraternity and is organised by the Chamber of Commerce in co-operation with the German Organ Friends Club. As a result lists closed early and we went merely as visitors. We were lucky in that a number of entrants didn't come so we were permitted to enjoy the benefits of entrants whilst doing very little to deserve them. One other organ I had a chance of playing for the first time was the 43 note Hofbauer Micro Box organ. I believe that it is chromatic and there are many fine arrangements which are a pleasure to play. Of the organs on the market utilising electronic music origination I think that I prefer the Hofbauer. Reasons for this are the neatness and simplicity of the control panel and the range of choice open to the grinder. The vast number of tunes which can be accommodated under the panel all immediately available, instant tune change, repeat or the facility to progress through the repertoire – all these are tremendous advantages. A newly

wedded couple pass, you, press a number and the organ breaks into the Wedding March; an anniversary, another number and it switches to So Ein Tag; someone announces their birthday and we at once hear Happy Birthday to You. Also all Hofbauer organs retain traditional bellows as opposed to blowers often favoured on Pell organs. I have an aversion to blowers partly because they are dependant upon a power supply and partly because I believe organs function better with bellows. But also I dislike the feel of turning a blower organ. The handle seems to have a life of its own and not wished to be turned at all. On the other hand Pell Music easily has the edge when it comes to after sales service, an important factor which has to be considered.

LLANDRINDOD 1992 had as one of its main aims the provision of a showcase of mechanical music with special, though by no means exclusive, reference to street instruments. In this it succeeds quite well as far as modern organs are concerned, assisted by the Mechanical Music Market with business being done by Ian Alderman, Kurt Niemuth and Josef Raffin.

The event was enjoyed by all entrants despite the disastrous weather giving prolonged periods of rain, and this may have deterred many of the eight entrants who failed to take part. This in turn meant that some organs new to Britain did not appear. Nevertheless there was much of interest for the visiting organ enthusiast. Always welcome in Llandrindod are Kurt and Christa Niemuth from Berlin who this year presented three new organ models from the new organ partnership of Niemuth, Stueber and Ballmann. The tiny twelve note barrel organ was described by Kurt as a child's toy, but demonstrated that good arrangements can be achieved even with only twelve notes. The barrel had been pinned by Henning Ballmann who won the arrangers competition at Waldkirch in 1990. The 20 and 26 note organ were of traditional Berlin design, appearance and voicing. The 26 note organ was particularly attractive with sliding registers for its two melody ranks – a front rank of metal piccolos or

Zauberfloeten, with violins behind, each of 15 pipes. Modern street organs of the post war revival have their music transport systems under a top lid, from which position they can be viewed by the public and music more readily changed. The Niemuth organs use the older method of locating the music in a box in the rear. This is a less convenient position as roll changing becomes much more difficult, especially in poor light. Rewinding is achieved through a handle on the end of a long rod instead of a geared band. The only advantages I can think of in locating the music in the rear are that it leaves the top free for standing collecting boxes, puppets, etc. Also, through the use of an organ hood with flaps, it becomes easier to play the organ in wet weather and still keep it dry. This is impossible when a top lid has to be lifted regularly. However, the days of having to play for your dinner have now gone and few can feel the need to play in the rain.

Making a first appearance in Wales was the unique 69 keyless Voigt fair organ of Fred Walker. Imported by Keith Emmett many years ago it is now in better playing condition than at any time since it entered Britain. Whilst it still retains some of the original roll music, its repertoire has been substantially increased over the years by previous owner Flora Bloom as well as Fred Walker from the Frankfurt works. It is one of a handful of surviving Voigt organs with a double roll key frame permitting continuous operation. Messrs Alderman and Davis were showing two of their 26 note roll organs. These utilise an extended version of the 20 scale in much the same manner as Carl Frei has done for some years on his 25 note organs. The advantage of this is that organs will play both 20 and 26 note music.

A new twist to multiple organ playing was displayed by the popular Swiss couple Stefan and Ulrich Suter on their two Raffin R.31 organs. An arrangement of Ave Maria has been produced with the melody on one roll and the counter melody and bass on the other. The resulting 'stereo' effect is most enjoyable and it drew an appreciative audience. I think that it would be nice if more such

arrangements were produced as there are now quite a few owners possessing two such instruments.

Axel Joedicke is making full use of his 20 note chest carried reed organ built by Ermans of Switzerland. It is light and easily carried and is quite soft voiced so is ideal as a singing accompaniment. Axel's Scottish turn complete with kilt was greatly appreciated on the Friday evening and I gather that he is working on something new for Hereford in May. Like a number of other enthusiasts, Axel came to organs after retiring on health grounds, since when he has thrown himself completely into his hobby, particularly in developing a singing costume act.

Karl Henniker from Switzerland is an enthusiast who has been around German Festivals for many years and I regard him rather as their 'Bob Minney' because his hobby is restoring old organs and every time I see him he is displaying a different instrument. This year he was playing a small barrel organ of unknown make whilst his wife played a reproduction Ariston built by Spinnlers who are reputed to be the best producers of such instruments and own a variety of these reed organs which were produced by Ehrlichs of Leipzig. The price of these does not compare very favourably with the original article at S.f. 5,000 but I understand that they follow the original design more faithfully than other copies being produced today.

**FESTIVAL OR MEETING, GRIND-UP OR ORGAN RALLY.** Perhaps I have been rash in claiming for Llandrindod Wells the honour of hosting the first British street organ festival, but I have yet to receive information that would cast serious doubt on that claim. Much hinges on the definition of the word 'festival' which is perhaps one of the grandest descriptions one can use to describe any event, and I used it with some trepidation in 1987 when about 25 organs from five countries took part in a three day event. I was probably finally swayed by it being part of the week-long Victorian Festival in the town.

Occasionally the claim for Llandrindod has been disputed,

some persons pointing to the successful organ grinds organised by the M.B.S.G.B. which have raised quite substantial sums for charity over the years. I doubt if anyone would argue that the organ meeting organised in Leeds on September 6th, 1980 was the first event in Britain where owners of mechanical instruments gathered together to play on the street or that it preceded the expanding organ calendar we are witnessing today. The M.B.S.G.B. has been unique in promoting these public events at a time when the German festival scene was only beginning to develop. But no society can fund what I would call a festival without outside financial assistance and we have not been notable in this country to take a progressive attitude in funding such events. In 1980 Chambers of Commerce were still carrying the major load in promoting town centres but were suffering a shortage of finance through the lack of support from most chain firms. Now, increasingly, local authorities are being forced to take on this burden in addition to their others, but competing claims from other services combined with tightening central control limits their abilities. Funding in Wales has always been different to England and that has enabled things to be done in Wales which were not possible in England. This helped Llandrindod to put on the first Victorian festival from which experience they were able to view the suggestion of an organ festival on German lines with a much more progressive mind.

To be fair the lack of street instruments in Britain has prevented any sizeable gathering of organs until recent years and even now the participation of foreign entrants is a very important element in providing variety, and there is no chance that we will ever host a 'Thun' in Britain, with its vast number of antique instruments.

Perhaps the first town organ festival was Manchester, but even this event which is funded at no little cost by the City, is really more of a rally than a festival being located basically in a park. Many towns keep a close watch on what Llandrindod does so that they can immediately copy it, and that partly accounts for the growth

of town organ events. Organ owners have also gone away and sought to do something similar in their own area. All this has helped to expand the organ scene, but many are fairly simple affairs and can hardly be described as festivals. The 1992 Hereford one day grind was called an Organalia, whilst the larger one planned for 1993 is called an organ celebration. The organ scene which has rapidly developed in France over the past five years seems to have attracted much more generous funding than we could expect here which helps them to attract entries from outside their borders and grace them with the description of festivals. Both in Germany and Switzerland, where festivals first got off the ground, they tend to be more selective in their use of the word. So the regular events in Berne, Lichtensteig, Ulm and Rudesheim are called 'Orgel-treffen' or organ meeting whilst Pforzheim calls its own by the original term 'Orgelei'. In between their two-yearly organ festivals the Berlin Club holds what they call an Organ Party – and perhaps that is as good a description as any for the M.B.S.'s own grinds.

THAR SHE BLOWS ! One of my favourite recollections regarding book organs took place at Erse Park during the 1981 Hannover Organ Festival. A large Dutch street organ, the Bursens 'De Broodvechter' I believe, had its music carried away by a gust of wind and lofted high in the air like some outsize paper streamer. It was quite a sight and I haven't seen the like since.

This incident demonstrated most clearly that organs operating in the open need their music protecting from the elements and in particular wind. Franz Oehrlein developed a happy compromise for his folding card organs by producing extra large books and housing them in deep cupboards each side of the key frame – which also helped them to fold better. As book organ owners will all know, the music has to be constantly watched to make sure that it is folding properly and not running down the side of the organ. But in promoting the music roll as being better in all ways than the folding book I stirred up a hornets nest from the 'we have always used a mangle to iron our music books'

brigade – and 'why do we always have to do what foreigners do?' I am not sure what the second point has to do with the price of oranges, but in the field of mechanical music generally we seem to have had to import from abroad in almost every area. This is still happening today, except that our largest builder of small organs is now exporting in substantial numbers, probably for the first time. Recently I asked a friend what made him switch to a roll-playing organ for his second instrument and was told that he had experienced problems with the music on windy days.

As one who has never seriously contemplated buying a book playing organ I have no personal experience other than what I see and hear or am told. A couple of

weeks ago I was doing a stint with another organ owner and I noticed that one book slipped several times in play. Apparently it is not only necessary that the spring pressure on the frame should be right, but also some makes of card have a greater tendency to slip in play than others, which can be most irritating. Fortunately one does not have any of these problems with roll-playing organs. So if you are thinking of buying a street organ, preferably look for one with a roll-playing system rather than a card book. For those who have strong feelings about buying British, there are now an increasing number of roll organs being made in this country now and I am sure that in time all of our builders will be encouraged to offer the option.

### 1993 ORGAN CALENDAR

3/4 April	RUDESHEIM GSM Spring Meeting and Collectors Market. S. Wendel, Oberstr. 29, D-W-6220.
14/15 May	BLADEL. /RD Int'l Steam & Organ Day. Johann v. Loon, Berkendreef 5, NL5165AT Waspik.
11/12 April	ASSEN. Organ Festival. G. Hulshof, Amstelstraat 6, NL9406TH.
8 May	SINSHEIM Auto & Technik Museum, 1. Auction of Mechanical Music.
8 May	BRAUNSCHWEIG Organ Festival, Verkehrsverein, Lagerhof 6, D-W-3300
21/23 May	HEREFORD, Mayor's International Invitation Organ Celebration, Mayor's Parlour, Town Hall HR1 2PJ.
20/23 May	LINZ AM RHEIN 9th Int'l Organ Meeting, Verkehrsamt, Rathaus, D-W-5460.
4/6 June	LEIPZIG. 5th Street Music Festival, Kurt-Eisener-Str. 24, D-O-7030.
5/6 June	LICHTENSTEIG Organ Meeting, Verkehrsverein.
12/13 June	LUEBECK Organ Festival, Kulturamt der Hansastadt Luebeck, St. Annenstr, D-W-2400.
18/20 June	WALDKIRCH IM BREISGAU, 4. International Organ Festival, Herr Thoma, Marktplatz 1/5, D-W-7808.
3/4 July	BERLIN Organ Party 1993.
3/5 July	HANNOVER 20th Organ Festival, Verkehrsbuero Hannover, Ernst-August Platz 8, (0511) 1682319.
15/18 July	THUN International Street Organ Festival, Thunstr. 30, CH3634 Thierachern, Switzerland.
28 August	BAD ZURZACH. 7th Organ Meeting, Herrn R. Schupp, Fliederweg 11, CH-8437 Zurzach.
27/29 August	LLANDRINDOD WELLS & International Street Organ Festival, Geoff Alford, 18, Tensing Close, HR4 0SA.
2/5 September	LOS ANGELES, MBSI Annual Meeting.
4/5 September	LEVERKUSEN. 3. Opladener Drehorgelparade, Leverkusen-Opladen.
4/5 September	OPLADEN, 3. Orga Parade, Werner Nolden, Altstadtstr. 196, D-W-5090, Leverkusen 3. ■

# Mechanical Music in Switzerland and France

## A visit to four exciting museums – Part 1

by C. G. Nijsen

*Looking back we found it to be one of our most fruitful ideas of recent years, when we decided to combine our last summer holiday in Switzerland and France with a thorough visit to four fine mechanical music museums.*

### The Seewen Museum

Dr. Heinrich Weiss-Stauffacher is the creator of what he calls The World's most extensive collection of Mechanical Music instruments. His museum is located in Seewen, a little town south of Basle, just over the German-Swiss border.

Some years ago, after the value of the collection and no doubt also the cost of its upkeep had rather heavily increased, Dr. Weiss - who is over 70 - decided to turn over his whole museum to the Swiss "Landesmuseum" organisation. He still lives there, however, and remains the driving force, assisted by people like his principal restorer Mr. Prisi, who was trained in the Baud Frères workshop at L'Auberson.

Dr. Weiss who obtained his honorary doctorate from Basle University for a very successful career in the printing business together with great achievements as a collector and restorer of otherwise wasted instruments, is also the writer, of course, of the beautifully illustrated book on Automata and Mechanical Music, published in three languages years ago. He started collecting when he was 12 years of age and still an apprentice.

Now the museum collection is housed in three large halls and consists of hundreds of pieces: street, church, dance, hand wound and concert organs such as a giant Welte Philharmonic and an Aeolian Grand, orchestrions, player pianos and many, many musical boxes. The latter include remarkable big size cylinder boxes of great quality and all beautifully restored. There are also disc boxes made in Switzerland and Germany and miniature marvels such as a 1810 cylinder mechanism built into a small watch. The many clockwork mechanisms

are not all on display but can be seen upon request. In contrast to the smaller items in glass showcases, there are huge items such as an original Hupfeld Phonoliszt Violina.

The museum is built on the top of a mountain and can easily be reached. It is specially equipped for group visits, and also for invalids and the blind. Guided visits in either German or French take place every Tuesday to Saturday afternoon, except from December to March. We noticed that the girls selling tickets were using their spare time to insert pins in music box cylinders!

Dr. Weiss took us into a secret corner to see the Welte roll recording machine he had just acquired. This is supposed to be the "the original" from Welte's (bombed) premises at Freiburg. It still must be restored but after what Bowers and others have published about the remainders of Welte after the war, it remains to be seen if this expectation is not based on wishful thinking.

### The Swiss and their Musical Boxes

Long ago, music boxes constituted the first Swiss industry that brought in foreign capital (other than private money in the Banks . . .) and its development, along with that of the Watch industry, was carefully nurtured in the Swiss Jura mountains. All this is in the French-speaking part of the Federation.

Whereas 1780 is given as the year in which Swiss watchmaker Pierre Jaquet-Droz of La Chaud-de-Fonds invented the mechanical singing bird, later improved by people such as Blaise Bontemps in Paris, there is no doubt that in 1796 Antoine Favre of Geneva constructed the first mechanical musical movement with vibrating teeth. From then on started a development of such mechanisms in scent-bottles, jewellery and all kinds of other miniatures, but the tones became only real music when they were built into wooden boxes with good acoustical properties.

The sounds became fuller and the tunes more rhythmic and recognisable. By the middle of the 19th century, Geneva and the Joux Valley (see Ord-Hume) were still in the game, but for most mechanical movements the town of Sainte-Croix in the Vaudois Jura district had taken over for the larger production.

As Mr. Blyelle (see previous issues of The Music Box) agrees in a recent letter to me, it was in Geneva that most of the improvements of the music box as such were created. It suffices to consider the number, diversity, qualities and the ingenuity of boxes made by B. A.



Hall No. 1 in the Seewen Museum.



The Seewen Museum features this Welte Philharmonic organ.

Bremond, Langdorff, Billon, Allard, Sandoz, Rivenc, etc., to be convinced of the importance of the Genevan manufacturers up to the first years of this century.

Asked about the scope of his CABAM organisation Etienne Blyelle, a Francophone indeed, defines it as a small group of collectors who have worked together since 1955, in furthering people's appreciation of the wonder of the musical box. He finds this appreciation to move generally between two extremes: stupid wondering when confronted with such a mechanical achievement and . . . a general refusal to attribute artistic value to the mechanical music instrument. They are examples of *indirect art* and not manually playable instruments that have been mechanised. He qualifies them as "the only instruments that are solely mechanically playable" and as such, valuable and irreplaceable contributions to the art of music.

The CABAM has 11 criteria: technical principles of musical performances, beauty of the sound, choice of the tunes, skill of the musical translation, technical principle of the mechanism, technical layout, technical way of manufacture as related to improvement stage and time, beauty of shape and finish, origin (place and maker), object containing the movement and finally the particular history of the piece.

Bearing in mind that musical boxes are ranging from delicate, little jewel mechanisms to large machines built into furniture and from toys to expensive pieces old or new, it is astonishing to see how they have all been made on the simple basis of plucked steel blades!

### What is left of the Industry

No matter if Sainte-Croix (Ste-Croix for short) might rightly call itself the Cradle of the Music Box, it is now with certainty its Capital, being the only centre where boxes, mechanisms and automata are manufactured on a wide scale. Here, the art is still cherished, as is clockmaking, precision engineering, cabinet making, marquetry and joinery.

The town, isolated as it may be in wintertime when the snow remains on the Jura mountains for many weeks or sometimes months in a row, can be reached in a good half hour from Lausanne or Yverdon by a long and winding road, leading through beautiful scenery. The altitude is about 1100 metres above sea level and the area is in high demand by the Swiss city folk for leisure and relaxation.

Automated dolls and scenes, locally called automatons, were also a Swiss speciality from the beginning and nowadays Ste-Croix and the surrounding region are once more developing a thriving activity in this field with several craftsmen and restorers. When we arrived last summer for the 2nd International Festival of "Mimes, Automates & Automates Mécaniques" (rather a problem to translate), there were scores of visitors in the streets enjoying the stands and the "live" mimic artists performing or standing absolutely still as if they were lifesized dolls. Sometimes they moved with controlled shocks and no expression on their powdered faces. Mimics seem to be very much alive here and there were performances by children and adults on a stage, also "animated pictures" by pupils of the Scuola Teatro Dimitri under Patrick Burgel.

The mechanical automata were to be found in the CIMA building: the famous Pierrot that writes, falls asleep while the flame of his lamp dims, and then wakes up, turns up the flame and starts to write again. The Pierrot, Colombine and other well known automata characters by the way do not all stem from Switzerland. Frenchmen like Vaucanson (1709-1782) were automata builders of notable skill. The latter's Flute Player and The Duck became famous all over Europe. Some creations now on show are reproductions from Vichy, Lambert or other French automata builders. Usually, only small quantities were constructed or unique pieces. The animations are generally set in motion by a cam driven by a spring motor and linked



The centre of Ste-Croix, a town of 4500 inhabitants.





**Mimic Art at Ste-Croix Festival in contrast to Automata.**

to the desired place on the object by rods and levers.

It is fortunate but no less surprising that – as has been the case with the very simple mechanical movements used in tourist souvenirs – low-wage countries in the Far East have not taken up production of the

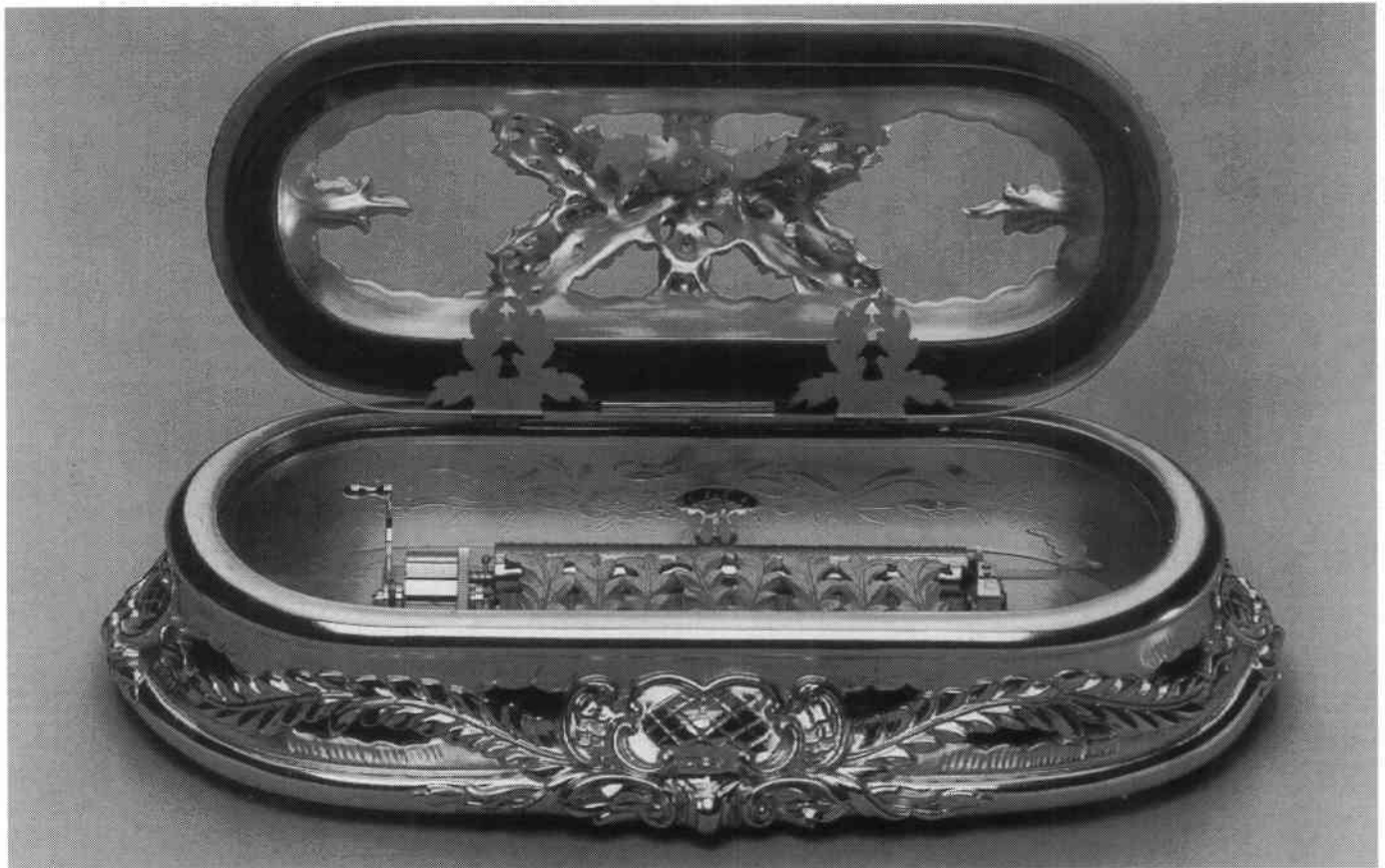
automata, these little wonders of the fairy world. Like some forms of souvenir musical boxes they may easily degenerate to the notorious "kitschy" objects, far distant in overall quality from the little wonders in hand-sewn lace costumes, made in the past and now again, in the Ste-Croix area out of velvet, brocade, satin and silk.

The name of *Reuge* has been closely associated with the music box for more than 100 years. It was in Ste-Croix in 1886 that Albert Reuge, son of a watchmaker, established a workshop. At the dawn of the 21st century Reuge is still there, with nearly 200 collaborators. Apart from the smaller boxes with which they managed to survive in the difficult years of war, economic crisis and the appearance of other sound reproduction techniques in the twenties, thirties and forties, they have resumed production of Singing Bird boxes in 1970, followed by the large musical boxes called Cartels a few years later. Miniature movements for watches and for jewellery up to big Cartel movements with 144 teeth and playing 20 tunes are once more made and supplied. The prestigious walnut or other wooden boxes, sometimes with precious inlay work are once more ordered from craftsmen outside the factory. There are also crystal boxes

revealing the workings of the movement, expensive gilded boxes, entirely hand-sculpted and gold-leafed, containing Sublime Harmony movements as in former days, playing over a range of five octaves and containing 4000 pins on the cylinder. These are often reproductions of the classic 19th century models, wound by a lever. Even the interchangeable cylinders increasing the number of tunes and extending the tune length are back. One of the models with 5 cylinders contained in a drawer is built after an example from the year 1885.

Production at Reuge Music as it is now called, takes place in three buildings, aided by computers and other modern means wherever possible. Computers are also used to synthesize the melodies required and to transfer them onto the cylinders. Modern marketing techniques have been adopted to stand up to the competition, who are mainly Sankyo in Japan, biggest world suppliers of 18 teeth movements. Smaller competitors are Geissaz of Ste-Croix and Map in Yverdon-les-Bains.

Mr. Guido Reuge, now in his eighties, retired from the business in 1988. Mr. Stefan Müller has taken over as Director-General. Makers Melodies S.A., Lador and Cuendet were integrated in a new set-up



**Large gilded Cartel music box by Reuge.**



Small organ in the CIMA collection.

backed (with an ensuing capital injection) by a new group of shareholders from Geneva and the Vaud region.

### Two Museums to preserve History

There are no giant billboards at the village border, saying "you are now entering the World Capital of Music Boxes," only discreet signs in Ste-Croix and the adjoining village of L'Auberson which point to both museums of Mechanical Music: the CIMA and the Musée Baud.

Whereas Reuge, its associates and other people engaged in the music box industry are hardly visible from the main street, there is a factory site that nobody can miss. In its sad emptiness it breathes the same atmosphere of a bygone period that could be noticed when standing in front of the once famous Edison works in New Orange or the Aeolian premises in Hayes, Middlesex: past glory. In Ste-Croix it is the now deserted buildings of Paillard S.A., once a company that we were proud to visit because of its great reputation in musical boxes, gramophones, 16/8mm cine cameras and film projectors (Bolex), typewriters (Hermes) and even more. Now, most

of the factory workshops are empty and unused. Thorens was another famous Ste-Croix company, which was still active in 1960 producing high-quality record players, stereo amplifiers and loudspeakers. Paillard produced astonishing steam driven motors between 1900 and 1910, and they and Thorens were much in demand in the thirties for their radio receivers.

Relics from these golden years are to be found in the **CIMA museum**. Small wonder, because this is housed in part of the Paillard headquarters, where also Reuge now occupies spaces for its showrooms and warehouses. Both firms form the roots of CIMA, which stands for International Centre of Mechanical Art. It opened in 1985 and its three buildings were renovated in modern style after a design by local architects. Their problem to transform a couple of old factory buildings into a contemporary museum was solved very well indeed.

A guided tour of the museum is a feast for eyes and ears, particularly for the mechanical music enthusiast, who wants to learn something in this Mecca of the music box manufacture. For more than an hour you are taken from room to room,

starting off in a replica workshop complete with historical tools and machinery. It seems to be the factory equipment of Paillard as it was used at the beginning of the century: a simple motor, formerly (until ca. 1870) driven by steam and thereafter by electricity, to activate the main mechanical drive-shaft. Various machines were connected up with this, such as for screw-cutting, splitting of the screw heads, the centrifuging of the lubricating oil, for trimming and for barrel perforation. On the other side are the machines for roughing out and cutting of musical box combs and smaller machines on benches for cutting axles and gears.

Work on cylinders and combs is illustrated in another room and this hardly needs to be explained in detail to MBSGB members. Going straight on to the "Salle des Boîtes à Musique" we find a nice collection of these, from simple movements to the ones with bells and percussion, built-in organ ranks (free reeds, harmonium type, adding under the base plate a bellows and an organ windchest) and with interchangeable cylinders. The disc-type musical box, no doubt a most terrifying phenomenon for the ancestors of the present Ste-Croix population, is by no means



**Gramophone/phonograph room of the CIMA Museum.**

forgotten. This Trojan Horse that killed a lot of business in music boxes in Switzerland as did the gramophone and radio receiver, was introduced in Leipzig by Lochmann before the turn of the century. It caused a chilling wind through Ste-Croix and the Joux Valley, where it was very soon realised that the changeable disc was a revolutionary idea.

Firms in Ste-Croix were quick to start making disc boxes themselves. The *Brittania*, the *Stella* and the *Mira*, all on view here, became well-known quality products, worthy of the label "made in Switzerland." There were also coin-operated boxes made like the famous Swiss Railway Station musical box made and serviced by August Lasseur.

The space devoted to other specimens of mechanical music is mainly reserved for the big instruments such as orchestrions. Starting with the organ with pinned wooden cylinder which already existed before the metal cylinder music box, the barrel organ with electrical drive, the automated piano, a reproduction piano (here a 1930 Steinway) and so on, offer some counterweight to the extensive CIMA accumulation of historical music boxes, clockwork instruments and automata.

The collection is on view from Tuesday to Sunday afternoons. For anybody visiting near to this part of Europe the collection is simply too important to be missed.

*Continued in next edition.* ■



**CIMA Museum: the writing Pierrot.**



**19/5/1958**

More views on Paillard expressed in a long letter.

" - Paillard 3 comb are among the best they produced. It was made before 1900 and therefore one of their best periods. After 1900 they opened a factory in or near New York and most of their products were not up to their usual standard."

**20/5/1958**

Short letter containing the following:-

" - I have a Nicole here 21128, 8 air, 4 air comb, two per turn. Only had one owner before I had it. Been carefully preserved, except for dampening, in mint condition. All operatic music."

**2/6/1958**

General letter. No other comment necessary.

" - Well as regards the run down, you should have known better of course, but it has happened before to various people and you seem to have been particularly fortunate in that it was only one air and the comb was not damaged."

**4/6/1958**

Letter on repairing a Chas Ullman escapement and the following on snuff boxes.

" - If as you suggest it is of the 1790 period there would be quite a large space for the snuff. They took it in large doses then!"

**16/7/1958**

General correspondence. A. W. must be A. Woog surely?

" - The 10 air box you mention by A.W. is by Wallis and this firm never produced anything good. Do not expect too much in musical quality when you go to see it."

**18/7/1958**

Following on from a previous letter.

" - I feel I must comment on this

10 air box. **This is not a Wallis**, but appears to be an excellent quality musical box of - to myself - great interest. You did not state before that it had 2 combs. The "Entered at Stationers Hall" seems to ring a bell. I have seen at some time this notice on a tune sheet, but cannot recall when. It is quite out of the ordinary for the lever operating the zither to protrude through the indicator. From this and the programme I gather this box is not earlier than 1895. I have never met a sound board in walnut before. The flat lid seems to contradict my statement as to the date 1895."

**2/8/1958**

Long letter still concerned with the 10 air box and the following:-

" - The Nicole box you refer to is of interest. I would like to know the character of music as the number 51195 is very late and would be sure to have a cast iron bed plate. It was worth £8. Of course William Whiteley of Westbourne Grove was an agent. He is long since dead - murdered - and the present limited company still have a stock of modern musical boxes and singing birds. First time I have noticed the initials N.F. on the lock. They did not make their own locks, they were a German product. In the late years, they would at times have the cases made in London, but they were not of good quality."

In a footnote to the letter:-

" - The harp or lyre formed at least part of the trade mark of many makers of musical boxes."

**1/9/1958**

Letter dealing with snuff box combs. Another topic worthy of comment.

" - Re the resonators on the antique snuff box combs: Some of these were cast on and thus had to be tuned before they were hardened, others had a few cast on and some of the others - on the same comb - were of brass and soldered on. Usually those that had all cast on resonators were early combs - before 1830 - although they were used in later movements. Quite likely the letter A did mean Alibert - he was a good maker."

**9/9/1958**

Long letter to include following:-

" - There is an adjusting screw below the long comb and not below the quiet comb: I must say this is unusual in Nicole Forte-piano boxes."

" - The ends and back of the case

being solid mahogany confirm the date 1860. Metert used to say they started to make mahogany cases about that time and soon went back to the old style of local hard wood. This case may have been one that was left over to 1861. Being 6 air it would be louder than the 4 air for which the mahogany cases were intended."

**11/11/1958**

Long letter mainly on the topic of his book, but including the following:-

" - Keith Prowse carried a large stock of Nicole boxes. In 1913 they had a stock of 38 and asked me to make an offer for the lot. I did not attempt although they were going cheap. I know there were some later overture boxes of the 43000 and 44000, but they sold the lot at big prices when the 1914 war was on. They sold them to military hospitals and to blind children schools. The kids would knit warm socks etc for men in the merchant service and the men in return would present the schools with a large musical box. I wrote to Keith Prowse in 1919 to know if I could purchase any they had left, but they said they had sold the lot! In the 1920 period, I bought a lot of hospital boxes - they went into auction sales - and put them into order again."

**11/11/1958**

Continuation of the above letter.

" - They nearly all wanted repinning. They had some shocking treatment at the hospitals. I bought for 28 shillings an 8 overture box, 22 inch cylinder x 4.5 inch diameter. I repinned it and sold it for £12. I could get 4 times that price today. Three teeth were missing: I put them in."

**20/11/1958**

Long letter on disc machines and discs. Includes the following:-

" - The composer of Stephanie Gavott is Czibulka. The Close of the Year is by Schutz. La Mandolinata is by Raladilhe. La Matchiche is by Borel-Clerc."

**14/1/1959**

Letter on general topics.

"He has a large Nicole (4) overture box. The cylinder is 5" thick. It plays the Midsummers Nights Dream overture and daughter of the Regiment. I have never known the "Dream" to be set up on a musical box."

**19/1/1959**

Rather sad note in his letter. Towards the end of his life, John Clark

must have lived in a rather poor way with little income and failing health.

" - It was refreshing to know that you could let me have some coal, this would be a God send. Not only is it dear at 9/2 per hundred weight, but it is difficult to persuade any one to call and deliver it. Hasten the day when you get the shooting break!"

6/8/1959

Noted in this letter:-

" - Yes, it is quite well known for a cylinder to have one tune per turn and on the same cylinder, 2 per turn: Lecoultre did this quite a lot."

15/9/1959

Noted in letter:-

" - The Nicole you say in Edinburgh 52000 is **not** worth £80. He may get that price of course, but it is too late. I can tell you from the number 39022 of your latest Nicole that it is sure to be good. I am anxious to hear it."

Also in the same letter:

"The date of this Nicole 1862 is about the date of the popular musical hall singer Harry Clifton and I notice in the programme number 3 is the "Barbers Daughter" by Clifton. I cannot trace that he sang this song, but of course I do not know everything. He may have. He sang "Paddle your own Canoe" and also "Shabby Genteel" "Turn of the Tide." He wrote and composed all the songs he sang. "The Dark Girl dressed in Blue" was another. Harry Clifton wrote and composed 500 songs."

19/9/1959

More on the subject of wood used in musical box cases.

" - You see rosewood was very popular in the mid Victorian era and Nicole and the other makers stained the local grown hard wood to appear rosewood. Metert did not know the name of the hard wood, but it was cheap if only because it was local to Switzerland: Also it "lets the sound out" unlike oak or mahogany."

10/8/1960

Noted in this letter:-

" - A customer of mine keeps a sewing machine shop - it is in fact a limited company - and in his little van he goes all over the country in his hunt for musical boxes, particularly Nicole. His name; Gerald Planus."

12/11/1960

Noted in a short letter.

" - A Nicole key wind 19000 fetched only £14 last week in an auction. Also an old automaton for £50. The Nicole is in good order, but the automaton needs a lot done to it. In the same sale a cheap 3 bell box made £40. A dealer had it: He may know a lot about clocks and tables, but not much about musical boxes. You may find the Nicole 12 air you mention very good. Some of them were."

8/2/1961

Note in a very short letter on the subject of Nicoles.

" - What a pity the 2 per turn is in the 44,000 series. How good it may sound, we had had the best of the firms products by then."

11/4/1961

Noted in a short letter.

" - I forget if I told you that Harrods have a very large 24.5 inch Polyphon clock, about 10 feet high. They want £750 for it! People in the trade think they will get that price."

6/5/1961

In a letter just before his move to Bidford-on-Avon from London.

" - On Monday last at 9pm I had the burglars in: they turned the place upside down and took the rent - £3 - but left other stuff that they could have sold. The police think it may have been boys, but all locks were forced off even the ground floor door and with a screwdriver taken from my bench."

19/2/1962

Letter from London.

" - Planus has the revolver box ready now and it sounds nice. He has also bought a very large Mojon Manger, drums, bells, organ and castanets. 7 extra cylinders. Very nice but much too large. He has taken another shop and although he keeps on the other one, he has moved all the musical boxes to the new place. It is at 567, Old Kent Road."

10/10/1962

Noted in a letter.

" - Well I saw something on Sunday last that I never knew existed: Ord Hume of B.B.C. and other fame called here with Gerry and brought for me to see a 25" Fortuna disc machine. This has organ, drum and bells! I did not know such a thing existed. It is

an upright case and fitted for a penny slot. Ord Hume had been down to Somerset to get it from a cafe."

12/3/1963

General letter including comments on Nicole scale book.

" - They (the publishers) suggest that in the fourth edition I publish or rather reproduce the Nicole scale book. I had not thought of this before. As regards the actual illustrations, the publishers decide what they will use. I have no power unless of course I pay for the block - half tone blocks cost as much as £10 each in that size."

22/3/1963

Included in this letter a note about repairers. I wonder if his list of repairers has survived!

" - The name of the Birmingham man that repaired the box in 1890 is interesting and I think I will add it to the list of repairers if there is to be a fourth edition."

8/4/1963

Accidents do happen!

" - Mr. X dropped the Nicole comb quite by accident last Friday, so now there are two teeth missing. I will put them in if the comb is suitable."

26/4/1963

Letter on the repair of an automata picture.

" - The only way to repair these is to remove the sea - tissue paper - but not necessarily the ship. With care the paper can be replaced or new paper put in and the sea put in with water colour paint. The cord is of course thread and is as you say continuous. You fix it tight as you can and somewhere is a jockey wheel on a flexible pulley wheel. This is on a wire and can be bent to make it more taut so that it turns the wheels etc. The winding cord must be thin, black and very strong."

2/9/1963

This was the last of the batch of letters and also the last paragraph in that letter. It told of his move to Bidford on Avon.

" - I am near settled now and have actually started on jobs. I have been here ten weeks and have lost 2 stone. Maybe less beer or more exercise. I feel O.K. and that is the main thing and I would not change for Buckingham Palace." ■

# Musical Box Oddments

by H. A. V. Bulleid

Number 56

The Italian composer Errico Petrella (1813-1877) began his musical studies at age eight and soon joined the Naples Conservatory. His teachers included young Bellini. At age fifteen he composed an opera, *Rose-coloured devil*, whose success so irritated the Conservatory that he was expelled. After other clashes he stopped composing until 1851, after which he produced about twenty modest successes including . . . .

Elena di Tolosa	1852
Marco Visconti	1854
Jone	1858
La contessa d'Amalfi	1864
Caterina Howard	1866
I promessi sposi	1869
Manfredo	1872

*Jone or, the last days of Pompeii*, was produced at La Scala, Milan in January 1858, and was his best known work; but tunes from his other operas are also sure to have reached musical box cylinders.

## An anti-disc with no future

In 1891, one of the Cuendet's patented a rugged cylinder musical box with interchangeable one-tune cylinders and robust comb teeth with dampers similar to those on disc machines. Fig. 1 shows what it offered in place of a tune sheet; I have copied this from Vol. 3, No. 3, Autumn 1967, when the editor credited this item to a box owned by Graham Webb and remarked that it had several destroyed dampers.

The design of this instruction sheet is the well-known lyres-and-stars, here printed by Picard-Lion of Geneva and registered (Déposé). I think this registration of the design must have been by the printer, not by any musical box maker – Fig. 1 establishes that it was flourishing after 1891 and was used by Cuendet. It is also recorded on Alexandra sleeve type interchangeables. Earlier versions of it, printed at Besançon, were used mainly if not solely by Paillard.

## Paillard tune sheets

The Paillards were long established in Ste. Croix and noted for their horological work and tabatieres. By 1840 they had produced a few cartel boxes rising to significant numbers by 1850—including one in the Great Exhibition. By that time they could be expected to copy the usual Geneva practice with tune sheets, namely names of composers at each side and a fairly emphatic claim of steel dampers. The resulting tune sheet, known on Paillard boxes from serial 692 to 49843, was shown on page 53 of Vol. 15. Serial 692 was made in or after 1873, so there must have been another set of Paillard serial numbers, and probably other tune sheets, covering the twenty previous years. We seem to be devoid of data concerning early Paillard boxes which must have included hundreds of key-winds.

The Paillards were quick to use multi-colour tune sheets, by far their most common having a statuesque figure each side with various designs of musicians and landscapes in the top and bottom borders. A white cross on red shield held by the right side figure or placed at top centre is a common feature – the two types seen on serials 2699 to 84,796 and 1617 to

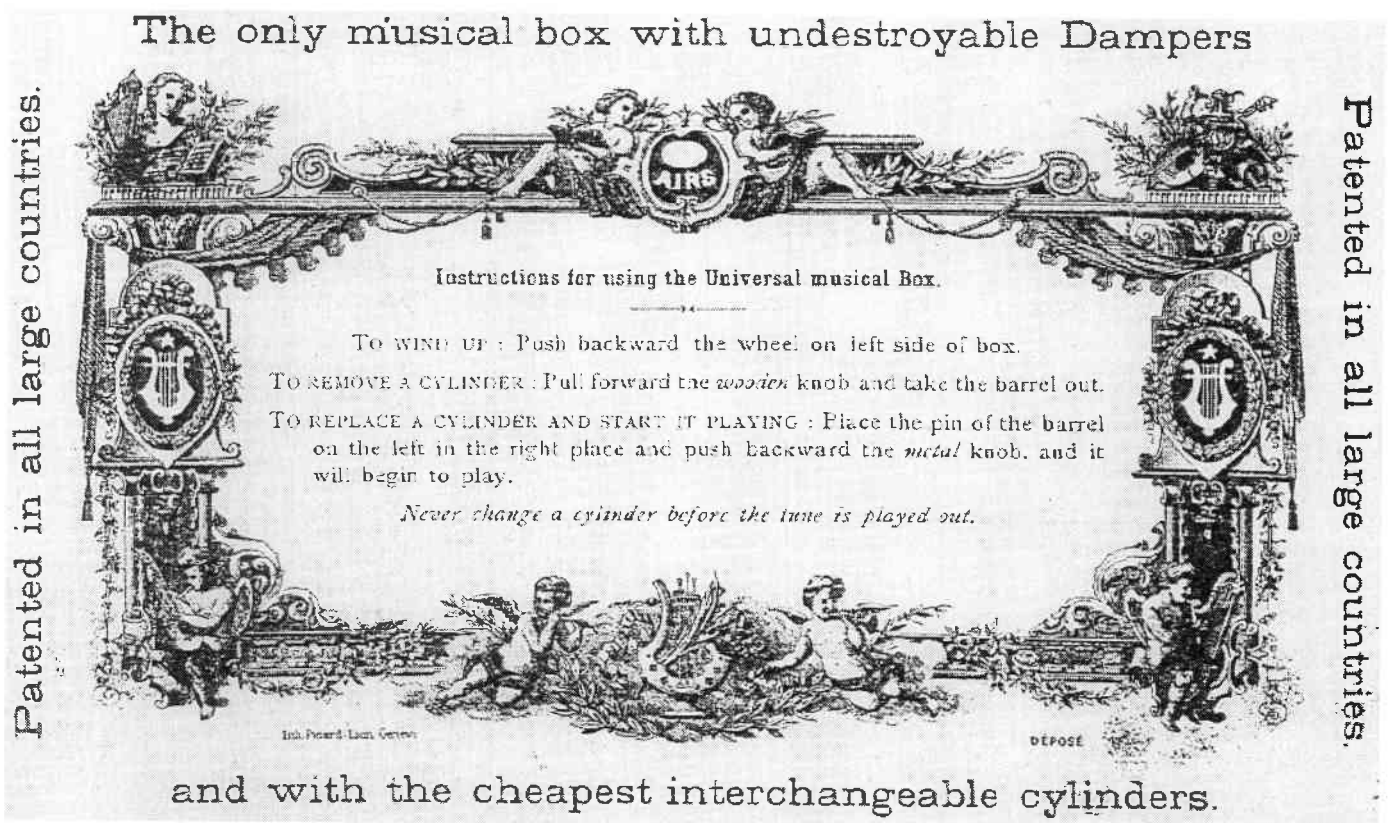


Fig. 1. Geneva printing of the lyres-and-stars tune sheet, here used by Cuendet to frame the instructions for using their "Universal" musical box.



Fig. 2. Lyres-and-stars tune sheet of Paillard 4465, size 10½ by 6½ inches (27 x 17cms) printed in black and gold on pale brown background with shaped oval left white for tune list. Tunes 4 and 5 dated 1874 but four tunes untraced including No. 6 which is not the *Blue Danube*. Made about 1877.

117,835 respectively. A less common third type omits the cross and shield and places the number of airs at top centre. All these, as well as the previous type, have a cartouche at bottom centre, sometimes admitting PVF make but more commonly left blank, available to agents.

Evidence has accumulated to show that another common type of tune sheet was mainly used by the Paillards: it is the lyre-and-star-each-side design in Fig. 2, litho by the Valluets of Besançon who also printed the "dampers" type mentioned above. In contrast, it is unlikely that Paillard ever used the same design as printed in Geneva, shown in Fig. 1. They are seen with both five and six point stars. The Paillard usage, very occasionally supported by their name printed below the bottom border, is from serial 4465 to 12621 though I confidently expect a wider usage to be proved in due course.

Official Paillard markings on their movements are sparingly applied and consist mainly of the horn-and-cross (seen on serials 2978 to 86975) and the C/P/&C (seen on serials 2699 to 10182). Sometimes the zithers and often the control lever escutcheons are marked PVF. Only the multi-colour tune sheets described above definitely denote a Paillard box, assuming they are the originals. So one seeks other assurances on a box which has none of these markings, and one clue is a numbered snail cam, as shown in Fig. 3. These numbers, which must have been a tease to stamp neatly, are a slight help in hand-setting a tune and a great help in noting which tune is playing as the snail comes into view halfway. I have them recorded on three PVF boxes, 1617, 2509 and 3383; and here they are on serial 4465; also on

serial 12621 which I wrongly suggested might be by Junod on page 138 of Vol. 14. Sorry about that. These numbered snails have never been reported on other than Paillard boxes; so I am now certain that both these boxes were made by Paillard, 4465 in about 1874 and 12621, which is a 15" (38cm) six air sublime harmonie with drum and bells, in about 1875 – shortly after the famous patent.

Reverting to the "dampers" tune sheet, some of these with their printer's credit "Vve. Valluet et fils" carry an added and certainly later credit to "Valluet jeune," presumably when the son took over. Both can just be seen in Fig. 3 on page 80, Vol. 14. That is the tune sheet for serial 1598. On the tune sheet of PVF 5324 only the "Valluet jeune" credit appears. Although this is logical in date and number order I

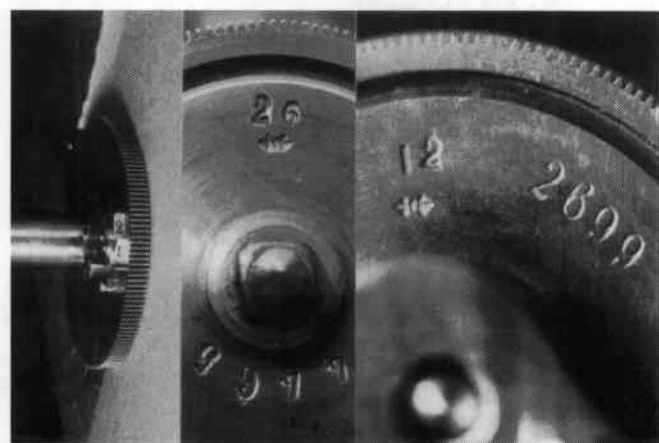


Fig. 3. Tune numbers on serial 4465 snail; asterisk below blank 26 on serial 4465 great wheel; and ditto, blank 12 serial 2699.

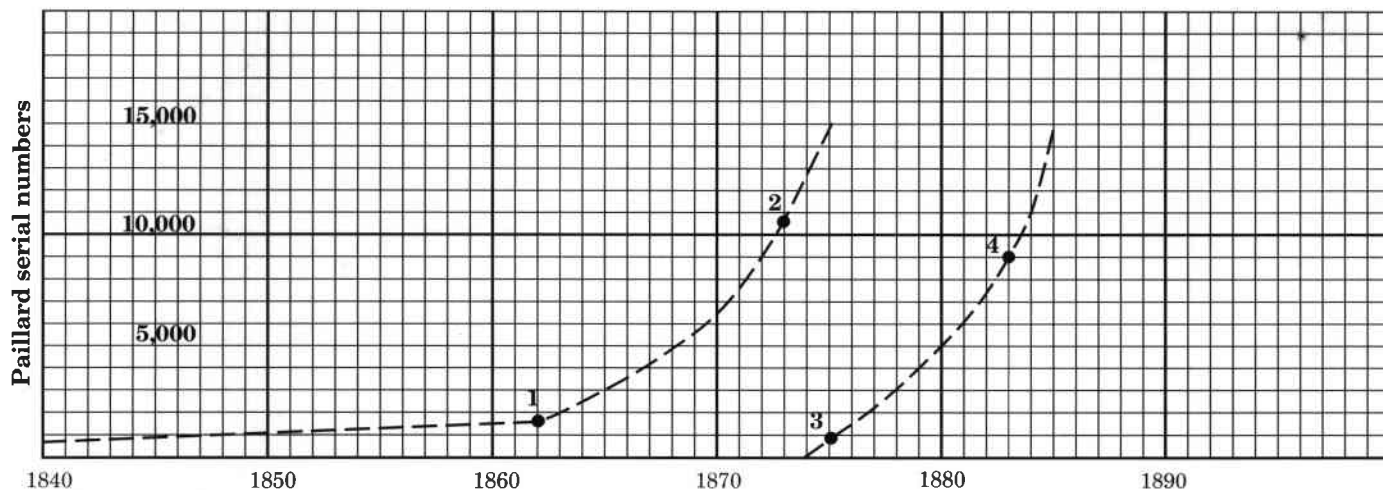


Fig. 4. Chart showing the dates of early Paillard boxes from fixes 1 and 2; and estimated dates of later boxes, starting at 1875, with fixes 3 and 4.

am very wary about dating from individual tune sheets, being quite convinced that some of them got to the backs of untidy drawers and were then used in accidental order – let alone any lent to oblige a friend down the road.

(Readers who had the patience to turn up page 80 of Vol. 14, Autumn 1989, will see that the strong probability of serial 1598, and of serial 18906 with Woog tune sheet, both being PVF boxes is increased by their less common Harpe Harmonique comb arrangement as set out on page 81).

### Paillard dating

A glance at Fig. 4 shows how difficult it is to date Paillard boxes with serial numbers below about 15,000. So far it has proved impossible to separate E. Paillard, C. Paillard, PVF, and E. & A. Paillard Brothers output – or to prove that they were inseparable! Between them they made well over 150,000 cylinder musical boxes, excluding tabatieres . . . over three times as many as Nicole. But the Register has only 125 Paillard boxes compared with 450 Nicoles, – a strong hint that more of the unknowns (including Nicoles over 50,000) are by "the Paillards," by which I mean all four of the possible Paillard makers.

I have assumed E. & A. Paillard had made a few hundred cartel boxes by 1850 and passed 1000 by 1860. Then there must have been an acceleration towards 10,000 by 1872, probably with early PVF support. Fixes 1 and 2 on Fig. 4 guide the drawing of this first dating line. The many Paillard boxes with low serial numbers and tunes later than 1870 prove that there must have been another set of serial numbers, and I have drawn the second dating curve guided by fixes 3 and 4 and the assumption that it started in 1875, the year the Paillard factory opened. But I have a forest of fixes between the years 1870 and 1880; these would support a third set of serial numbers but there is no evidence for this and it is not too surprising to find many boxes with latest tunes up to ten years before their estimated date of manufacture. Every Paillard serial number up to at least 15,000 must have a twin – or even possibly a triplet – but so far not a single example has surfaced. Improved look-out needed.

After serial 15,000 and year 1876, dating is not so difficult – as I hope to prove in due course, with details of the main fixes used.

### Code and craft marks

There has long been speculation about a mark like a large asterisk sometimes seen stamped on great wheels. It occurs on Paillard 4465 mentioned above and also on C. Paillard 2699. It is apparently always placed just below the blank code number of the cylinder assembly, as shown in Fig. 3, and was probably added during blank assembly, not by the makers. It has nothing to do with the Paillards; I have seen it on Conchon 7481, on "Nicole" 51541 which could have been made by Paillard, and on Rivenc 29290, described in Vol. 12, page 195 and my book page 84 (both wrongly attributing its tune sheet to Bremond, since corrected).

Rather more intriguing are what I take to be craftsmen's personal marks, as shown in Fig. 5. These are finely engraved small punches, which would have a long life if used only on brass. I think they were most likely applied during repairs; they would surely be seen more often if they were assembly marks or inspectors' marks.

### Paillard 4465

This box has a 16" (41cm) cylinder, tune 1 on dots, and comb in two parts of 41 and 42 teeth plus 6 for the bells, see Fig. 6. The marked *a* tooth (approx 440Hz) is no. 21, relative stiffness 290, and the mandoline effect is contrived from one group of 5 teeth, six of 4 and eight of 3 teeth. The only blank



Fig. 5. Craft marks: 5mm bird on bedplate of Lecoultre 27740 (which also has the "rampant puppy"); and 6mm leaf on the governor block of C. Paillard 2699 (which also has the 4mm square C/P/&C on the governor cock).



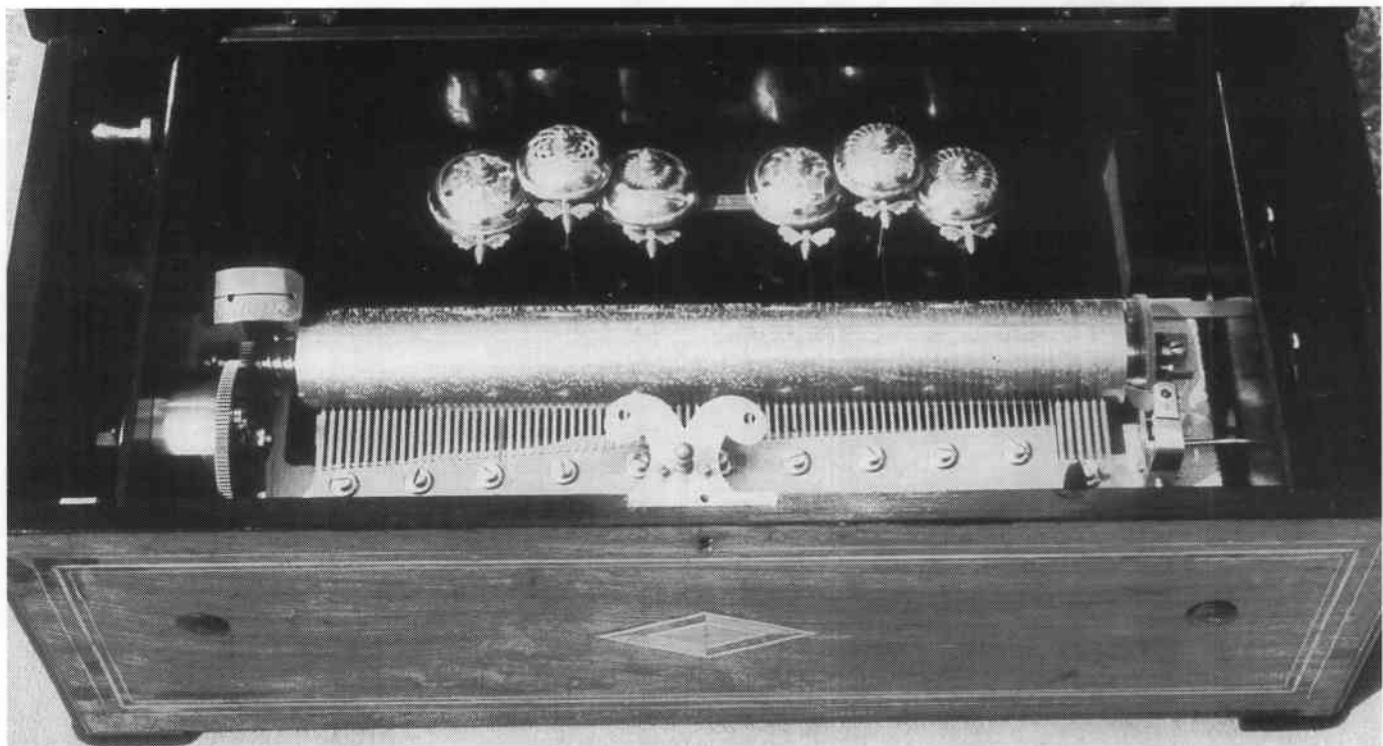


Fig. 6. Paillard 4465 with zither removed to show comb teeth, a tooth darkened. Typical small geometric inlay on case front; rare tune indicator; and very rare brass inset stop for winding lever.

code number is 26 on both cylinder and spring parts; but serial 4465 is stamped in many places including all accessories, and scribed on the SBI comb bases, and chalked in red under the bedplate.

The tune indicator is of the rare top-reading type, the bells with bee strikers have chased patterns, and, rarity, a piece of brass is let in to the case inner edge as a stop for the winding lever.

As with most mandoline-and-bell boxes the mandoline effect is limited but the arrangers did well with their 83 teeth, eschewing piccolo involvement. Special mention is deserved by the lower bass teeth which perform exceptionally well. Wisely, the zither tissue is kept well out of their way though the holder is full length. Tunes last just under a minute, the cylinder pinned at .11" (2.8mm) per second surface speed, "downhill" pinning. The zither holder is that excellent design with a simple on/off external spring and two height adjustment screws, exactly as shown for serial 5255 on page 107 of Vol. 11, which also shows its tune sheet. This is again the lyres and stars, printed by Valluet, here with a banner added to the top border reading: HARPE-ZITHER ACCOMPAGNEMENT; so serial 5255 can now be safely attributed to Paillard.

The case, 4465 written underneath in giant figures, has folding brass handles and domed lid with fine marquetry of flowers and leaves 11" (28cm) across. It measures 26 by 11½ by 10 inches high (66 x 29 x 25cms) which is a bit bigger than strictly necessary but a help for those superb bass notes.

### Harmoniphone

Ducommun Girod seem to have become interested in making organ boxes in the early 1860s, naming them Harmoniphone and advertising them as superior to ordinary boxes with flute accompaniment,

FABRIQUE DE  
BOITES A MUSIQUE  
**L' DUCOMMUN & C<sup>e</sup>**  
7, RUE DU MONT-BLANC, 7,  
GENÈVE

Maison fondée en 1820.  
Médaille à l'Exposition de Paris 1867.

Boites de tous genres de 4 à 72 airs et au-delà.  
Boite HARMONIPHONE. Cet instrument uniquement fabriqué par la maison **L' Ducommun & Comp.** se distingue des Boites appelées *Pièces Flûtes*, par une exécution musicale correcte et se recommande par le pureté et l'intensité de ses sons.

COLLECTION D'AIRS DE TOUS PAYS

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**LOUIS DUCOMMUN & C<sup>e</sup>**  
Manufacturers of all kinds of Musical Boxes.  
N° 7, Rue du Mont-Blanc, N° 7,  
GENÈVE

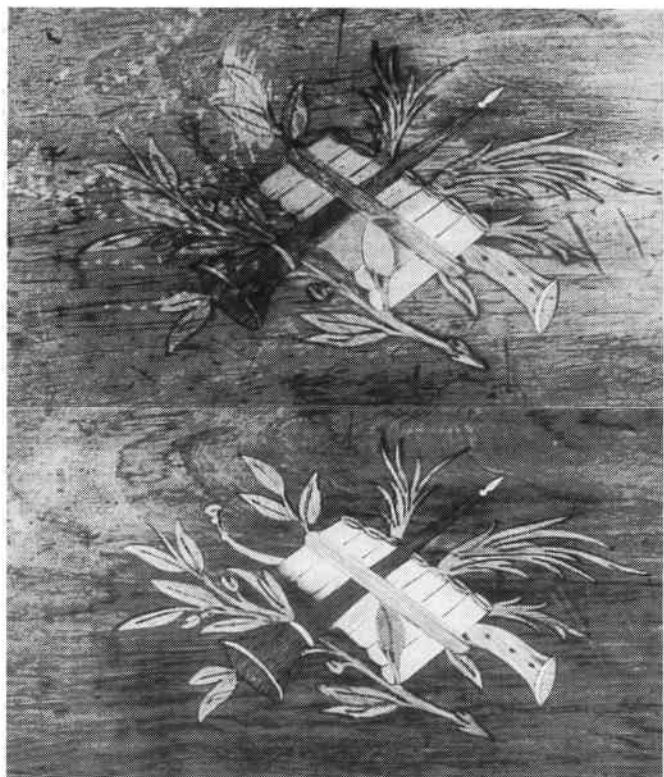
Established in 1820.  
Price Medal Paris 1867.

Musical Boxes of every description containing from 4 to 72 airs and upivards if required. — The HARMONIPHONE. — This splendid and remarkable Instrument, manufactured only by **L. DUCOMMUN & C<sup>e</sup>** differs from the ordinary Musical Box with Flute accompaniment by its perfectly accurate musical execution. — It is also highly recommended for the purity richness, and volume of its sound.

— o —

A complete collection of the native airs of all countries.

Fig. 7. Louis Ducommun's Harmoniphone advertisement, dated at 1870 by Germain and Maurer in Vol. 7, page 60.



**Fig. 8. Lid inlay of Junod 1650, before and after. Missing inlay before repair can't be seen near the centre of the top picture.**

see Fig. 7. They also adopted a special tune sheet, litho by Pilet et Cougnard of Geneva, but the design did not include the word Harmoniphone so it may have had more general use.

An early Harmoniphone, serial 1612, made about 1864, six airs with 12" (30cm) cylinder, had its 16-key organ section at the bass end and was described by Jim Colley in Vol. 8, page 337, its tune sheet shown in Vol. 8, page 236. A later version, serial 7075 made about 1872, had the 20-key organ central to the 13" (33cm) cylinder playing eight airs, the latest dated 1870. These given dates of manufacture are from the chart in Fig. 7, Oddments 54; Figs. 2 and 3 in the same Oddments (Vol. 15, page 225) show details on Ducommun Girod serial 7777 which are identical to those on serial 7075 – namely transverse control lever labels with shaped corners and the same stencils and second-hand hoop iron on the case bottom. No mention of the maker occurs on serial 7075, but I think this is because it has lost its original winding lever; serial 1612 was conventionally stamped on the flat of its lever. Both boxes still sport their special tune sheets.

There is a widely held view that Ducommun's organ boxes were top of the class, mainly due to their arrangers achieving a very favourable balance between the organ and the comb music.

### *Lid inlay*

Sometimes a musical box lid has suffered, in addition to the usual dents, scratches and stains, severe fading from long exposure to sunlight. Then I am sure one is quite justified in prolonging sanding with 150 grit paper for a hundred strokes or even slightly more, which will remove two to three thousandths of

an inch if the paper is kept free from clogging. That is enough to remove most traces of fading. Take care to use a flat block and avoid extra pressure at start or end of stroke which causes dangerous thinning of the veneer at the edges where previous operators may have already thinned it.

When satisfied that most of the faded wood has been removed, finish with flour paper and wipe over with a cloth moistened with methylated spirit to remove all dust. You may find, as I did in the example shown in Fig. 8, that parts of the inlay are now insipid, or too close to the colour of the background veneer, due to faded colouring. Luckily this is very easy to remedy with water colours – applied as dry as possible. I used different shades of leaf green for the two types of leaves in Fig. 8, both with a touch of grey to prevent them looking flashy. When satisfied with the added colour (easily removed if you don't like your first attempt) allow it ample drying time and seal it with a coat of clear french polish (or spirit varnish). Besides being very easy to mix to the exact colour required, water colours unlike spirit dyes do not bleed when sealed with french polish; and french polishing, which is easy to do well on these small areas, gives a matching glossy look to the new colouring.

Everyone likes good marquetry so simple restoration as in Fig. 8 is very rewarding. How lucky that the imitation inlay of Fig. 9 did not catch on: not very good to look at and hopeless to repair.

### **A touch of the classics**

All the family likes classical music in the Warner Bros. 1938 film *Four Daughters* directed by Michael Curtiz, so it was no surprise to hear their musical box play *Mira, O Norma* from Bellini's 1831 opera. But when turned on (with convincing click) it started in mid tune. It looked and sounded like a good 8-inch 6-air job with about 80 teeth, well recorded and used to cover some faltering dialogue by a nervous F. McHugh confronted by the four girls and their father. Then they are all called in to dinner and the box is turned off exactly at tune end. So then one realised the director had needed about 65 seconds for the whole scene and with tunes lasting only 55 seconds it was best to make sure of a crisp finish. In fact, very well done by the reliable M. Curtiz. ■



**Fig. 9. One piece inlay, a glossy colour picture mounted on very thick card and let in to the rosewood veneer, on Ducommun Girod serial 616, made in 1863.**

## 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.

### Help required

**Kevin McElhone writes from Northamptonshire:-**

I have compiled a 7,000 title catalogue of Aeolian 58 note organ rolls produced in both the U.S.A. and U.K.

I now wish to compile my next two catalogues and think that I will compile one for Wilcox and White/Symphony 58 note music. Rolls have numbers starting with A for Accompaniment or X for normal series numbers.

I would also like to have a catalogue of GEM roller organ cobs of both 20 note and 32 note sizes. Does a reprint exist or do I need to compile one of these as well?

Any help such as lists of members own rolls on cobs or photo-copies of old literature would be much appreciated, and expenses will be covered.

## Audio & Video Madness!!



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I have started on both and so far have only 300 titles for Wilcox and 1,000 for the GEM cob, I will advise of progress and below is a list of missing numbers.

Cob numbers required to complete list - GEM (20 note size)  
568, 569, 570, 571, 572, 573, 574,  
575, 618, 717, 738 to 1,000 inclusive,  
1134 and above.

Note: All 32 note cob numbers/titles are still required, plus copies of old catalogues (photo-copying costs will be paid).

Also about to start Wilcox & White (XNWWW) 58 note organ and pushup catalogue.

Any help will be much appreciated. ■

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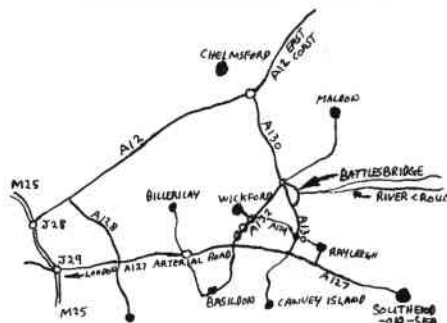
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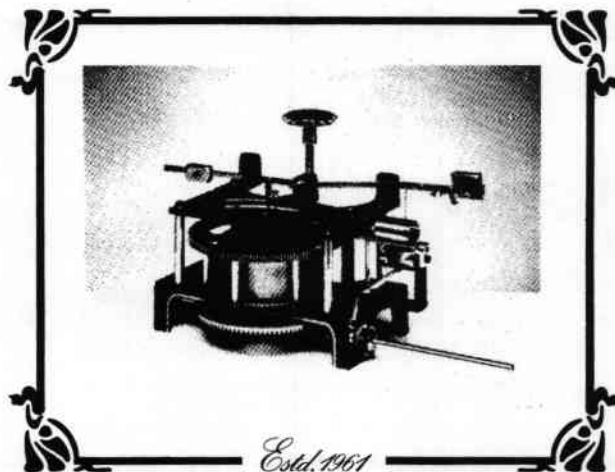
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(bold type 14p per word extra).  
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Any members wishing to write to classified advertisers can send letters direct to me and I will forward them. For security reasons addresses are only disclosed at the request of individual members. Ted Brown. (Address in front of Journal).

## Deadline Dates for Display Advertising Copy

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7th October; 7th February

Editorial copy **must** be submitted at least

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

Address your correspondence to:  
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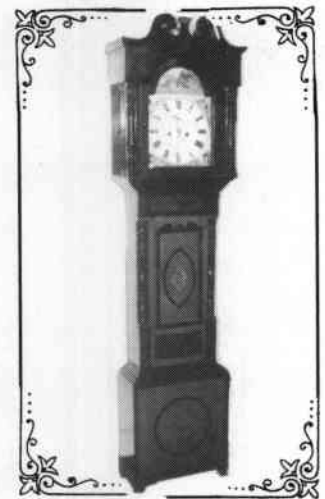
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*The Musical Box Centre*

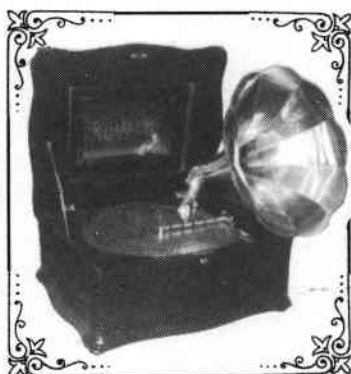
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